

THE IMAGE OF THE JEW IN CHUMS

by

CHARLOTTE ROSE HYNES

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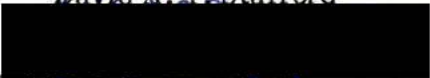
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David A. C. Stafford


Brian W. Dippie


Anthony W. Jenkins

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Supervisor: Professor David A. T. Stafford

ABSTRACT

This examination of Chums was undertaken to discover how the Jew was presented in a mass produced and widely distributed English boys' paper. Published between 1892 and 1941, Chums was one of the more popular and enduring journals to appear in the decades following the 1870 Education Act when a constantly expanding group of literate adolescent readers emerged. Research found that the negative stereotype of the Jew appeared consistently throughout Chums' run. This thesis examines the stereotype, explores changes in the image over time, and attempts to evaluate attitudes to the Jew as they are expressed in fictional representations. The focus of the study is historical rather than literary, and in order to place the subsequent discussion into historical perspective, Chapter One provides a brief outline of anti-Semitism in the modern world, Jewish history in England, the evolution of the negative Jewish stereotype in English literature, and a discussion of Chums as representative of boys' journals published during the period. Chapter Two examines the Jew's physical and personal attributes. Chapters Three and Four explore the effect of his materialism and cosmopolitan nature on society. The conclusion explores the possibility of a relationship between political decisions and social attitudes expressed in the fictional images.

Examiners:


David A. T. Stafford


Brian W. Dippie


Anthony W. Jenkins

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CHAPTER ONE
Background

"... in Great Britain the Jew has found liberty and equality."
"Jew Boys at School," Chums, Vol. 12 (1904), p. 131.

INTRODUCTION

Compared with other nations England, at least in modern times, ranks favorably in the treatment of her Jews. As many authors writing on anti-Semitism in England point out, however, a "drawing room" type of anti-Semitism was prevalent in much of English society, and overt hostility to the Jews was prevented largely because liberalism demanded at least an outward exhibition of tolerance for minorities.¹ Lebzelter's examination of political anti-Semitism in inter-war England notes that three quarters of the whole population maintained various degrees of negative attitudes towards Jews.² Although it is difficult, if not impossible, to measure exactly the extent of racialism in society,³ one method of exploring and evaluating the phenomenon is to examine the popular literature for some clear insights into contemporary attitudes. As Dorothy Broderick notes in her study of the black image in children's literature, the crude and more sensational presentation of stereotypes in mass produced popular literature more truly reflects prevailing attitudes which are less socially acceptable and publicly admitted.⁴

The focus of this study will be on images of the Jew in the weekly journal, Chums, published in England and sold throughout the Empire from 1892 to 1941. It was directed to an audience of adolescent boys. In order to place Chums' images into historical perspective, a brief outline of anti-Semitism as a phenomenon, and a brief history of the Jews in England are provided. Since the images draw so freely on established stereotypes,⁵ an examination of the

centuries old literary tradition of the negative stereotype will be provided. A short discussion of Chums as representative of the boys' journals concludes the background discussion in Chapter One. Subsequent chapters will examine the personal characteristics of the Jew and the significance of Jewish materialism and internationalism in society.

DISCUSSION ON ANTI-SEMITISM

Antagonism to the Jew had its origins in the earliest Christian period and was basically derived from intense religious differences. Conversion to Christianity was usually sufficient to stem hostility. As secularization of society occurred, a new attitude evolved somewhat ironically as a byproduct of the liberal philosophy which was instrumental in Jewish emancipation. The Jews achieved wider recognition and full citizenship throughout Europe during a period of rapid industrialization, and in the consequent social, intellectual, economic, and political upheavals, the Jews were perceived as having been the greatest beneficiaries of liberal policies. Subsequently, there was a yearning, with an underlying theme of nationalism, for a return to some mythical Arcadian past. Modern nationalism, an outgrowth of the Napoleonic era, created a deepening sense of national consciousness throughout the nineteenth century.⁶ Nationalism had a far reaching impact on the already existing negative attitudes to Jews, who remained outside the national pale. Their long and often arduous struggles to achieve citizenship rights certainly bears this out. When emancipation finally occurred, in one of the tragic ironies of history, racist theories provided a new vehicle to keep the Jew outcast. Before examining these, however, the Dreyfus Affair should be considered.⁷

The Dreyfus Affair in France at the turn of the century had reverberations throughout Europe. The scandal, ostensibly involving a case of military

espionage in which a Jew stood wrongly accused, remained in the foreground of French life for a decade. The Affair was highly charged with anti-Semitism, and it brought into question a Jew's capacity for national allegiance. More importantly, the Affair divided a nation into two camps. The Dreyfusards argued that protection of every individual's rights was crucial to the modern, democratic, political philosophy of the Third Republic. The anti-Dreyfusards, initially the most vocal and powerful group, viewed France as being in a state of social, cultural and political decadence which they considered to be a direct result of modern political and economic philosophies. Reactionary in outlook, they longed to return to the royalist, hierarchical, clerico/aristocratic tradition. The Jew as symbolized in Dreyfus became the scapegoat held responsible for the corruption and decline of France. The themes of the Dreyfus Affair were forerunners of those in the fascist anti-Semitism three decades later in which racist theories were more integrated.

The racist theories such as Social Darwinism gained widespread acceptance in the late nineteenth century. These theories purported to prove that superior and inferior races existed and, indeed, were in a battle for survival of the fittest. Jews, classified racially as Semitic or Oriental, were considered inferior to the Aryan or Anglo-Saxon races. The pretensions of a race theory carrying the prestige of scientific jargon created an acceptable link with anti-Jewish feelings rooted culturally in the socio-economic framework, and removed the stigma of bigotry in a liberal and progressive society.⁸ In a period of extreme patriotism and xenophobic nationalism the idea that racially inferior, cosmopolitan Jews conspired above nations grew. For the most extreme anti-Semites, racism provided a theory of history which irrevocably removed from Jews the ability to assimilate into a national body, for the Jews were believed to be a separate

nation but one without national boundaries. These ideas provided the base for the Jewish conspiracy myth which held that Jews had the ability to control historical events, and this led to the formulation of an anti-Semitic ideology which contained within it a horrifying inner logic which would end in the Nazi death camps.

The conspiracy myth gained momentum at the turn of the century in Political Zionism. The idea of establishing a national home for the Jew had been slowly evolving as a result of the Russian persecution of the Jews, and became organized into a coherent political philosophy under the leadership of Theodor Herzl in 1898 when the first World Zionist Congress met. Under the subsequent guiding hand of Chaim Weizmann, a Russian immigrant who maintained his residence in England and future first president of the State of Israel, the idea gained both momentum and an increasing number of advocates in the twentieth century. The Balfour Declaration in 1917 promising a national home for the Jews in Palestine was a direct outgrowth of Weizmann's efforts. Zionism presented a tremendous challenge to assimilationists who were a majority in Western Europe and comprised the influential leaders of the Anglo-Jewish community. While Political Zionism offered hope to the displaced and persecuted Jews, the movement, philosophically uniting large numbers of multi-national Jews, fed directly into the Jewish conspiracy myth,⁹ for among anti-Semites Zionism was seen as a clandestine government.

In every nation where Jews settled, anti-Semitic attitudes appeared. While extremely distinct variations emerged, most were characterized by an anti-modern, anti-liberal, nationalistic, and racist posture. These themes were never successfully incorporated into a monolithic political doctrine in Britain, but they were implicit and frequently explicit in most anti-Jewish attitudes. Although

hostility to Jews was less virulent in England than on the continent, little provocation was necessary to produce antagonistic journalism; personal attacks on Jews and vandalism directed against Jewish businesses did occur in the thirties. Racist anti-Semitism was present in England, but in the general population anti-Jewish attitudes were based to a larger extent on the cultural and social differences believed to exist between Jews and Englishmen. Other events contributed to the evolution of anti-Semitism in the twentieth century; they will be incorporated into the following discussion on Jewish history, since they will be examined in the context of the Jewish experience in England.

HISTORY OF THE JEWS IN ENGLAND

England's first Jews are thought to have come with the Norman conquest. Considered infidels, they were socially and politically segregated, but as the sole royal bankers, they initially received favors and protection. Their economic success fueled religious antagonism, and during the Crusades traditional taunts of Christ killer and accusations of ritual murder became more intense. Jews increasingly were persecuted during their medieval residency in England and a series of punitive laws finally led to Jewish expulsion in 1290, not, it should be noted, before Christians entered the field of commercial finance.¹⁰ A small community of secret Jews who only publicly accepted Christian baptism remained; however, England remained essentially closed to the Jews for nearly four hundred years. Jews were permitted re-entry under Cromwell, although they were initially somewhat selectively chosen for the services they could provide through their trading and commercial connections. They suffered the social and political restrictions under laws applicable to all those outside the Church of England.

The earliest of the new settlers were largely Sephardic Jews of Spanish and

Portuguese descent, and they enjoyed more social acceptance than the Askenazi Jews who originated in Eastern Europe and emigrated later to England from Germany, Poland, and Russia. Members of both groups were conspicuously engaged in finance and trade. Because Jewish immigrants were barred from owning retail shops in London, over the generations, a group of culturally alien itinerant Jewish hawkers, "long bearded and speaking a barbarously mutilated English,"¹¹ was introduced to the English countryside. These "old clothes men" and "rag and bones" dealers, as they were popularly known, remained a staple of the Jewish community into the twentieth century. With technological development, members of this group moved off the streets and, in the mid-nineteenth century, entered the ready-made clothing industry.

From the time of their re-entry in the seventeenth century, Jews were interested in creating institutions to protect their interests and preserve their culture. Both the Askenazi and Sephardic segments founded their own synagogues. In 1760, the Board of Deputies was established as the legal representative of the entire Jewish community. The Jew's Free School became official in 1817, and a newspaper dealing with Jewish affairs, The Jewish Chronicle, appeared in 1841. The Board of Guardians, established in 1859, dispensed charity to the needy in the Jewish community.

Efforts in the eighteenth century to gain some citizen rights for the Jews ended in failure in 1754 when the Jew Bill was repealed. This short-lived law would have enabled Jews to petition Parliament for naturalization, a right restricted to those professing Christian faith. Subsequently, a portion of the Jewish community began the slow process of assimilation. Intermarriage, especially among the Sephardic Jews and British aristocrats, was not uncommon. The Askenazi were more inclined to retain orthodoxy, and to socialize, work and

marry within their own group. However, when full emancipation finally occurred in 1871, the majority of Jews were by and large well integrated into the middle and upper echelons of British society.

The road to Jewish emancipation in the nineteenth century was arduous. Despite a number of attempts beginning early in the century to win political rights for the Jews, it was not until 1858 when the oath based on Christian religion was revised that Jews were eligible to take their seats in the House of Commons. Another eight years passed before a Jewish peer could sit in the House of Lords. The passage of the Promissory Oaths Act in 1871, which repealed the balance of oaths and declarations, which restricted Jews politically, finally gave Jews equal political rights with Christians.¹² Following their emancipation, many Jews were soon elected to Parliament and received important government positions. Disraeli, for example, although baptized into the Church of England as a child, was born a Jew, and in 1875 he became the first Prime Minister of Jewish ancestry to lead the British government. Other Jews who held important political positions in the decades immediately following emancipation included Edwin Montague, Herbert Samuel and Rufus Isaacs. A number of Jewish nobles were subsequently created, and the list of possible candidates for newly created Lords during the debate on the role and scope of the House of Lords contained the names of Edgar Speyer, Arthur Cohen, Henry Oppenheim, R. C. Lehmann and N. Seligman, all of whom were Jews.¹³

After emancipation Jewish history should logically have blended into the national whole. Such, however, was not to be the case in the twentieth century, for anti-Semitism was to touch the life of every Jew. However, before examining this some mention should be made of three waves of Jewish immigration, for these patterns of immigration not only affected the composi-

tion and history of Anglo-Jewry, but were instrumental in generating anti-Jewish attitudes.

The first and largest immigration occurred between 1880 and 1914 when⁷ thousands of Russian refugees fleeing the pogroms in Russia arrived en masse in London, Manchester and Leeds.¹⁴ Most settled in the London east end, joining their Dutch, German, and Greek Jewish brethren, immigrants of former decades, who had formed the nucleus of a less assimilated, ghetto-dwelling, poverty-ridden sector of Anglo-Jewry. These Jews, composed of lower-middle and artisan class people, were very visible as a result of their geographic concentration, foreign language, dress, customs, culture, and religion. The east end, an already overcrowded slum area, expanded so rapidly that the city was unable to handle successfully the resulting social and economic problems in an already overcrowded slum area. There also was a belief that these immigrants brought with them political and social revolutionary ideas antithetical to the British mode of thought.¹⁵ These Jews became the focal point of the immigration debate which led to passage of the 1905 Aliens Act, a bill which restricted immigration into England.¹⁶ This act was defended on the grounds that it was directed against impoverished aliens who were not self-supporting, on the one hand, or who usurped Englishmen's jobs, on the other. While strong arguments can¹ be made that it was not an overtly anti-Semitic act, anti-Semitic voices spoke out loudly against Jews throughout the debate.¹⁷ These Jewish immigrants radically changed the complexion of English Jewry, and divisions within the Anglo-Jewish community resulted as the immigrants moved into British society in numbers which exceeded that of the old established community. A new power base was produced, and the dichotomy became especially important in the 1930's when no cohesive lobbying group could be established in the Jewish community in

support of Jewish refugees from Nazi Germany.¹⁸

Arriving simultaneously with these apparently unassimilable Jews were a number of rich foreign Jews, mostly of German extraction. The bankers, Cassel and Speyer, the industrialist Mond, Rabbi Adler, Hermann Gollancz, Baron Reuter, Felix Simon, and Arthur Schuster were among the more prominent newcomers. These Jews, unlike their Russian brethren, were fully emancipated; they had Western educations and did not form a ghetto subcommunity in England.¹⁹ Many of these individuals contributed to the artistic and scientific community, but an exaggerated idea of the importance of the Jews' position in British political and social life arose because a number of these rich, foreign Jews became members of the king's inner circle, and the re-entry of the old "Court Jew" in Edwardian society did much to inflame the fires of anti-Semitism.²⁰

A third wave of Jewish immigration occurred after 1933 when German Jews sought escape from persecution in Nazi Germany. With quotas in effect, immigration was much more difficult. The German Jews sought refuge during a period of economic decline in the aftermath of the Great Depression, and the most wanted immigrants were skilled labourers, technicians and agricultural workers, classifications which little fit the professional and business classes into which the urban Jews more easily fitted. Policies regarding the immigration of these refugees became bogged down in the legalities of establishing national status, financial accountability, and immigrant preference. Approximately 50,000 refugees from the Third Reich and 6,000 from Czechoslovakia did gain admittance to Great Britain between 1933 and the outbreak of World War Two,²¹ but fears of increased anti-Semitism, especially in light of the rhetoric and violence of the British Union of Fascists, kept numbers at a minimum. Pressure

groups against Jewish refugees were found in the professional fields, especially medicine.²²

It becomes obvious that the composition, social structure, and institutions of the small Jewish community--never reaching more than 0.8 percent of Britain's population²³--could be manipulated by anti-Semites to provide "evidence" for their charges that Jews were responsible for the apparent decline in the British race. They could be condemned as socialist revolutionaries, exploiting capitalists, alien conspirators, and despoilers of British life generally. In fact, many anti-Semites did perceive the Jew as the causal element in all English society's problems. While anti-Semitism remained a relatively insignificant factor politically, when compared to its emergence in Germany, France, and Russia, negative attitudes to the Jew were not absent in England, and it was an attitude which went beyond traditional English xenophobia.

While no law was ever passed in England which restricted Jews' rights as citizens after their emancipation, a number of parliamentary debates clearly had anti-Semitic overtones. The entire debate over the Russian Jewish immigrants which led to the Aliens Act of 1905 certainly had a strong overlay of anti-Semitism. The Moneylenders' Bill in 1901 emphasized Jewish involvement in usurious interest rates by concentrating on the "exploitive activities" of Isaac Gordon, whose name was considered synonymous with the worst evils involved in moneylending.²⁴ Fears about the hidden Jew working for some nefarious practice against England became an issue in 1913 when Lord Newton led an unsuccessful campaign against:

Blumberg becoming Burton, on Cohen becoming²⁵ Curzon--indeed, on 'Moses and Aaron trading as Crew and Landsdown.'

The Balfour Declaration in 1917 provided for the establishment of a "national home" for the Jews in Palestine; however, with the rise of Arab

nationalism after the collapse of the Turkish empire, this agreement created diplomatic crises in the interwar years, and by the beginning of World War Two, Jewish immigration into Palestine, where England held the mandate, was limited to a few thousand per year. This had tragic consequences for Jews seeking escape from Nazi persecution.

Two wars took place during the period under discussion, and World War Two had been declared by the time Chums ceased publication. Each war was to have major consequences in the development of anti-Semitism in England. The Boer War marked a turning point in English imperialism, creating divisions at home and isolating England from other Western powers.²⁶ It served as a catalyst in England for spreading ideas of "international Jewry," for it was a popularly held notion that the South African War was a "Jews' War," an idea which gained respectability when the economist, J. A. Hobson, wrote that the Boer war was promulgated by and in the interests of international financiers who were "chiefly German in origin and Jewish in race."²⁷

The First World War was preceded by the Marconi scandal. This scandal involving Marconi stock purchases after the invention of the "wireless" carried charges of government corruption about the questionable financial dealings of certain prominent Jewish families, the Isaacs, Samuels, Montagues and individual Jews, Ernest Franklin, and Felix Schuster as well as the Welsh politician, Lloyd George, then Chancellor of the Exchequer and future Prime Minister. The attendant publicity fueled anti-Semitism for it occurred during the growing arms race between Germany and England. The "wireless" had obvious military importance, and this scandal led to charges about "international Jewry" working against the best interests of the Empire.

During World War One, the hysteria about resident aliens had a strong

undercurrent of anti-Semitism. Often the German and Jew blended and the "two targets of hostility merged into one enemy figure."²⁸ During this war, Jews collectively suffered the backlash of hostility over the refusal of some Russian Jewish immigrants to serve as an ally of Russia.

The Bolshevik Revolution and the publication in English of the infamous forgery, Protocols of the Elders of Zion, originally published in Russia in 1905, had an incalculable impact on the spread of anti-Semitic ideas in the interwar years, especially with regard to the conspiracy myth. Some of the earliest reports out of Moscow during the revolution strongly suggested that the Revolution was largely in the hands of Jews. A report from the Foreign Office reported that Bolshevism "originated in German propaganda, and was and is being carried out by international Jews."²⁹ The successful or near successful post-war revolutions in Eastern Europe also were seen as the work of international Jewry. While a significant number of Jews were attracted to and became leading figures in the revolutionary movement, the motivation came from the desire for social and political reform after years of oppression, and communism was not instigated by "International Jewry" as those wedded to the conspiracy myth conceived it to be.

The Protocols, a most hateful diatribe against the Jews, purported to show a Jewish plot for world domination, and were a critical factor in spreading world-wide the conspiracy myth, which somehow integrated the ideas that Jewish capitalists and Jewish revolutionaries were partners plotting to destroy western civilization. The Protocols found acceptance among those who might otherwise find such ideas distasteful because of the widespread acceptance of racist theories and also because the respectable press addressed the issues and gave them considerable space. As well, their first publication was by a reputable

publishing house.³⁰ While their authenticity was disproved some months after their first appearance in England, the myth lived on, and the idea of the Jewish conspiracy survived. The idea of Bolshevism as a Jewish plot appears as late as 1934-35 in Chums, in a statement from "The North Sea Mystery": "The power at Moscow is no longer the Bolshevik Jews."³¹

The disillusionment about post-war social and economic displacement in England and her empire resulted in the formation of a number of political groups which became the major repositories of anti-Semitism in interwar Britain. The Britons, founded by Henry Beamish in 1919, was a non-fascist, extreme nationalist organization dedicated to making the country fit "for heroes to live in,"³² and the major thrust of their propaganda was directed to the Jewish conspiracy theme. They published later editions of the Protocols, and their political platform was rooted in racial theories, where the assimilated Jew posed the greatest threat. Assimilation was an attempt to deceive Englishmen about their true identity. In an article in the Hidden Hand the following appeared:

Against Jews as Jews we have no quarrel, but against Jews as Englishmen, Russians or Germans, we protest with all our power. Jews camouflaged as nationals are the Hidden Hand.³³

The Imperial Fascist League, founded by Arthur Leese, was committed to Britain's imperialist tradition.³⁴ A rabid nationalist, Leese argued fascist reorganization would rejuvenate the Empire. The "racially inferior" Jew became the convenient scapegoat to explain the decline in imperial stature. To achieve the goal of a "clean Aryan British Empire," the Jew had to be cast out. Leese anticipated Hitler in suggesting extermination as a possible solution of the Jewish problem:

It must be admitted that the most certain and permanent way of disposing of the Jews would be to, exterminate them by some humane method such as the lethal chamber.³⁵

The largest and most important group was the British Union of Fascists (BUF) founded by Oswald Mosley in 1932 for the purpose of dealing with the economic and social problems following the 1929 crash.³⁶ Although not founded on a base of anti-Semitism, the BUF adopted anti-Jewish attitudes and attracted anti-Semites from its inception. Armed as a para-military organization, it initiated pogrom-like activities in the heavily Jewish section of the London east end. Its newspaper, Black Shirt, emphasized Jewish domination in the press, finance and established political parties, and argued fascism was the best method of cleansing England of the alien Jew. The BUF saw the period as:

... the commencement of a new battle in British history in which the forces are arrayed—on one hand the great cleansing spirit of Fascism, and on the other, organized Jewry, representing an unclean, alien influence in our national and imperial life.

Historically, Jews suffered from social and political differentiation, but throughout the centuries, social attitudes were supported in English literature, and the negative stereotype of the Jew evolved and became fixed.

EVOLUTION OF LITERARY STEREOTYPES

For English public school boys, Fagin and Shylock would have been the most familiar fictional Jews. These two villains, separated by approximately two hundred and fifty years, combine many of the negative characteristics of the Jewish stereotype which evolved through the centuries. Secular in nature, these two characters have their roots in the ballads, sermons, folklore, miracle and mystery plays of the Medieval period. The earliest and most common libel directed against the Medieval Jew was blood guilt.³⁸ The Jew was not only believed to be the Christ killer, but deicide remained a living, ongoing reality through images of the Jew desecrating the sacred host. Jews also were portrayed as ritual murderers of Christian boys for Passover celebrations, and]

despite the church's official repudiation³⁹ the myth survived, becoming immortalized in Chaucer's Canterbury Tales. The prioress tells of a Christian boy murdered by enraged Jews, and compares him to the legendary victim of ritual murder, Hugh of Lincoln. This myth with little deviation in form continued unabated through the twentieth century.⁴⁰

In the miracle and mystery plays, Judas became the symbol of all Jews, for he often appeared as a bargaining usurer, and was thus easily recognizable as the contemporary Jewish moneylender. He was also frequently shown to be tempted by Satan, and a triangular image linking Jew, Judas, and the Devil emerged.⁴¹ Also during the Middle Ages, the idea of the Wandering Jew took root through constant repetition of tales about Christ sentencing the Jew to eternal wandering for his role in the Crucifixion. The Wandering Jew is the antecedent of the modern socially alien, stateless Jew.

The negative stereotype of the Jew derived largely from religious beliefs was well entrenched by the Renaissance despite the absence of Jews in England for over three centuries.⁴² It was subsequently adapted into secular writings. Marlowe's Barabas in The Jew of Malta is a caricature of all the most horrible qualities attributed to the Medieval Jew. He is among other things a usurer, the poisoner of wells, and spreader of the plague and, in a new development, appears as a Machiavellian politician with power to manipulate international events. More enduring and significant in the evolution of the modern stereotype is Shakespeare's Shylock in The Merchant of Venice. Shylock, too, is a true heir to his Medieval crafty, bloodthirsty, usurious and murdering Judas counterparts; yet he is more than that, for he is humanized by Shakespeare. He retains a connection with his religious heritage, but he operates in a secular world and his alienation in the secularized Renaissance society is an important adaptation of

the stereotype in modern terms. Shylock, the Jew, is corrupted by money, and possesses "a deadly confusion in values."⁴³ Ultimately he emerges as the symbol of the worst aspects of the materialism of the evolving modern, economic, capitalist system.

During the eighteenth century, a century characterized by wit and reason, some effort was made to "rid the Jew of demons of the past,"⁴⁴ and Jews were portrayed less often as perpetrators of unimagined horrors. Frequently trivialized as comic figures, Jews were still mainly involved in finagling over money, but their goal now was to buy entrance into Gentile society. The Jew's alien nature was merely confirmed by his ridiculousness.

The Jew, as representative of the nineteenth century business entrepreneur, had no traditional roots and did not fit comfortably into the established social order, and the nouveau riche Jew attempting to "get on in Gentile society"⁴⁵ was a target for malicious characterization in the works of Kingsley and Thackeray, among other nineteenth century novelists. The Jew's financial success was not accompanied by social acceptance.⁴⁶

The Shylock image gradually merged with the Rothschild legend. The Jewish social upstart with economic power grew more common in fiction. By the turn of the century, characters such as Belloc's Mr. Barnett, an odious Jewish financier who rises to "Lord Lambeth" and then "Duke of Battersea" in a number of books published between 1904 and 1910, were created. Barnett's fortune was made by land speculation, or by manipulation of the market and public opinion "through a network of contacts and hirelings in politics and journalism."⁴⁶ Similar clichés about Jews litter the work of many twentieth century writers. Galsworthy in his 1922 play, Loyalties, demonstrates that the social position of the "newly arrived" Jew was built on a shaky foundation. Although the English

characters exhibit a "gentlemanly tolerance" for the Jew, Ferdinand de Levis is a source of anger and frustration, for he is not a member of the club, and the thief, who is an "English officer and gentleman," seems deserving of support because he belongs to the "in" group.⁴⁷

In the character of Fagin, in Dickens' Oliver Twist, the nineteenth century produced the most notorious Jew in all of Victorian fiction, if not all fiction. As a devil's agent leading young boys into crime, he is a horrifying caricature who embodies many of the Medieval characteristics including the red hair, blaspheming, blood guilt, gesticulation, and warped humour. As a secularized demon, he is not, however, just an enemy of the Christian community, but an enemy of all mankind composed of "good folk with kindly souls."⁴⁸

Racialist doctrines also became incorporated into the literary stereotype by the end of the nineteenth century in the person of Svengali, the mesmerist in the extremely popular novel, Trilby. Svengali's courtship of Trilby symbolizes "the corruption of the pure white race by a leering Semite."⁴⁹

Always an economic opportunist, the Jew was generally physically repulsive. He was secretive and servile in his relations with Gentiles. He had a calculating mind, and was a literalist and stickler in debate, and when he did not have his way he resorted to a disgusting display of self-indulgence.⁵⁰ He was socially beyond the pale, culturally alien, racially inferior. A number of animal metaphors including the spider, hog, dog, rat, vulture, weasel, fox, toad, serpent and wasp, were used in portraits of the Jew, all of which were to mirror his bestial character.⁵¹ Such was the established English literary tradition of the Jew at the time Chums began publication in 1892.

DISCUSSION OF CHUMS

Chums, published between 1892 and 1941, is one of the few journals which

can boast a half century of uninterrupted publishing history. It was one of the more popular and successful of the numerous boys' weekly papers which appeared in the last half of the nineteenth century and competed for the growing number of literate juvenile readers in the decades following the 1870 Education Act in England. As a penny weekly, Chums was affordable at all social levels, and undoubtedly drew its audience across classes. The penny weeklies directed to adolescent boys sold in the millions by the turn of the century,⁵² and thus a broad readership of Chums, which was distributed throughout the Empire, can reasonably be assumed. Chums was published originally by Cassells and Company, and began life rather shakily under the editorship of Sir Max Pemberton whose fiction, including the popular serial "The Iron Pirate" in the first volume, was more successful than his editorial policy. In its second year Chums discarded Pemberton's "urbane presentation" and adapted the more "full blooded" format of the extremely popular Boys' Own Paper,⁵³ and by the end of the nineteenth century was one of the leading boys' journals.⁵⁴ In 1926 it was sold to Amalgamated Press, which published it until 1941.

To continue to attract a large audience, changes occurred in the format of Chums in its almost fifty year history. During its first decade, it was largely directed to the public school boy, but a gradual leveling process is apparent in subsequent decades as the editors sought to attract a broader readership. Among the fictional heroes railroad workers and office clerks, for example, joined the public school hero or the young "gentlemen." Not only the fiction, but large advertisements from Clarke's Business School offering "day, evening and Postal" classes in shorthand and typing suggest a broader composition of readers. The editor encouraged his "chums" to plan careers as bank clerks, secretaries, civil servants, estate agents, engineers or in other middle or lower middle class

occupations. During the interwar years, nonfiction was reduced in scope and size and was devoted largely to hobby columns. The editor's comments, too, lost their didactic ring. In the mid thirties Chums became an annual, and was greatly reduced in size. While publication stopped in 1941, ostensibly because of wartime paper shortages, the less interesting presentation and the repetition of previously published stories suggest that its peak had passed, and that new forms of popular entertainment, such as the radio, comics, and cinema, were making inroads into popular culture. Like many boys' papers, it ceased publication permanently at that time.

Like their major competitors, Boys Own Paper, Young Folks, The Captain and later in the twentieth century, Gem and Magnet, Chums originally was considered appropriate recreational reading material for adolescent boys by "squeamish" Victorian parents, clergy, and school masters.⁵⁵ These boys' papers strove to counteract the influence of the so-called "bloods" or "penny dreadfuls" which had enjoyed a long period of popularity and which, over the decades, had undoubtedly been read surreptitiously by countless curious young people. The penny dreadfuls were filled with stories which made no pretense to be anything but sensational and contained no moral point of view. Indeed, they revelled in blood, thunder and gore for their own sake.⁵⁶ To draw the growing numbers of literate boys away from such "rubbish," the respectable papers met the competition on its own terms and presented bright, garish, and exciting stories which could hold the boys' interest and yet instill an acceptable set of values⁵⁷ and Chums was among the more rambunctious in its presentation. All the boys' papers contained a curious mixture of patriotism, racism, imperialism, the public school ethos, sport, and militarism, all of which blended to form the so-called "manly" virtues.⁵⁸

The manly ideal grew to mythic proportions in Victorian England, and its importance cannot be overstated, for it created an ideal towards which the young boys should strive. It will subsequently be argued that the image of the Jew is the antithesis of the manly ideal. At the base of the "manly" image lies the ideal "English Gentleman." Considered the guardian of English culture and tradition, the English gentleman was associated with the land. He was distinguishable by his dignity, good manners, moderation, a strong sense of duty, tolerance, and faithfulness to school, family, and empire. Typically, he lived in a superior but never ostentatious manner, and while he had access to money, its evidence had at all costs to be understated. In no instance must he lose dignity by groveling for wealth, nor should his money come from commercial enterprises. His "good breeding" gained him respect from social inferiors and, at the same time, prevented him from becoming servile to those above him. As the custodian of English institutions, he was expected to become a leader and aspire to high position in order to give service, but never for personal power or monetary gain. He was fair-minded, a good sport, and open in all his dealings, but never clever or cunning.⁵⁹

The urban middle class, growing in numbers during the nineteenth century, aspired to this "gentry image," despite their commercial and industrial connections. They bought country homes and used the public school as the vehicle to give their sons a gentleman's education.⁶⁰ The middle classes began their invasion into the public schools early in Victoria's reign, and by the end of the nineteenth century the public school had become institutionalized with clearly defined goals and a well developed method to achieve them. It was considered the institution responsible for training future Empire leaders.

Rooted firmly in the Christian tradition, the public school promoted

Muscular Christianity, which held that spiritual courage and physical strength were inseparable. However, long after mid-century religious zeal receded into history, the public school remained obsessed with athletic achievement. Indeed, athleticism grew to a cult by the 1870s, and with the emphasis on physical ability, the public school tended toward anti-intellectualism.⁶¹ Intellectual pursuit contradicted the group concept and individualism was discouraged in favor of uniformity, an ideal cultivated by team sports and the school uniform, another middle class innovation. Although developed in the nineteenth century, physical culture remained important into the twentieth century.

The public school became a microcosm of the larger world, and especially with the advent of the South African crisis during the 1890s when a jingoist nationalism emerged, athleticism, group and institutional loyalties easily were channeled into loyalty to country and participation in the "greatest game of all," defense of the Empire.⁶² Militarism became the most frequent motif of the late 19th century imperialism, the political ideology which expressed the principles, priorities and values of the English people.⁶³ A straight line of logic linked the public school to militarism through sports and games and these ideas are reflected in the works of Henty, Kipling and Newbolt. The language of war, sports, and the public school mingle into one image as the following stanza from a Newbolt poem illustrates:

The sand of the desert is sodden red—
 Red with the wreck of a square that broke—
 The Gatling's jammed and the Colonel dead,
 And the regiment blind with dust and smoke.
 The river of death has brimmed his banks,
 And England's far, and Honour a name,
 But the voice of a schoolboy's rallies the ranks:
 'Play up! play up! and play the game!'⁶⁴

This heady type of militaristic imperialism became the formula for popular literature until World War One, and the jingoist tone is reflected in Chums in

such bombastic titles as For Comrade and Country, Fought out in the Front, For Queen and King, Through Fire for the Flag, and Vengeance of the Motherland. Militarism was no longer glorified after the devastating war; however, emphasis on the physical as the corollary to moral worth continued unabated. If the imperial adventure had lost its glamor in the interwar years, the playing field continued to be the vehicle for "manly development."

By capitalizing on English nationalism, Chums authors and editors fed the traditional English xenophobia. The hostility to non-Anglo-Saxons found in Chums constituted a phenomenon common to much of the boys' literature of the period.⁶⁵ All foreigners in Chums' stories are "enemies" in one way or another to the English nation or race. The Italians, Spanish, Portugese and Mexicans are generally characterized as treacherous "dagoes." The French appear as dandified "frogs." The Germans and Russians, except for Russian aristocracy, are brutal and vulgar, and the former invariably are called "Huns" or "Bosche." Most natives of Africa, Australia and North America are depicted as savage and subhuman. In an age when patriotism was the primary virtue, the Jew is unacceptable for he is a member in English society, but he is not English. He remains a social, political and cultural alien. The Jews' position is more tenuous than that of other foreign nationals.

It must be emphasized at the outset that Chums was in no way a consciously anti-Semitic journal devoted to the spread of racial slurs. Rather, its purpose was to entertain its juvenile audience with what was considered at the time wholesome recreational reading material. The following excerpt from an article entitled "Jew Chums at School" indicates an attempt by the editor to demonstrate the social tolerance of Englishmen towards Anglo Jewry:

There are still countries in which the Jew is an outcast despised and oppressed, and denied the benefit of the laws. Even in States the laws of

which recognise Jews as citizens there are both rules and customs operating against them

But in Great Britain the Jew has found liberty and equality. All professions are open to him and not a few of the great men who have upheld the glory of the Empire have been of the Hebrew race. Training in British ideas and privileges have made the Jews in many cases not only law-abiding but patriotic, and we have Jew soldiers (officers as well as privates), Jew Volunteers, and at least one Jewish Boys' Brigade.⁶⁶

A close examination clearly reveals a subtly condescending attitude, for tolerance depended upon the Jews' ability to adopt, to the greatest possible degree, English manners and customs, in return for which the English will make some small allowance in the name of religious toleration for "little peculiarities" such as eating different foods, learning Hebrew and wearing hats during religious instructions.

During the immigration debate over the Russian Jews at the turn of the century, Chums did not take an overtly anti-Jewish position, but articles published during the debate show an anti-alien stand. An oblique criticism of the British open-door immigration policy is apparent in an article titled "Proved his Point" which emphasizes the more rigid standards to which Jewish refugees are subjected to when emigrating to America:

As many Chums know, emigrants who seek their fortunes in America have on landing to stand rigid examination as to their capabilities and means of livelihood. The Americans have no use for the poverty-stricken and incompetent.⁶⁷

A more pointed reference to the immigrants as Jews is made in a discussion of the American juvenile courts which asserts that the largest number of children tried and convicted are "those of Jewish immigrants."⁶⁸ The English feared the poverty stricken Jews would spread crime, and while some immigrants may have become involved in crime, research suggests that the majority of Jews were "peaceful" and "law abiding."⁶⁹

Insights into editorial attitudes can be observed in cartoons and other

illustrations. For example, Chums used contests to attract readers, and one such contest in 1908 awarded prizes for choosing from a series of pictures favorites in a number of categories. In the "chum" and "employer" categories, shown below, miserliness and greed characterize the obviously Jewish Dan and Mr. Isaks. The physical appearances, including the hooked nose, thick lips, black curled hair, and loud clothes mirror images which will be examined in greater detail in the discussion of Chums' fiction.

<p>FIRST PRIZE</p>	<p>TWENTY-FIVE POUNDS.</p>	<p>FIRST PRIZE</p>	
<p>2nd Prize - £5 8 Prizes of £1 and ONE HUNDRED Handsome Volumes.</p>	<p>And One Hundred and Six other Prizes Given in this Easy Competition.</p>	<p>£5 - 2nd Prize £1 each to next 8 and ONE HUNDRED Handsome Volumes.</p>	
<p>Which of these Boys would you choose for a Chum?</p>			
<p><i>If you want Twenty-five Pounds in your pocket now is your chance to obtain it in an easy and interesting manner.</i></p> <p><i>Here is the first of seven sets of pictures. All your Editor is going to ask you to do is to choose three pictures from each set. For instance, here are six boys, which would you choose first, which second, and which third, for your chum? Write down their names in the order you choose on the coupon on page 599. Keep this coupon until you have all seven, and then send them in by the date I will give you. You may send in as many sets of coupons as you like, but only one prize will be awarded to one competitor.</i></p> <p><i>The Twenty-five Pounds in hard cash (which will not be divided) will be awarded to the reader of the list which is the best as decided by the verdict of the majority of competitors. The other prizes will be awarded to the next in order until the whole hundred and seven are expended.</i></p> <p><i>The decision of the Editor must be accepted as absolutely final, and no correspondence whatever can be entered into in connection with the competition. Next week your Editor will ask you to choose three from six pictures of schoolmasters.</i></p>			
 <p>WILL</p>	 <p>BILLY</p>		
<p><i>Safe to crib from.</i></p>	<p><i>Game for a job.</i></p>		
 <p>SMIF</p>	 <p>DAN</p>	 <p>JONES</p>	 <p>GREEN</p>
<p><i>Bottom of his glass, but a good ball-bach.</i></p>	<p><i>Lends you a shilling and expects it back.</i></p>	<p><i>He is always trying to beat on the market.</i></p>	<p><i>Very well - You can always "put his leg."</i></p>

Choose Your Employer!

1st Prize, TWENTY-FIVE POUNDS.
2nd Prize, £5; 5 Prizes of £1 each, and 100 Handsome Volumes.



Mr SKINFLINT



HERR FRITZ



OLD BROWN

Cuts down wages. Pays well but works you hard. An old fashioned stick-in-the-mud.

Here is the sixth of seven sets of pictures. The first appeared in No. 808. All your Editor asks you to do is to choose three pictures from each set. For instance, here are six employers. Which would you choose first, which second, and which third, supposing that you were looking for work and could choose to whom you would give your services? Write down their names in the order you choose on the coupon on page 699. **KEEP THIS COUPON UNTIL YOU HAVE ALL SEVEN,** and then send them before May 16, 1908. You may send in as many sets of coupons as you like, but only one prize will be awarded to one competitor.

The Twenty-five Pounds in hard cash (which will not be divided) will be awarded to the sender of the list which is the best as denoted by the verdict of the majority of competitors. The other prizes will be awarded to the next in order until the whole hundred and seven are expended.

The decision of the Editor must be accepted as absolutely final, and no correspondence whatever can be entered into in connection with the competition. Next week your Editor will ask you to choose from the last set. Back numbers can be obtained.



MR ISAKS

Expects you to provide your own pens, ink, and paper.



MONS LEBLANC

Very excitable; sacks you one minute and gives you a rise the next.



MR JACK BELL

Plays cricket well but is a stock master.

LAST SET NEXT WEEK!

The following cartoon emphasizes the Jew's alleged business cunning and, as well, the Jewish father certainly is not a worthy example of moral uprightness for his son to imitate if he is to become the ideal young English gentleman.



Melville

Youthful Hebrew: "Gif me a penny, fader, and I vill buy me some oranges off dai man outside."
 Elderly Hebrew: "Go you and make faces at him and maybe he vill throw vap at you."

Chums, Vol. 16 (1908), p. 870.

There are numerous cartoons in which the identity of the Jew is ambiguous,⁴ but by drawing "Jewish" noses and a vulgar display of wealth, a "Jewish" nuance is created. In the cartoon titled "All Pay and No Work" the farmer's "Jewish" nose tends to judaize the message of the non-productive, parasitical middle man who sees the land only as a place for consumerism.

All Pay and No Work.

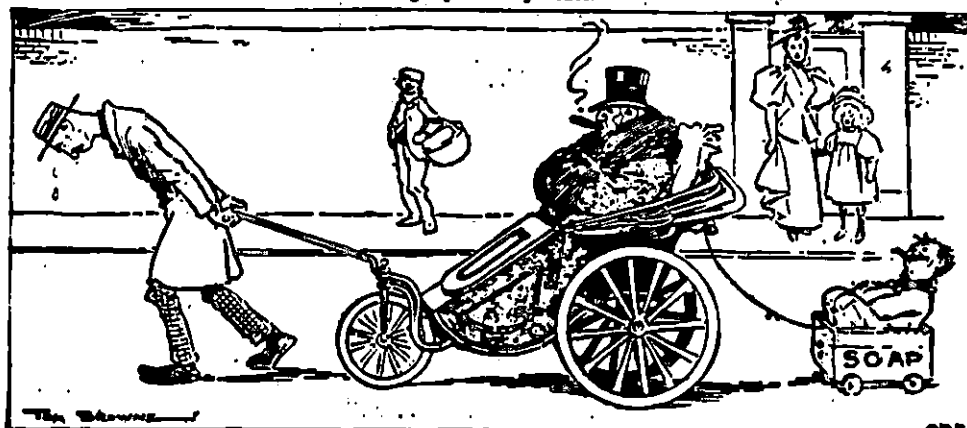


YOUNG JONES: "What sort of a crop did you get from that field—has it made good hay?"—FARMER: "Hay! Why, bless yer, sir, Oi doan't trouble much about it. A crop o' them advertisement boards pays Oi much better."

Chums, Vol. 6 (1898), p. 31.

In the cartoon, "Dignity and Impudence," the hooked nose, cigar, fur and top hat certainly create a "Jewish" sense and indeed ambiguity almost disappears in the image of the self-made man whose success quite literally was achieved from the sweat of the "man-drawn carriage."

Dignity and Impudence.



Chums, Vol 6 (1898), p. 88.

The following theatre cartoon presents the "flashy" Jewish type. The prominent nose and blatant display of all the symbols of wealth here, too, reduce the ambiguity of his "Jewishness." He is situated here in the urban, modern, and decadent setting characteristic of the Jew, for the music hall, which is what is implied in this cartoon, was at this time considered disreputable.

Spilling a Play—and a Player.



The man in the top hat is the manager of the theatre. He has just been told by the actor that the play is spoiled and that the actor has quit.



The man in the checkered suit is the actor who has just quit. He is running away from the theatre because he has spoiled the play and has lost his job.



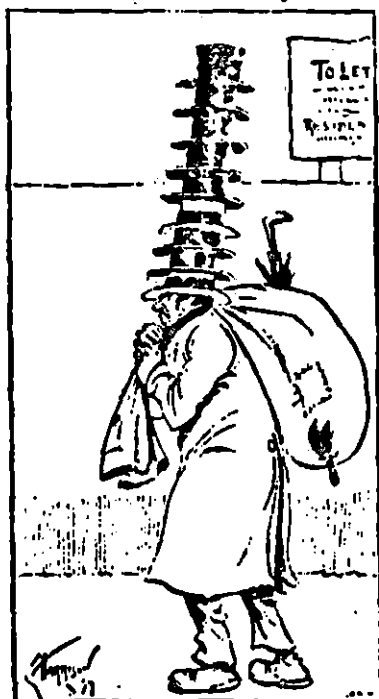
The man in the checkered suit is the actor who has just quit. He is sitting on the bench because he has lost his job and is feeling sad.



The man in the checkered suit is the actor who has just quit. He is walking away from the theatre because he has spoiled the play and has lost his job.

A number of cartoons show the Jew as the multi-hatted "old clothes man." The first cartoon, titled "Most Extraordinary," (1897) shows a world-weary, ridiculous Jew. In the second cartoon, "Wanted an Offer" (1903), the Jew is shown to be fully repugnant when it is expected that he could find a use even for dead flies. The third cartoon titled, "When the Motor Craze Dies Out," combines the image of an impoverished pedlar with that of the thoroughly modern Jew. While an Englishman might be momentarily distracted by the novelty of modern inventions, it is clear that the Jew will find a variety of ways in which to capitalize on modernity, and like the earlier cartoon of the farmer, he valued nature only in so far as it is an exchangeable commodity, for he is trading a lifeless, outdated costume for a growing plant.

Most Extraordinary.



"Old C. n. Man: 'Most extraordinary' anything worth to be given me a hotel 'a. fact'."

Wanted an Offer.



Big Flyer Man (i. Old Clothes Vendor): "WHAT WILL YOU GIVE ME FOR THIS 'JEW' AT? I'M GIVIN' UP THE FLY PAPER BUSINESS AND GOIN' ABOARD."

(Above) Chums, Vol 11 (1903), p. 832.

(Left) Chums, Vol 5 (1897), p.619.

When the Motor Craze Dies Out.



Knickerbocker (to Old Clothes man): "HERE, GIVE ME A COUPLE OF HIGH GRANTONS FOR TRUNK?"

Chums, Vol. 15 (1907), p. 953.

In these images, it becomes apparent that the Jew was considered an alien in British society. These themes were pervasive throughout the entire publishing period of Chums, and will be more thoroughly discussed in the following chapters.

Footnotes: Chapter One

¹Colin Holmes, Anti-Semitism in British Society, 1876-1939 (London: Edward Arnold Publishers Ltd., 1979), Chapters 7 and 13; Gisela C. Lebzelter, Political Anti-Semitism in England 1918-1939 (London: MacMillan Press, Ltd., 1978), Chapter 2; George Orwell, "Anti-Semitism in Britain," Collected Essays and Letters of George Orwell, Vol. 3, Sonia Orwell and Ian Angus, eds. (New York: Harcourt Brace & World, Inc., 1968), pp. 332-41.

²Lebzelter, Political Anti-Semitism, p. 34.

³Lucy S. Dawidowicz, "Can Anti-Semitism be Measured?" Commentary, Vol. 50, (July, 1970), pp. 36-43.

⁴Dorothy M. Broderick, Image of the Black in Children's Fiction (New York: R.R. Bowker Co., 1973), p. 1.

⁵Major studies on Jewish stereotypes in English literature include: Montague F. Modder, The Jew in the Literature of England to the End of the Nineteenth Century (New York: Meridian Books Inc., 1960, first published in 1939 by The Jewish Publication Society of America); Edgar Rosenberg, From Shylock to Svengali (Stanford: Stanford University Press, 1960); Harold Fisch, The Dual Image (New York: KTAV Publishing House, Inc., 1971); Bernard Glassman, Anti-Semitic Stereotypes without Jews: Images of the Jews in England 1290-1700 (Detroit: Wayne State University Press, 1975); Esther L. Panitz, The Alien in Their Midst (London, Toronto and East Brunswick: Associated University Press, 1981).

⁶Hannah Arendt, The Origins of Totalitarianism (New York: Harcourt Brace Jovanovich, 1951).

⁷Ibid., Chapter 4.

⁸Shulamit Volkov, "Anti-Semitism as a Cultural Code," Leo Baeck Year Book, Vol. XXIII (1978), pp. 25-46.

⁹Norman Cohn, Warrant for Genocide (London: Eyre & Spottiswoode, 1967) examines the conspiracy myth as it evolved subsequent to the appearance of The Protocols of the Learned Elders of Zion.

¹⁰Panitz, Alien in their Midst, p. 28.

¹¹Cecil Roth, A History of the Jews in England, 3rd ed. (Oxford: Clarendon Press, 1964), p. 228.

¹²Holmes, Anti-Semitism in British Society, p. 8.

¹³Ibid., p. 109.

¹⁴The most thorough examination of the Jewish immigrant during these years is Lloyd P. Gartner, The Jewish Immigrant in England, 1870-1914 (London: George Allen & Unwin Ltd., 1960).

¹⁵Ibid., pp. 100-141.

¹⁶Bernard Gainer, The Alien Invasion (London: Heinemann Educational Books, 1972) and J.A. Garrard, The English and Immigration 1880-1910 (London: Oxford University Press, 1971).

¹⁷The British Brothers' League and the writings of the journalist, Arnold White, are shown to have clearly drawn upon anti-Semitism in their criticism of the immigration policy during the debate over admittance of Russian Jewish refugees. See Holmes, Anti-Semitism in British Society, pp. 64-66.

¹⁸Lebzelter, Political Anti-Semitism, pp. 136-154.

¹⁹C.C. Aronsfeld, "German Jews in Victorian England," Leo Baeck Year Book, VII (1962), pp. 312-329.

²⁰Holmes, Anti-Semitism in British, p. 87.

²¹Ari J. Sherman, Island Refuge (Berkeley: University of California Press, 1973), p. 264.

²²Andrew Scharf, The British Press and Jews Under Nazi Rule (London: Oxford University Press, 1964), p. 161.

²³Holmes, Anti-Semitism in British, p. 5.

²⁴Ibid., 112.

²⁵Ibid., p. 112.

²⁶James Morris, Farewell the Trumpets (London: Faber and Faber, 1978), pp. 93-95.

²⁷Holmes, Anti-Semitism in British, p. 67.

²⁸Lebzelter, Political Anti-Semitism, p. 14.

²⁹Ibid., p. 18-19.

- ³⁰ Cohn, Warrant for Genocide, p. 152.
- ³¹ The North Sea Mystery, Chums, (1934-35), p. 346.
- ³² Lebzelter, Political Anti-Semitism, pp. 49-67.
- ³³ Ibid., p. 55.
- ³⁴ Ibid., pp. 68-85.
- ³⁵ Ibid., p. 81.
- ³⁶ Ibid., pp. 86-109.
- ³⁷ Ibid., p. 93.
- ³⁸ Rosenberg, Shylock to Svengali; Fisch, Dual Image; Glassman Stereotypes without Jews; Panitz, Alien in Their.
- ³⁹ Fisch, Dual Image, p. 22.
- ⁴⁰ Holmes, Anti-Semitism in British, pp. 52-5, 97-8, 164-5.
- ⁴¹ Fische, Dual Image, p. 16.
- ⁴² See Glassman, Stereotypes without Jews.
- ⁴³ Rosenburg, Shylock to Svengali, p. 30.
- ⁴⁴ Panitz, Alien in Their, p. 84.
- ⁴⁵ Fisch, Dual Image, p. 63.
- ⁴⁶ David Lodge, The Novelist at the Crossroads (Ithaca: Cornell University Press, 1971), pp. 150-151.
- ⁴⁷ Fisch, Dual Image, p. 81-83.
- ⁴⁸ Rosenberg, Shylock to Svengali, p. 117.
- ⁴⁹ Ibid., pp. 255-258.

⁵⁰Ibid., p. 35.

⁵¹Ibid.

⁵²Patrick A. Dunae, "The Boys' Own Empire, 1870-1914," (unpublished article).

⁵³E.S. Turner, Boys will be Boys, 3rd ed. (London: Michael Joseph Ltd, 1975), p. 92.

⁵⁴Simon Nowell-Smith, The House of Cassell 1848-1958 (London: Cassell & Company, 1958) pp. 184-185.

⁵⁵Turner, Boys Will be Boys, p. 88.

⁵⁶Ibid., pp. 18-65

⁵⁷Percy Muir, English Children's Books 1600-1900 (London: B. T. Batsford, Ltd., 1954), p. 112.

⁵⁸Bob Dixon, Catching Them Young, Vol. 2 Political Ideas in Children's Fiction (London: Pluto Press, 1977), p. 128.

⁵⁹This discussion is based upon material from Simon Raven, The English Gentleman (London: Anthony Blond, Ltd., 1961).

⁶⁰Brian Simon and Ian Bradley, eds. The Victorian Public School (Dublin: Gill & Macmillan, 1975), pp. 6-7.

⁶¹J.A. Mangan, "Athleticism: A Case Study of the Evolution of an Education Ideology," Victorian Public School, pp. 145-167.

⁶²Geoffrey Best, "Militarism and the Victorian Public School," Victorian Public School, pp. 129-145.

⁶³Price, Richard N. "Society, Status and Jingoism. The Social Roots of Lower Middle Class Patriotism, 1870-1900." ed. Geoffrey Crossick, The Lower Middle Class in Britain 1870-1914, (London: Croom Helm, Ltd., 1977), p. 90.

⁶⁴Sir Henry Newbolt, quoted in Patrick Howarth, Play Up and Play the Game (London: Eyre Methuen, 1973), unnumbered page.

⁶⁵Patrick A. Dunae, "Boys' Literature and the Idea of Race: 1870-1900," Wascana Review, (Spring, 1977), pp. 84-111.

⁶⁶Chums, Vol. 12 (1904), p. 131.

⁶⁷Chums, Vol. 10 (1902), p. 60

⁶⁸Chums, Vol. 13 (1905), p. 431.

⁶⁹Gartner, Jewish Immigrant, pp. 183-186.

CHAPTER TWO
Physical Attributes of the Jew

"Dirty little Sheeny"
"Quick Silver Gang," Chums, Vol. 24 (1916), p. 412.

The young boys who eagerly read their Wednesday copies of Chums were given worthy models to imitate in the fictional heroes who combined the virtues of the legendary knight, the athletic agility of the Olympic runner, and the leadership quality of a military general. Many a fictive boy-hero faced constant threats of death, kidnapping, and blackmail, and when captured or tempted by evil, was able to overcome a seemingly endless array of normally insurmountable hurdles. Powerful pirates, savage natives, impassable jungles, ferocious animals, raging rivers, school bullies, and Jews were all obstacles which the proverbial David had to overcome. English pluck maintained him, and as he systematically defeated each enemy, he lost in the process not one bit of the lustre from his clear-seeing English eyes, nor one bit of the bloom from his typically pink English cheeks. As the symbol of empire, country, and family, he came fully equipped with the "manly" virtues of physical prowess; moral courage; unimpeachable integrity; loyalty to family, team, school and country; self-sacrifice; dignity, courtesy; and above all, sportsmanship. All these distinguish the juvenile wonder boys from the many Jews who appear in the journal, who, in direct contrast, are portrayed as physically repulsive, culturally alien and morally reprehensible.

The Jew is most immediately recognizable by his stock physical attributes which include the ridiculously oversized nose, a feature so deeply entrenched in English consciousness as a "Jewish" feature that an Englishman, Rupert Lynes in "The Night Raid" (1939), is said to have looks which were "spoilt by his rather

Jewish nose."¹ Other "Jewish" attributes which remain constant throughout the period are small black beady eyes, full black beards or straggley ones, black bushy eyebrows, black and often oiled hair, and thick lips. The durability of the stereotype can be illustrated through examples taken over the time period. Solomon Goldstein in "Gomburg's Revenge" (1896) is described as "a typical son of Abraham"² with his hooked nose, straggling beard, and keen black eyes. A decade later, Daddy Meech, a hideous little "father" of street urchins in "Nippy" (1907) is described as having:

... a thatch of lanky black hair. His face was dead white in colour, its pallor enhanced by a pair of tiny, ink-black eyes, that moved restlessly from side to side with queer bird like motion.

Hake, a villain in "A Stranger at School" (1913), is endowed with black hair, a bushy black beard, small "sleepy eyes," sallow cheeks and a "huge curved nose which gave a Jewish look to his face."⁴ Scotty in "Hitting the Limit" (1925) is introduced:

He was short, fat and greasy. His hair was black as coal and kinkey as a South Sea Islanders. His features were gross. His eyes were tiny, shifting, quick--and as black as his hair. There was a hint of black moustache dropping over his thick lips.

Moses, a usurious old moneylender in "A Gentleman of the Road" (1941), is depicted as "a rat-faced, beady-eyed man, whose nose was the most prominent feature of his face," who has "unkempt hair matted over his forehead."⁶ [The entire range of dark imagery surrounding the Jew acts as a foil to the perfection of the apple-cheeked, often freckle-faced, fair-haired and blue-eyed Anglo-Saxon heroes.]

The Jew is distinguished from the vigorous and rugged hero in a number of other ways. The English ideal against which the Jew can be judged can be seen, for example, in the portrayal of Dick Harker in "Hurricane Harker" (1926):

Dick Harker was tall. . . and hard exercise and open air were responsible for the ruddy colour of his cheeks. His movements were lithe and springy, and he had blue, determined eyes with a trick of looking dead straight.

In contrast to the "blue determined eyes" of young Dick, the furtive eyes of Daddy Meech, Scotty or the fence, Moses Goldstein in "Johnnie Fishwick's Discovery" (1900), whose "eyes wandered round the room,"⁸ are more common and these serve to create a type of shifty Jewish character.

In comparison to the sturdy, upright English stereotype, the Jew often appears stooped in the manner of Nathan in "Dick Norton of the Nancy" (1910), who is a "a round shouldered, dark bearded man with a nose shaped like a parrot's beak." The bent shape often becomes exaggerated into actual deformity in such portrayals as Simon Kopp in "The Treachery of Carl Lepaul" (1907), described as "a dark-visaged humpbacked man" or Matthew Stamp, a "dwarfed deformed hunchbacked figure" clothed in top hat and frock coat, who contrasts directly with Dick in "Hurricane Harker." Descriptions of Hake sprawling and of Stinberg "curl(ing) himself more cosily in his capacious well-padded office chair" produce in the image of the Jew a soft and lazy nature totally unacceptable in the boys' physical culture.⁹

The Jew's walk divorces him from the ideal as well, and often emphasizes his character defects. The shuffling footsteps of a Strahl, Ibrahim, Shimberg or Ephraim depict a world-weariness totally in opposition to the adventuresome and plucky young heroes. Typical of countless Jews whose sneaky natures are revealed in their movements are Solomon Tyzzack in "The Iron Box" (1912), who sneaks around slipperless, and Isidore Léon in "Red Treasure" (1919), who surreptitiously gathers hidden gold.¹⁰ In "The Fountain of Gold" (1916), contradictory images serve to emphasize Isaac's treacherous and elusive nature as well as his physical repulsiveness. Described as having a "cat-like tread . . . calculated to give a healthy snake the creeps," Isaac is later said to have a "noiseless waddle."¹¹

The Jew is normally characterized in various stages of physical agitation

and lacks all sense of English decorum. The image of Solomon Solomons "shaking hands with himself"¹² as he contemplates the profit he will make on his property in "The Saving of Fleckdale School" (1896) is one example. Solomon's pose reflects his greed and sense of one-up-manship at having momentarily outsmarted his victim. This same pose can also have more sinister overtones, as in the witch-like vision of Old Moses in "The Lure of the Lost Isle" (1921). He is observed "hunching his narrow shoulders and rubbing his hands . . . and laughing with a hideous cackle"¹³ as he plots to harm the captured heroes. The Jew often loses all semblance of dignity when his foul deeds are discovered. Matthew Stamp shows a complete loss of control when his "twisted hands went up in a protesting gesture" when his evil purposes were foiled. Kohn in "Put to the Test" (1920) "raised his clenched hands to the ceiling and fairly bellowed his wrath." Nathan "executed a sort of war dance" after he receives a rap across the knuckles. The monstrously fat Goldenburg in "Yellow Turban" (1922) works his face "as though he had convulsions" until "a whitish foam gathered on his lips," and loses all semblance of rational behavior.¹⁴ [More obnoxious still is the image of the self indulgent, self pitying Jew who moans, whimpers and begs for the mercy which he would never extend to his victims.] The crafty old lawyer, Rufus Sleek in "Phantom Jack" (1919), puts on a remarkable exhibition as he faces death for his treachery:

'Rob!' he gasped. 'Is there no hope for me? I have been a sinner; I served you ill; I betrayed many rebels. But now Rob, I am a poor penitent, seeking for time to make my peace with Heaven. Oh, if only I could live to make amends. If only I could be your willing, devoted slave. Is there no hope for me?'

. . . He began again to weep and sob and roll about the floor of the cabin . . . He grovelled at [Rob's] feet.¹⁵

The fair minded young Rob gains for Rufus time to make peace with his Maker, but his mercy is tempered with an English sense of justice, and he reacts to Sleek's display by charging him to be a man:

'Rufus,' (Rob) said, 'You have led a vile life, yet I charge you to try to play the man now in your last hours.'¹⁶

The heroic ring which characterizes English voices seen, for example, in the "warlike ring"¹⁷ of Jack Hawlhurst is missing in Jewish characters. [Jews produce any number of unpleasant sounds.] Ephraim Brooks in "Gomburg's Revenge" has a testy voice and Sheen Bosworth in "In the Clutches of the Foe" (1915) has a "thick rasping voice." Mark Solomons, the moneylender in "Sharp Practice" (1915), wails in a "shrill voice," while the miser in "Ephraim Roebuck's Folly" (1916) has a "whispered cackle." Zachariah Less in "Fifty Pounds Reward" (1920) shrieks, and noise is the word which can be applied to the voice of the "ol clos man in "Watson's Waistcoat" (1927) whose "voice rose in a harsh timeless refrain."¹⁸ These rasping and shrill voices reflect either the Jew's cruelty or hysteria. When the Jew wants to ingratiate, his voice is well lubricated with a variety of oily tones. Simeon Meevitch in "The Passing of Swiggs" (1909) is an "oily tongued villain," and Levenstein in "In the Power of a Rogue" (1906) speaks in "oily tones." Copley Sly in "Captain Swing" (1915) ingratiates by "purring softy," while Jules Stinberg in "The Champion of Ratlingham" (1934-35) speaks with "a greasy fawning politeness." Ysrael Benaliel in "The Strange Adventure of Jem Bellinger" (1922) talks with "cringing obsequiousness." Solomon Tyzzack whines in an "oily wheedling voice" while Shimbarg gurgles in an unctuous voice.¹⁹ Isaac Pheby is characterized by all the vulgarity normally attributed to the Jew in the image where he "sucked words as if they were made of chewing gum."²⁰ Additionally, Pheby is accused of speaking like a "demented dictionary," for he uses artificial language, a perfect device to distort his real intentions. A marvellous example of this is the speech he makes after his arrest:

'Misfortune has nosed me with the black lariat of forgotten slips from the narrow path of rectitude, and you behold me in the maelstrom of despair,' he said. 'Verily, the skirts of happy chance have fluttered

fortuitously in providing me with the sinews of war, whereby I can shower lucre upon the human founts of eloquence who will assuage the lamentable greed of the custodians of the law.²¹

Of course, what he really means is that he hopes to use the ill-gotten fortune he believes he possesses to bribe other lawmen to let him escape imprisonment.

Another stock "Jewish" voice characteristic is a speech impediment, either in the form of an accent or a lisp. Solly Moss in "The Valley of Winged Death" (1939) is a worthy descendant of the old comic lispng stage Jew when he comes upon giant killer wasps and exclaims to his partner: "But bithneth is bithneth, Tiny, and we must make some filums of the vopses before we strafe 'em."²² Implicit in this lispng speech pattern are highly charged overtones of effeminacy which immediately denies the Jew membership in the "manly" English community. Because the Jewish accent tends to reduce even the most evil of villains, such as Hake, to the comic level, the emergence in the interwar years of many more Jews who are free of the accent assists in the creation of more sinister Jewish characters.

The Jew is often diminutive in size in the manner of the traditional old emaciated miser, evidently too greedy to spend money on food. The little old figure of Solomon Goldstein and the midget-sized Daddy Meech who stands "barely five feet high" are typical. The "bony knees" of Ephraim Roebuck, the "clawing bony hands" of the old miser Isaac in "Conspirator's in School" (1900), the "hollow and sallow cheeks" of Hake, and the "spindly legs" of Sassoon are devices which emphasize the skeletal image.²³

At the opposite extreme is the overfed, gross figure of the nouveau riche Jew. The moneylender, Crick, in "A Stranger at School," is repulsive with his face described as having "fat folds shining greasily."³³ Worzheim in "The Vultures" (1920) is a "gross man, fat and unwielding," and Jules Stinberg in

Champion of Ratlingham (1934) is a "big florid man" with ring-laden, podgy fingers.²⁴ One of the most graphic and repulsive images is that of an American Jew, Mendelbaum in "The Luck of St. Boniface" (1924), whose unabashed love of luxury makes his physical appearance even more repugnant:

He was grossly fat, with a highly polished bald head, bulb-like nose, thick pouting lips, and a fleshy chin which surmounted a festoon of other and lesser chins that seemed to fall away until they lost themselves somewhere below the level of his collar.²⁵

In all of these images, the Jew is depicted with an overindulgence inappropriate to the English standards of moderation, which symbolizes an insatiable appetite not only for food but for all material goods. The idea of an uncontrolled enjoyment of too rich a life conjures up the idea of feminine softness as well.

A theme running through many of the images is an oppressive sense of dirt and inattention to personal grooming. The editor points out the importance of a daily cleansing to his young readers:

If possible you should have a good sluice down every day. Some of you will not be able to get a cold tub every morning which is the ideal way, but a rub over with a wet sponge all over is nearly as good.²⁶

For boys so schooled, the Jew's aversion to cleanliness would be abhorrent. Rosenbaum in "Quick Silver Gang" (1916) is called "dirty little sheeny" by school boys, because it "was well known . . . that Mr. Rosenbaum (did not) love baths."²⁷ The school boy, Isaacs, in "The Amber Skull" (1922) is teased about having "indulged in a bath" to celebrate his birthday, and he becomes angry because they "touched on a sensitive spot."²⁸ It is further suggested he must have eaten the fifty bars of "scented soap" received throughout the year, since it could not be imagined that he would understand their proper function. Poor personal hygiene in his aversion to bathing, and the femininity implied in the reference to scented soap combine to doubly emphasize Isaac's alienation.

A generally unkempt look naturally also characterizes the dirty Jew. The

old pirate, Israel Rum, in "Under the Black Flag" (1917) is "clad in a smock of dirty yellow silk." Mr. Isaacson in "Black Face and Black Hand" (1920) cries out when a practical joke is played on him that some spilled ink "dirtied a shirt I have not worn a fortnight." The portrait of a pawnbroker in "Won by a Try" (1922) as a "toothless old gentleman in a frock coat and three greasy waistcoats beneath a black skull cap of moth-eaten fur"²⁹ is typical of the many physically repulsive Jews in Chums.

The Jew's environment often mirrors his personal filth. Ephraim Moss's curio shop in "Nipper Briggs: His Enterprise" (1903) is a "small dingy shop" which "skulks above a narrow street" with "dirty windows" and "dirty little parlour." Ephraim in "Desert Mystery" (1930-31) is a toothless old Fagin-like caricature whose tavern rooms are "worse than the open desert for insects and lice." Rufus Sleek has a "pestilent den" to serve as his headquarters, and Shimborg is "a Hebrew, elderly, villainous-looking and filthy" whose tavern is filled with "the stench of beer and old rags."³⁰ Incorporating the traditional image of old rags with alcohol in this last image emphasizes the idea that the Jew deals in dirt at both the physical and moral level. Naturally, offensive odors accompany many of these images. The Lettish Jew, Abrahamovitch in "The White Arab" (1932-33), endowed with grimy paws, tobacco stained teeth, thick protruding lips and a heavy nose, which "denoted a strong Hebraic strain," is so thoroughly repulsive that when he leaves the room, the English intelligence officer opens all the windows, has the chair he occupied removed, and exclaims "nothing like fresh air after that!"³¹

The Jew's lack of personal hygiene assists in the the creation of the most odoriferous type of individuals. The overpowering vision of uncleanness is the antithesis of what the average reader of Chums would find even marginally

acceptable. Not only does the filthy Jew repulse at the most primitive level of consciousness, but in a culture which exalts the physically strong, the image takes on another dimension, for as the editor points out, "Cleanliness and good health go together."³² It follows logically that Jews, being unclean, often are characterized with poor health. This is apparent in the sallow complexion of Hake and the pallor of Daddy Meech. Trogmorton in "The Usurper" (1913) has hollow cheeks and a face with a "sickly colour." The school teacher, Meevitch, has a "sallow unhealthy complexion," and Mark Solomons' sallow face is said to have "turned sickly." The French Jew, Isidore Leon, in "Red Treasure" (1919), is quarantined with a high fever.³³ These images of the Jew contrast markedly with those of the healthy young out-of-doors English heroes. An interesting variation on this theme is seen in the weak young Sidney Capel in "The Sea Wolves" (1893) when he falls into a life of crime. With the onset of his moral decline Sidney becomes physically weak. He vividly illustrates the widely held idea that moral and physical strength were in fact one:

His face had lost its colour; his eyes were ringed about with purple hollows; he had a hacking cough which rarely left him; and he had lost much of his old spruceness; he had become blase and effeminate.³⁴

Sydney's fall from grace is characterized as a feminine weakness, since manliness includes moral maturity, but it should be noted that it is described in racist terms as well, because he was born with the proclivity for moral weakness:

Such a change was easy to account for by those who knew the inner pages of his life It had been a quick fall; but the seeds which breed the tares of life had been in Capel from his birth.³⁵

Reference to the Jew as racially inferior during this period when racist ideas were rampant is not surprising. The Jew's complexion commonly denotes his racial tie. Bronzed countenances or the "gnarled walnut face" of Old Ephraim Roebuck, imply a relationship between the Jew and the "racially

inferior" brown or black races as does Scotty's "kinkey hair."³⁶ The most common racial connection, however, follows the more historical tradition of associating Jews with the "inferior" Oriental races, and yellow is a key identifying device. Nathan Froggatt in "The Silver Key" (1913) possesses "long hairy arms and a yellow wrinkled face." Ezra Clay in "The Thaw" (1919) is portrayed with a "pair of fierce yellowish eyes set close," and Dr. Strahl has features which are "strangely yellow and bloodless." The Jewishness of the young Moses and Aaron Goldstein in "Gomburg's Revenge" is also given an Oriental coloration, for the "eyes of the two young Hebrews went up at the corners, and their noses came down and assumed a more pronounced curve."³⁷

The images used thus far emphasize the Jew's physical imperfection. By the end of the nineteenth century, the public school boy was well indoctrinated with the idea that physical fitness and moral uprightness were interwoven. Of course, the idealization of the military and athletic hero encouraged a cult of youth in which the elderly quite logically would have diminished importance and value. As well as the dirty and disease ridden Jews, authors of Chums' stories could draw upon the centuries old stereotype of the old Jew whose age precludes physical agility. Old Ephraim Roebuck seemingly could crumble at any moment:

Old Ephraim Roebuck knelt on his bony knees and rubbed the palms of his hands with a dry, rustling noise

The sight of his Uncle Ephraim sprawling in the dust of the corridor with his rusty skull cap tilted sideways, his bald head shining in the beam . . . his crabbed old hatchet face screwed up like a thing of parchment.³⁸

With his bony knees, his rusty cap, parchment-like skin, and rustling sound, Ephraim certainly seems to have received more than his four score and ten years, and while attention is directed at this point only to his physical appearance, there are hints that he is morally deficient, for it is stated, "Miser he was, crabbed and wizened in body and soul."³⁹

From the image of the old Jew is derived the idea of the eternal Jew who is well symbolized in Aaron Hart in "The Water Rat" (1908), who seems to have been born old. The author, drawing upon the biblical imagery that man is created from dust and returns to dust, denies Aaron the years of active and presumably productive life between the two events:

Out of the gloom emerged a strange-looking figure so quietly and so suddenly that it seemed as if he had been formed there and then out of the dust-laden atmosphere . . .

His face was parchment-hued and wrinkled; and it was impossible to guess his age.⁴⁰

Not only is Aaron aged, but there is an aura of decay about him in the mouldy smell which surrounds his shop. Like Old Ephraim, his age is also emphasized in the museum-like quality of his parchment-hued complexion. Parchment is a commonly used metaphor to portray the old Jew. For example, Solomon Tyzzack's puffy face has "a hue of dirty parchment." Further, Stinberg is "little and crinkled and old, like a painting on faded parchment."⁴¹

While the Jew's physical imperfections suggest moral weakness, his character deficiencies are also made obvious. Cowardice, greed, cunning, and disloyalty are among his most serious defects. As a coward and bully, the Jew is a figure of derision for English school boys who followed the unwritten law "that you cannot stand by while the weak are bullied by the strong, or accept an unjust indignity without resistance"⁴² The fence, Nathan, is a typical Jewish bully, and has no qualms about tormenting the kidnapped Dick, but when Dick's rescue is imminent and a fight threatens, he becomes agitated and cowardly:

The perspiration stood on his face in beads and he shivered in apprehension. He was an utter rascal and an associate of criminals of all classes, but he was a rank coward. He hated above all things to be mixed up in an encounter in which there was possible danger to himself. On the face of things it would seem that such a danger was remote . . . for the Jew was hardly to be reckoned with in a fight.⁴³

The Jew's superstition and fear of anything remotely ghostlike serves to reveal in a humorous manner his cowardice. Jacob Hurst, a culprit in "By Southern Camp Fires" (1911), challenged the notion of ghosts when he named his place "Ghost Saloon," but when there was talk about the "ghostly miner hovering about at nights—usually after midnight," it is said that Jacob Hurst "laughed so very loudly over the idea of a 'real ghost' that there was some suspicion he felt uneasy."⁴⁴ Old Solomon Tyzzack appears overwrought when he is tricked into believing one of his victims has returned from the dead to haunt him. During the "apparition" Tyzzack cries out:

'Tis Blueskin come back to haunt me!' Tyzzack wailed, falling back with his hands extended as if to ward off an evil presence. 'Stand back! Keep off, I say! Oh merciful powers, what have I done to merit this?'

.. (He) slipp(ed) limply to his knees and cover(ed) his face with his hands. A groan of sheer terror broke through his fingers, and he sank to the floor in a dead faint.⁴⁵

The cowardly attitude is starkly different from the bravery shown, for example, by an English father and son who face what appeared to be certain death as a result of the villainy of the Jew, Isaac Pheby. They agree they must "die game," and shake hands and stand perfectly still to await the explosion of dynamite.⁴⁶ This type of courage is impossible for the Jew who lacks the resources for any degree of moral reform and can only react to fear as does Tyzzack.

Often the Jew's physical features reflect greed, which is one of the most consistent character failings of the Jew. Ibraham ben Alliel in "The Shiek of El Ghir" (1926) has gloating eyes which have a "look of covetousness" about them. Stinberg's greed is like that of a hungry wolf when he is described with "gloating greedy fang-like teeth." Nathan Froggatt has an "avaricious leer," and Isidore Léon's "avaricious eyes" mirror his "soul which was greedy for .. possession" of the hidden treasure.⁴⁷

The Jew is often characterized as secretive and a "loner." He remains hidden, and his secretive nature leads to downright sneakiness. Old Solomon Goldstein, for instance, gains information by "peeping through a keyhole."⁴⁹ Although Solomon is a rather benign comic figure, his actions relegate him into a position of untrustworthiness. Naturally, villains are shown to have a greater affinity for the unsavory practice of spying upon their cohorts and enemies alike. The old pirate, Solomon Sly, in "Phantom Jack" claims to be sly "by name and nature," and is depicted "spying as was his custom on his captains."⁵⁰ Abrahamovitch finds an ingenious method by which to pursue his spying and states, "If you put a saucepan on the floor bottom up and claps your ear to it, you'll 'ear quite a lot."⁵¹

The Jew's sneakiness often combines with images of betrayal. The cowardly Rufus Sleek, a "born traitor," is depicted as a traitor in terms which echo Judas' betrayal of Christ, for he is called "the most treacherous evil villain that ever received blood money."⁵² In an age of extreme nationalism and patriotism, when pride of race, empire and nation were highly valued, lack of loyalty, even within ethnic groups, would have been thought to be a grave failing by the young readers. Jacob Hurst, has no pride of race, for he is said to be of "undoubted Semitic origin although he spoke with an American twang . . . but disclaimed any connection with the Hebrew race."⁵³

The Jew comes supplied with ample cunning. Jacob Hurst is called a rascal but "too cunning to get caught." The young heroes must even be wary of the Jew's cunning smile. Isaac Menstein in "Son 'o White Rep" (1914) has a "cunning twist to the corners of his mouth." About Reuben Eagle in "Reuben Eagle's Thrill" (1904) it is said, "there generally had been a certain cunning about Reuben's smiles. Nothing pleasant followed them." When Zedekiah Kranz in "The Flaw in the Plot" (1926) smiles it "is like placing a lemonade label on a bottle of poison."⁵⁴

Not infrequently the Jew's cunning takes on a superhuman if not supernatural quality, and this type of mental alertness makes the Jew doubly sinister in light of the fact that he is so physically decrepit. Levenstein in "In the Power of a Rogue," possesses a mind of "infinite cunning." Sarah Pry and her brother, Simeon, in "Tom Durncombe's Peril" (1905) are described as "one or two people preternaturally wide-awake."⁵⁵ There is also an uncanny, superhuman, omniscient quality in the "frail and undersized" Daddy Meech, "a modern edition of Fagin," when he emerges out of the bushes, and appears as an evil apparition to the young lads trying to escape his influence:

Frail undersized though he was, he was more than a match for the two boys and he knew it . . . There was a wolfish expression on his shifty crafty face. There was no one so clever, so far-seeing as Daddy Meech.⁵⁶

Of course, it is only a short step to lift the Jew from the uncanny into an association with all the supernatural agents of evil: witches, sorcerers, vampires, and the devil. Sorcerers are practioners of black magic; witches and vampires by definition operate only at night, and Satan is commonly referred to as the Prince of Darkness. All are well-used metaphors to suggest the evil nature of the Jew. While it is true that dark images are a well-used literary device to create a sense of evil and oppression, it is important to note that for the young readers whose education and heritage was so strongly based on Christian doctrine, the continued practice of combining images of the Jew and Satan can have done little to dispel the myths of villainy associated with the Jew. This seems an important consideration in analyzing the Jewish stereotype in a journal designed to reach a large juvenile audience.

Images suggesting evil recur in a variety of guises, and they create a sense of horror which far outreaches the disgust created by the physically repulsive Jew. The owner of the London east end public house, Worzheim, has

tiny rat-like eyes which "narrow into two slits of hellish fire," and Israel Vardoe's eyes "gleamed with uncanny fire."⁵⁷ Simeon Meevitch becomes the devil or one of his agents when he offers the "first temptation"⁵⁸ to the grocer to open his basement to gamblers. Solomon Sly is one of those "unholy scoundrels" who "gnashes his teeth" and, like the legendary Dr. Faustus, he and Rufus Sly "long ago sold their souls to the devil." Sly's usual dress is a yellow cloak "all covered with black figures of little demons."⁵⁹ Steinbach, in "The Great Railway Race" (1914), is accused of being a "clever fiend . . . a genius for—devil's work."⁶⁰ Ephraim Moss has many witch-like characteristics: a withered face, small eyes, bony hands and a cunning, cruel grin, and as he bends over "the melting pot" on top of a furnace in the coal cellar, he resembles a witch standing over a cauldron, a Medieval alchemist, and just as vividly, he is a vision of the devil at work in the firey workshop of his nether world. Perhaps one of the most vivid Satan images appears in "Hitting the Limit" when the captured but plucky English hero, Terry, reflects upon the freedom offered to him by the financier, van Korn, a very thinly disguised Jew:

It was alluring—a display of all the kingdoms of the earth from the summit of the high mountain of promise.

The kingdoms of the earth . . . temptation.

This man before him was a scoundrel. Heaven alone knew how many souls had gone out in torment because of his machinations.⁶¹

The young readers would recognize the biblical image of the devil tempting Christ in the wilderness in the attitude of the cunning financier.

As creatures of the night, Jews often take on the coloration of the vampire. Levinsky, the Polish Jew in "The Water Rat" (1908), is the owner of the tavern, Execution House, a place where he and his villainous customers are said to "turn . . . night into day"⁶² when they indulge in their normal activities of

drinking, smoking and gambling. One of the more fully developed images of the Jew as a vampire is Dr. Strahl in "The House of Shadows" (1929-30). He is well surrounded with devil and vulture imagery as well. Strahl, dressed in a black alpaca jacket, has a witchlike appearance, for he is an elderly, hooked nose man with "thin grey wisps of hair straggling beneath a tight fitting black skull cap." Vulture-like, he appears "closely akin to some gaunt and scraggy bird of prey."⁶³ In keeping with the vampire image, he wants company at night and invites the young hero, Howard, into his lonely, deserted, "gaunt" house. Strahl then stresses the impossibility of Howard's reaching town "under cover of night," and when any reference to the morning is made, it causes Strahl irritation:

'You'll be up to your armpits before you know where you are and in the morning—'

He paused abruptly.

'Yes, in the morning?' [Howard] questioned.

'Oh! nothing! Strahl snapped.⁶⁴

He has the deathly look of a vampire who only comes alive at night, for under "the sickly illumination of an oil lamp . . . his drawn and haggard features seemed strangely yellow and bloodless."⁶⁵ The image of the living dead becomes even more sinister when Howard meets him in the middle of the night and notes "a sardonic smile on his yellow cadaverous face."⁶¹ The young hero, sensing that evil permeates the house, demands to know what "devil's work" is being conducted there. Strahl's companions include a carrion crow and an ape and, for a frail old man, he possesses superhuman strength:

There was something akin to madness in his blazing eyes. Weakly I grappled with him, but he seemed to be in possession of an almost superhuman strength. His long bony fingers clutched for my throat.⁶⁷

Multiple bird images are used to characterize the Jew. The greedy Shimberg is seen pouncing "like a hawk"⁶⁸ upon the purse full of guineas. The

moneylender, Levenstein, is a "diminutive little man with a face curiously reminiscent of a hawk." His victim laments that he was a fool to "fall into the talons of a moneylender" and complains the "old Jew has me by the throat."⁶⁹ In the "Prairie Wolf" (1925), Rubens hovers threateningly, for he "hangs out just across the rise" waiting to take over property on which he holds the mortgage. The farmer claims Rubens is a "vulture preying on my life's work" with his "blood-sucking interest."⁷⁰ [Vulture-like, the Jew in this type of image appears to lurk in dark corners or alley ways waiting the ideal opportunity to swoop down to satisfy his greed or to prey upon his powerless victim. The parasitical imagery is particularly significant, for it points to the Jew's role as a social parasite, a theme which will emerge in the discussion on the Jew's position in society.]

Sorcery, witchcraft or black magic serve to depict the evil and even blasphemous Jew. Sassoon is described as a "new sort of sorcerer" by natives in New Guinea who think his portable gramophone is a "debbils box." He is not portrayed as a good Christian missionary bringing God to the natives; rather, he brings the symbol of the modern pagan society, a "twentieth century gramophone." This machine remains as a monument to him after his death and is placed in "the devil temple as an object of veneration."⁷¹ The Jew's modernity, is a recurring theme, and as was suggested in the preceding chapter an affinity for modernity was a major current of thought in anti-Semitism.

To characterize the Jew as a sorcerer certainly moves him beyond the boundaries of acceptance in a Christian world, which had by and large become tolerant of most conventional religions. Irreligiousness is often characteristic of Jews. Old Solomon is called an "unholy scoundrel." Solomon Bernstein is called the "unholiest liar under the sun" by his office boy, and Ephraim Roebuck looks "mean, cunning, and evil."⁷² The Jew frequently is depicted as a blasphemer

when money becomes an object for worship. About Sir Ismael Moon, the despicable governor in "Yo Ho! For the Spanish Main" (1909), it is stated that "wealth was his shrine." Ephraim Brooks, the banker in "Gomburg's Revenge," is "a man who worships money as he worships his very soul." Moses Vanmeyer in "The Mystery of the Kuree Diamond" (1924), is seen "lovingly fingering" a stolen diamond and, like a religious ecstatic, he stands "in a trance," apparently "worshipping the precious stone as if it were some magic stone."⁷³

Mr. Simeon Meevitch in "The Passing of Swiggs" elevates gambling to a religion, and a grocer's basement to a religious temple when, in the following flight into fancy, he tempts the weak young Swiggs to enter the forbidden world of gambling:

'Bravo! that's the fine, sporting spirit I like. You see, the run of the cards must tell in your favour sooner or later. There is a law of chance fully as inexorable as the axioms of Euclid. Ah! here we are at the headquarters of the Goddess of Chance; behold Swiggs, the portals of our Temple of Fortune.'⁷⁴

Here, the Jew is making a mockery of established religion by making "Chance" the godhead of his temple, and drawing upon the Classics and their pagan gods to create the new religion is not only a perversion of intellectual pursuit, but makes him most reprehensible in a Christian society. Not surprisingly, it is a female goddess who presides over the temple and its wrong doers, since this type of moral weakness is "unmanly." To compound the sacrilege, gambling is called sporting when sportsmanship for the young readers was active, physical, and consisted of fair play. Neither religion nor the military, to which young boys were romantically drawn, nor games, to which English boys were addicted, were considered to be governed by chance, but were guided by a firm set of rules. To live by chance alone, with no rules to act as guidelines must lead, as it did in the case of Mr. Meevitch, to a life of moral decline.

Even in the few instances where Jews are linked to their biblical ancestors, the character is undercut with the inclusion of negative images. This is evident, for example, in the portrayal of Ephraim, who is said to have resembled a "patriarch of the earliest Biblical times." However, within the same paragraph, he is totally reduced to a figure of little value, when it is said that "he might have been Fagin stepped out of the pages of Dickens."⁷⁵ In "Sheba the Magnificent" (1936-37), a group of Englishmen is rescued by a "pack of Jews" described as follows:

These men might be Jews, but if so they were of the type referred to in the Old Testament, nomads whose hands were against every man's hand and cruel beyond latter day conception.⁷⁶

These "Old Testament" Jews are, despite their own legacy of bondage, totally inhumane, and while they rescue the team from grave danger, they subsequently hold them as slaves.

The one Jew in Chums explicitly depicted as a Christian convert shows no sign of abandoning his Jewishness. The "taciturn Jew-faced" man who is guiding the young hero through Portugal "crossed himself at every shrine and every bridge" but Jewish greed and cunning characterize him, for he saw the hero as "nothing . . . except the provider of a couple of thousand reis."⁷⁷ While he pretended to understand no English, he did communicate with the universal sign of the beggar by spreading out his palms and saying "Si! senhor! Si!" A Jew remains a Jew for all that; conversion to Christianity in this case certainly did not change his "Jewish" nature.

Scattered suggestions that the Jew is feminine rather than manly have been made throughout the discussion in, for example, the lisping and high pitched voices of Jews. The image becomes even more explicit in the image of the fraudulent land speculator, Leveston in "The Iron Pirate" who, when confronted by Captain

Black, "bellowed for mercy like a woman." Ismael Moon is characterized as feminine by his "mincing steps."⁷⁸ The Jew's wheedling and ingratiating manners have overtones of the female stereotype who uses her wiles to achieve any type of devious purpose. Clerical work, in an age of adventure, was also considered unmanly.⁷⁹ Thus, when the English lad, Jim Carr, in "Soldier of the Legion" (1929-30) is attracted to the Foreign Legion because it is "hard to push a pen for a German Jew when the blood of generations of fighting men surges strong in every vein,"⁸⁰ the contrast between the Jewish employer and the English employee is one between feminine softness and manly vigor. The femininity which characterizes many Jews in Chums was perhaps the most repugnant to the young readers, for it offered a stark contrast to the idealized virile heroes.

It is interesting that the Jew, as well as being shrouded in black, is associated frequently with the color yellow. His yellow skin, of course, alludes to his race and age, but yellow also suggests cowardice. A soft color, yellow carries feminine connotations, and in instances where the Jew's wearing apparel or decorations are yellow, the color becomes a symbol of the yellow taffeta "badge of shame" which Medieval Jews were ordered to wear so that Jews could be openly identified.⁸¹

The Jew is characterized with animal imagery other than birds. When surrounded by imagery of the pig, an animal considered unclean and forbidden to Jews, the allusion works to make a mockery of his religion and places him into the lowest level of society. The moneylender, Crick, has in common with many Jewish characters "little pig eyes." Jewish employers seem especially prone to be called "pigs" as, for example, in "Hurricane Harker," when young Harker's employer Eli is nicknamed "The Pig." Similarly, Samuel Bernstein, is referred to as a "pestiferous pig" by his young office boy.⁸³

In an age in which Darwin's theory was adapted into Social Darwinism, the Jew dressed in ape imagery makes a significant statement about his perceived level of evolution. So drawn, the Jew is removed as solidly from a worthwhile position in the human order as he is when lowered to the level of devil, vampire or witch in the supernatural order. Suggestions of the ape image were seen in Nathan Froggatt's long hairy arms. The ape combines with a number of other animals in the portrayal of the Aaron Wertner, an American third rate boxer in "The Thurster" (1929-30), who is described as having the "massive shoulders of a shorthorn bull and long arms that dangled limply by his side as he slouched along." When hurt in the ring, he alternates between snarling and gibbering "like an enraged baboon." To further dehumanize him, Aaron is called "a fighting machine."⁸⁴ Ape images assist in the characterization of the hunchbacked villain, Throgmorton in "The Usurper," who has a beak shaped nose and arms which were "like those of an ape for length." He is described generally as an "ugly squat bunch of humanity with something of the beast about him."⁸⁵ Dogs and Jews have a long history of association,⁸⁶ and taunts of "hound" or "dirty dog" are frequently cast at Jewish characters. Isaac in "Conspirator at School" (1901) is called a "lucky dog of a Jew" when he is to get a larger portion of the gold. In "Valley of Evil," the Arab claims to have captured "a Jew dog," and says that "Jews are only fit to be shot as homeless street prowling dogs." Ysrael is called "a dog a Jew" and "kicked like a hound."⁸⁷

The Jew is surrounded by spider imagery. Kohn in "Put to the Test" (1923) "had sharp black eyes that noted everything like a spider darting from its web."⁸⁸ Solomon Solomons in "The Saving of Fleckdale School" has the "critical eye of a spider when the first fly of the season puts in an appearance."⁸⁹ In "In a Conspirators Toils" (1903) whole chapters have titles such as "In a Spider's Parlour" and "The Spider Bites,"⁹⁰ and indicate the growing entanglement of the young hero

in Ragnbones's web. Unlike the vulture, the spider does not swoop, but spreads its web in every direction, and darts hither and yon so that its exact whereabouts is never certain. The Jew seems far more elusive and possibly even more threatening than the predatory hawk when created with these images.

This chapter has attempted to show that the Jewish characters presented in Chums are created with combinations of all the standard physical and character attributes which have been associated with the negative literary stereotype over the centuries. There is little deviation from the long-standing associations of the Jew with all forces of evil, whether these are related directly to the devil and moral depravity or to more modern symbols of corruption, such as the city and modern technology. Whether he appears as evil or as ridiculous, the Jew always is physically and morally offensive. Because of the versatility of the negative stereotype, the Jew provided writers with a ready-made villain in stories which were meant to present a battle between the forces of good, traditional English values, and evil, Jewish materialism. As a Jew, he simply fails to achieve even the most minimum standards which would give him social acceptability. Vile in every respect, the Jew could be characterized as the perfect antagonist against which the young heroes must struggle in order to keep England and the Empire truly a place where the sun never set.

Footnotes: Chapter Two

- ¹Robert Harding, "The Night Raid," Chums, (1939), p. 168.
- ²H. Barrow-North, "Gomburg's Revenge," Chums, Vol. 4 (1896), p. 314.
- ³E. Le Breton Martin, "Nippy," Chums, Vol. 15 (1907), p. 525.
- ⁴S. Andrew Wood, "A Stranger at School," Chums, Vol. 21 (1913), p. 89.
- ⁵John Hunter, "Hitting the Limit," Chums, Vol. 33 (1925), p. 18.
- ⁶Ernest McKeag, "A Gentleman of the Road," Chums, (1941), p. 87.
- ⁷John Sylvester, "Hurricane Harker," Chums, Vol. 34 (1926), p. 241.
- ⁸H. Barrow-North, "Johnnie Fishwick's Discovery," Chums, Vol. 8 (1900), p. 324.
- ⁹Julian Linley, "Dick Norton of the 'Nancy'," Chums, Vol. 18 (1910), p. 729; "The Treachery of Carl Lepaul," Chums, Vol. 15 (1907), p. 3; Sylvester, "Hurricane Harker," p. 267; Wood, "A Stranger," p. 89; Eric W. Townsend, "Tiger Glory's Christmas Box," Chums, (1941), p. 114.
- ¹⁰Barton Furse, "The House of Shadows," Chums, Vol. 37 (1929-30) p. 123; John Harker, "The Sheikh of El-Ghir," Chums, Vol. 34 (1926), p. 85.; Stephen Agnew, "The Iron Box," Chums, Vol. 20 (1912), p. 629; Robert Harding, "Desert Mystery," Chums, Vol. 38 (1930-31) p. 151.
- ¹¹Stephen H. Agnew, "The Silver Mask," Chums, Vol. 20 (1912), p. 611; D.H. Parry, "Red Treasure," Chums, Vol. 27 (1919), p. 130; Stephen H. Agnew, "Fountain of Gold," Chums, Vol. 24 (1916), p. 347.
- ¹²Tom H. Fowler, "The Saving of Fleckdale School," Chums, Vol. 4 (1996), p. 623.
- ¹³Captain A. Donnelly Aitken, "The Lure of the Lost Isle," Chums, Vol. 29 (1921), p. 794.
- ¹⁴Sylvester, "Hurricane Harker," p. 242; Derwent Miall, "Put to the Test," Chums, Vol. 31 (1923), p. 59; Linley, "Dick Norton," p. 730; H. Leigh Pope, "Yellow Turban," Chums, Vol. 30 (1922), p. 71.
- ¹⁵S. Walkey, "Phantom Jack," Chums Vol. 27 (1919), p. 625.
- ¹⁶Ibid.

- ¹⁷ Barrow-North, "Gomburg's Revenge," p. 298.
- ¹⁸ Barrow-North, *Ibid.*, p. 393; Fred W. Young, "In the Clutches of the Foe," *Chums*, Vol. 23 (1915), p. 539; Julian Linley, "Sharp Practice," *Chums*, Vol. 23 (1915), p. 530; Hal Ravenglass, "The Bell of Roebuck's Folly," *Chums*, Vol. 24 (1916), p. 172; Richard Bond, "Fifty-Pounds Reward," *Chums*, Vol. 28 (1920), p. 550; A.G. Roper, "Watson's Waistcoat," *Chums*, Vol. 35, (1927), p. 41.
- ¹⁹ Percival Cooke, "The Passing of Swiggs" *Chums*, Vol. 17 (1909), p. 481; "In the Power of a Rogue," *Chums*, Vol. 14 (1906), p. 785; S. Walkey, "Captain Swing," *Chums*, Vol. 23 (1915), p. 5; Eric Townsend, "The Champion of Ratlingham," *Chums*, Vol. 42 (1934-35), p. 493; Oswald Dallas, "The Strange Adventure of Jem Bellingier," *Chums*, Vol. 30 (1922), p. 551; Agnew, "Silver Mask," p. 612; Agnew, "Dick Turpin's Vengeance," *Chums*, Vol 20 (1912), p. 646.
- ²⁰ Agnew, "The Fountain" p. 347.
- ²¹ *Ibid.* p. 349.
- ²² Stewart Campbell, "The Valley of Winged Death," *Chums*, (1939), p. 44.
- ²³ Martin, "Nippy," p. 525; Ravenglass, "The Bell," p. 172; Andrew Home, "Conspirators in School," *Chums*, Vol. 8 (1900), p. 282; Wood, "A Stranger," p. 89; H. Wedgwood Belfield, "The Flower of Death," *Chums*, Vol. 32 (1924), p. 128.
- ²⁴ Wood, "A Stranger," p. 192; Richard Bond, "The Vultures," *Chums*, Vol. 28 (1920), p. 599; Townsend, "Champion of Ratlingham," p. 494.
- ²⁵ Charles Douthwaite, "The Luck of St. Boniface," *Chums*, Vol. 32 (1924), p. 402.
- ²⁶ *Chums*, Vol. 18 (1910), p. 644.
- ²⁷ Ravenglass "Quick Silver Gang," *Chums*, Vol. 24 (1916), p. 412.
- ²⁸ Alfred Judd, "The Amber Skull," *Chums*, Vol. 30 (1922), p. 346.
- ²⁹ S. Walkey, "Under the Black Flag," *Chums*, Vol. 25 (1917), p. 23; Radcliffe Martin, "Black Face and Black Hands," *Chums*, Vol. 28 (1920), p. 321; Hudath, "Won by a Try," *Chums*, Vol. 30 (1922), p. 431.
- ³⁰ Singleton Pound, "Nipper Briggs: His Enterprise" *Chums*, Vol. 11 (1903), p. 645-646; Harding, "Desert Mystery," p. 152; Walkey, "Phantom Jack," p. 464; Agnew, "The Iron Box," p. 629.
- ³¹ Percy F. Westerman, "The White Arab," *Chums*, Vol. 40 (1932-33), p. 42.

³²Chums, Vol. 18 (1910), p. 644.

³³"The Usurper," Chums, Vol. 21 (1913), p. 155; Cooke, "Passing of Swiggs," p. 441; Linley, "Sharp Practice," p. 530; Perry, "Red Treasure," p. 65.

³⁴Max Pemberton, "The Sea Wolves," Chums, Vol. 2 (1893), p. 529.

³⁵Ibid.

³⁶Harding, "Desert Mystery," p. 151; Ravenglass, "Roebuck's Folly," p. 172; Hunter, "Hitting the Limit," p. 12.

³⁷Maxwell Scott, "The Silver Key," Chums, Vol. 21 (1913), p. 423; T.C. Bridges, "The Thaw," Chums, Vol. 27 (1919), p. 549; Furse, "House of Shadows," p. 123; Barrow-North, "Gomburg's Revenge," p. 409.

³⁸Ravenglass, "Roebuck's," p. 172.

³⁹Ibid.

⁴⁰Julian Linley, "The Water Rat," Chums, Vol. 16 (1908), p. 1074.

⁴¹Agnew, "Silver Mask," p. 610; Townsend, "Tiger Glory's," p. 114.

⁴²Howarth, Play Up, p. 5.

⁴³Linley, "Dick Norton," p. 730.

⁴⁴Julien Linley, "By Southern Campfires," Chums, Vol. 19 (1911), p. 336.

⁴⁵Agnew, "Silver Mask," p. 613.

⁴⁶Agnew, "Fountain of Gold," p. 349.

⁴⁷Harker "The Sheikh," p. 85; Townsend, "Tiger Glory's," p. 114; Scott, "Silver Key," p. 423; Perry, "Red Treasure," p. 130.

⁴⁸Max Pemberton, "The Iron Pirate," Chums, Vol. 1 (1892) reprinted Vol 35 (1927-28), p. 218.

⁴⁹Barrow-North, "Gomburg's Revenge," p. 314.

⁵⁰Walkey, "Phantom Jack," p. 539.

- ⁵¹Westerman, "White Arab," p. 42.
- ⁵²Walkey, "Phantom Jack," p. 624.
- ⁵³Linley, "By Southern Campfires," p. 36.
- ⁵⁴Linley, "Southern Campfires," p. 36; "Son o' White Rep," Chums, Vol. 22 (1914), p. 428; "Reuben Eagle's Thrill," Chums, Vol. 12 (1904), p. 126; H. Wedgwood Belfield, "The Flaw in the Plot," Chums, Vol. 34 (1926), p. 446.
- ⁵⁵"In the Power," p. 785; H. Barrow-North, "Tom Durncombe's Peril," Chums, Vol. 13 (1905), p. 550.
- ⁵⁶Martin, "Nippy," p. 525.
- ⁵⁷Bond, "The Vultures," Chums, Vol. 31 (1923), p. 600; Hunter, "Honour and the Team," p. 9.
- ⁵⁸Cooke, "Passing of Swiggs," p. 481.
- ⁵⁹Walkey, "Phantom Jack," p. 553.
- ⁶⁰S. Andrew Wood, "The Great Railway Race," Chums, Vol. 22 (1914), p. 449.
- ⁶¹Hunter, "Hitting the Limit," p. 21.
- ⁶²Julien Linley, "The Water Rat," Chums, Vol. 16 (1908), p. 909.
- ⁶³Furse, "House of Shadows," p. 121.
- ⁶⁴Ibid., p. 122.
- ⁶⁵Ibid., p. 123.
- ⁶⁶Ibid.
- ⁶⁷Ibid., p. 125.
- ⁶⁸Agnew, "Dick Turpin's Vengeance," p. 646.
- ⁶⁹"In the Power of a Rogue," p. 785.
- ⁷⁰Edmund Burton, "The Prairie Wolf," Chums, Vol. 33 (1925), p. 109.

- ⁷¹Belfield, "The Flower of Death," p. 129.
- ⁷²Walkey, "Phantom Jack," p. 553; Wingrove Willson, "The Cunning of Cad Nicolson," Chums, Vol. 21 (1913), p. 620; Ravenglass, "Roebuck's Folly," p. 172.
- ⁷³S. Walkey, "Yo Ho! For the Spanish Main," Chums, Vol. 17 (1909), p. 547; Barrow-North, "Gomburg's Revenge," p. 394; Rowland Walker, "Mystery of the 'Kuree' Diamond," Chums, Vol 32 (1924), pp. 172-173.
- ⁷⁴Cooke, "Passing of Swiggs," p. 481.
- ⁷⁵Harding, "Desert Mystery," p. 151.
- ⁷⁶Oswald Dallas, "Sheba the Magnificent," Chums, (1936-37), p. 161.
- ⁷⁷"When the Wolves Came Down," Chums, Vol. 10 (1902), p. 731.
- ⁷⁸Pemberton, "Iron Pirate," p. 498; Walkey "Yo Ho," p. 547.
- ⁷⁹Price, "Society Status and Jingoism," p. 102.
- ⁸⁰W.O. Woods, "Soldier of the Legion," Chums, Vol. 37 (1929-30), p. 760.
- ⁸¹Cecil Roth, History of the Jews of England, 3rd ed. (Oxford: Clarendon Press, 1964), pp. 95-96.
- ⁸²Wood, "A Stranger," p. 248; Walkey, "Phantom Jack," p. 539; Dallas, "Jem Bellinger," p. 551; Hadath, "Won By a Try," p. 431.
- ⁸³Willson, "Cad Nicholson, p. 620.
- ⁸⁴Walter Edwards, "The Thruster," Chums, Vol. 37 (1929-30), p. 208-9.
- ⁸⁵"The Usurper," p. 155.
- ⁸⁶Rosenberg, Shylock to Svengali, p. 37.
- ⁸⁷Home, "Conspirators in School," p. 506; Robert Harding, "The Valley of Evil," Chums, (1939), p. 189; Dallas, "Jem Bellinger," p. 552; Hunter, "For Honour," p. 9.
- ⁸⁸Miall, "Put to the Test," p. 59.
- ⁸⁹"Saving of Fleckdale," p. 622.

⁹⁰L.J. Beeston, "In a Conspirator's Toils," Chums, Vol. 11 (1903), pp. 362 and 372.

CHAPTER THREE
Jewish Materialism in Society

"Anytings vos fair in peezness"
"The Saving of Fleckdale School," Chums, Vol. 4 (1896) p.622.

As the repulsiveness of his personal appearance and character suggests, the Jew naturally stands outside the social and cultural pale of English society. His conduct in society is guided largely by his materialism, and indeed, the common thread weaving through virtually every Jewish stereotype is his overwhelming obsession with money. This trait colors all his social intercourse and often actually creates his "Jewishness." The code governing the Jew's behavior is vividly portrayed in the old miser, Ijurra, in "The Miser of Merida" (1916) who is accused of "setting a money value on everything from a man's life to a crust of bread."¹ Old Solomon Goldstein in "Gomburg's Revenge" chides his office boy, "Ven vill you learn dat time ish monish?"² The foreign spy, Larasche (Levine), in "Captain Robin Hood Skywayman" (1932-33) actually places himself on the market place, offering his services to the highest bidder, "I'm any man's man if the price is right."³ Because his modus operandi is incompatible with the most minimal acceptable norms of civilized behaviour, the Jew does not belong even marginally to English society. Motivated by a materialism which contains no levelling ingredient of humanism, the Jew appears heartless when, in Shylock fashion, he demands the exact terms of any agreement. Solomon Solomons in "The Saving of Fleckdale School" (1896), for example, refuses the headmaster's plea for a three-day extension on the school loan when payment is delayed because he became ill after risking his life for a drowning pupil. With no personal experience with courage or generosity, Solomons cannot forego a prospective sale of the property, defending his position as good business, "And

lose ta profit If made on ta transaction...No, no, Mr. Shelton, it ish not peezness!"⁴ While Solomon demands his exact due, he feels no personal compunction to abide by an agreement. As he gazes over the property and gloats about his potential profit, he considers raising the price despite an earlier price commitment:

My vort...it vos a gran ting for me--a peutiful pargains. I haf goot returnsh for ma moneysh here. Vy, ta house itself vos vorth a fortune, an tere's ta lawn an' ta peutiful pig garting, and luffly flower-peds. 'Pon my vort, Mr. Metvay vos getting too mooch for his moneysh. Yesh, Mr. Metway, I vill make ta price joost a leetle more. Dere is more on ta place tan I vos pargain for...

Implicit in the portrayal of Solomon is the idea that the Jew operates in a moral vacuum. This is perhaps even more obvious in the portrayal of Ephraim Brooks, the successful banker in "Gomburg's Revenge" (1896), who achieved his wealth through "insidious artifice and intrigue."⁶ Mark Solomons, the "Hebrew money-lender" in "Sharp Practice" (1915), is a "slippery cuss" who conducts his business so that "even city sharks call his tricks sharp practice."⁷ Mr. Isaacson in "Black Face and Black Hand" (1920) worries "that someone he's done over lending money is going to do him in."⁸

The ethical void governing the Jew's behaviour is especially important because he reigns supreme over a vast commercial empire, operating at every social level from successful financiers, such as Conrad Hirsch in "The Death Trail" (1925) who "has his fingers in every commercial Pravnian pie,"⁹ to itinerant street hawkers seen in such images as the old clothes man, Mr. Snooks, in "Watson's Waistcoat" (1927) who deals in everything from "furniture to false teeth."¹⁰ The breadth of his territory creates an aura of power as Moss Nierstein's victim in "Saved from the Iron Wheels" (1915) reveals in his desperate cry: "You moneylenders think you rule the world."¹¹

Indeed, the Jew holds a virtual monopoly in finance, banking, petty money-

lending, and in the jewelry and pawnbrokerage businesses. These occupations serve as a code to identify the Jew as clearly as does his name, skull cap or hooked nose. Non-Jews often assume these to be Jewish businesses. School boys in "The Prigs" (1913) assume Cohen's father is a moneylender: "Your father is a moneylender At least he is a Jew, and all Jews are moneylenders."¹² When the school bully in "The Thespians of St. Kits" (1939) volunteers to play Shylock in The Merchant of Venice, members of the Drama Society charge: "You couldn't play Shylock to save your life—even if you have studied Jews from the wrong side of a pawnshop counter."¹³ The constant repetition of such ideas in a regularly published popular journal directed to impressionable adolescents would continue to spread notions about the perceived position of the Jew in society over generations.

Before examining more specifically the significance of the Jew's materialism on the institutions and cultural traditions of England, it might be well to examine the background from which ideas about the Jews' materialism emerged. Any evaluation of the image of the Jew in literature as a reflection of social attitudes during the period covered in this study must take into account the impact that the racist theories discussed in Chapter 1 had in generating negative attitudes, for such ideas added an inescapable racist dimension to the long-held hostile social attitudes. Racism is implicit in almost every image of the Jew, but explicit reference to innate characteristics occurs in many portrayals. Old Moses in "Fun with the Fishes" (1915) is said to have "the trading spirit of his ancestors . . . busy within him."¹⁴ In "Hitting the Limit" (1925) the Scots Jewish fence, a character who combines the imagery of the two most parsimonious stereotypes in all literature, is described as "superbly businesslike as only his race can be."¹⁵ Race and materialism become interwoven in such images, and a

symbiotic relationship between the Jew and alien materialism is created.

The negative images of the Jew's materialism must be examined also in relationship to the longstanding views derived from the emergence of the new economic order evolving since the sixteenth century through the expansion of trade, commerce, exploration, and imperialism, which clearly had eroded the economic and political power bases of the landed gentry by the end of the nineteenth century.¹⁶ Despite the erosion of the old ruling class's political and economic strength, their social and cultural values remained the standard to which all Englishmen aspired. Industrial, financial, and mercantile giants grew more powerful, and not infrequently these individuals were perceived to be Jews dissatisfied with their social status who sought to purchase their way into "good" society. Yet, the cohesion which had been a trademark of the landed class by virtue of common tradition, education, and a variety of other areas of mutual interest was missing in the emergent nouveau riche because of the diversity of backgrounds from which they came. Thus conventional standards were challenged from many angles.¹⁷

The foundation of British society was believed to be a moral one rooted in the Christian tradition, although it has been argued that the moral base of society had largely disappeared by the twentieth century and the narrowed moral base grounded in athleticism in the public school suggests this to be the case. External observation of social conventions was a desperate attempt to protect against further moral and social change:

The forms of values had become the values, institutions had become more important than the ideas they embodied... conventional standards of behaviour had become rigid and empty gestures of decorum important not because they implied moral rightness, but because they seemed to protect social stability, public morals, religion, and the British Empire against the threat of change.¹⁸

Possibly the paradox inherent in the juxtaposition of the solidly based Christian cultural tradition with the realization that material success was the essential ingredient in both achieving and maintaining England's prestige necessitated the adoption of a scapegoat to embody the negative aspects of materialism. The portrayal of the repulsive Jew as the vulgar materialist devoid of any social graces in opposition to the virtuous and refined young Englishman served at one level to encourage the youthful readers to preserve the ideals believed to be embodied in the traditional social institutions and cultural conventions of British society since these were considered the greatest contributing factor in the evolution of English superiority. By drawing upon and embellishing the myth that the Jew was in the vanguard of the "new rich" and that he reached that position because of an insatiable greed which had no boundaries of human decency, writers were able to produce Jewish characters who starkly contrasted with the ideal English gentleman who, in turn, could quietly enjoy the comforts of wealth, but remain virtuous and untainted by the baser implications of materialism. The negative image of the Jew in Chums is one important mirror which reflects the underlying concern throughout the entire period that an incipient materialism was undermining English society.

The land, the source from which spring the values of English society, is defiled by "Jewish" practices when the threat to the ancestral estate is the Jewish moneylender. Because the Jew emerges from an entirely urban heritage and brings only business and finance, symbols of the city, into rural England, an irreconcilable conflict in values exists between those of the "urban" Jew and the "landed" English gentleman. Nathan Mahlan, "the meanest most blood sucking old moneylender on the Continent" in "To Stake a Claim" (1910) refuses Frank Fellowes a loan which would free the heavily mortgaged ancestral home "on

which the Fellowes had lived for many hundred years."¹⁹ Were it not for the courage and perseverance of the young English hero, the estate would have been lost. Copley Sly in "Captain Swing" (1915) is a more sinister moneylender, for after he has the estate owner murdered, he actually occupies "the mansion which for centuries has been in the possession of the Royals."²⁰ The plot then revolves around Copley's attempts to murder Rodney Royal, the young heir. Rodney, whose name symbolizes the ideals of his English heritage, has the youth, vigour, freshness and purity of spirit which his name implies. He is forced to fight for his patrimony, and thus defend the honour of England, against Sly, who is like "a horrible vulture, or some other evil, ill-omened bird of prey."²¹ Like a vulture hovering over its dying victim, Sly's usurpation of the gentry estate seems an ominous portent that the repository of traditional values is in a state of decay, and therefore the continuity and even survival of the English Christian cultural tradition is threatened.

The land remained a symbol of English ideals, although the Parliamentary Act in 1910, limiting the power of the House of Lords, further reduced the landed gentry's position. The impact of war, the expanding and increasingly more educated urban population, and the emergence of the Labour Party as a viable political entity were among other factors which were setbacks for this class. Reflecting the social and economic dislocations, the ancestral estate gradually becomes less significant, and many young interwar heroes seek their futures abroad, but they bring the values of their homeland, including a desire to root themselves in the land. Often these young Englishmen find that the ubiquitous Jew has also moved across continents. In "Dutchmen's Derby" (1923), Abrahams and Company sends a bailiff to foreclose on the farm of a Yorkshireman "late of one of His Majesty's most famous cavalry regiments," when a

drought killed his cattle and made prompt payment of his debt impossible.²² In "Fortunes of Charity" (1921) a Jewish storekeeper in an American mining town, knowing that mine closures caused massive unemployment, insists that the jobless Barry pay his bill or forfeit his small cottage, situated rather significantly across the river from the town:

'Well, there you are,' replied the storeman. 'There's a whole heap of you butting around without money to pay, and you seem to think we can feed you all for an indefinite period. It can't be done, old son! You've got a nice cabin across the river there, which I reckon would fetch a decent sum. Either you'll have to let us have some money or else sell it. Savvee?'²³

For Samuel Blomberg, president of Great North West Territory Syndicate, Inc. in "Mystery Island" (1935), the land is just another market commodity.²⁴ He wants to capitalize on the gold-mining potential of the young hero's Northern Canadian inheritance in a get-rich-quick scheme, earn a little extra by selling bootleg "hootch" to the natives, rob them of their fur trade, and move on to his next venture. Samuel ravages the land solely to satisfy his greed and shows neither comprehension of nor interest in the land as a productive, life giving force. He contrasts significantly with earlier Jewish moneylending intruders who sought the status and power which accompany land ownership. In all these Jews, it little matters whether he merely demands payment of a just debt--exacting the letter of the agreement of course--seeks social elevation through possession of an estate or exploits ruthlessly the land's resources, the Jew is portrayed as an intruder in society, but powerful because his money is used to undermine the vital values of English society.

The misuse of power has even more serious implications when the Jew combines moneylending with the practice of law. English law enjoys almost as long and sacred a heritage as does devotion to the land. With his finely tuned mental antennae, the Jew is particularly suited to the role of the shyster lawyer,

since the practice of law requires the type of rationalizing intellect normally attributed to the Jew. Copley Sly is an attorney who abuses the power which his profession and wealth provide him for he corrupts authorities. Rodney learns this when cautioned about Sly's power:

'You'd do no good trying to prove that Copley Sly got the Royal estates by foul means. He's far too clever for you. You'll only come to harm if you attempt to interfere with him. You have no money and because Copley is rolling in riches, and because he's a money-lender, he's managed to get many gentlemen of these parts under his thumb—even the magistrates.'²⁵

Sly makes a further mockery of the law, for he increases "his riches by fitting out privateers"; similarly, the unscrupulous lawyer, Moses Sleek, in "Spanish Reef" (1918) "fattened for years on the riches Sol had risked his life to get."²⁶ Sleek condones and benefits from Old Solomon's piratical activities. The old moneylender/cum lawyer, Matthew Stamp, in "Hurricane Harker" (1926), with his "crafty face" and "nose like a vulture's beak," is known throughout White-chapel and thoroughly perverts the meaning of English law when, rather than seeking justice which practice of the law demands, he uses the criminals' misdeeds for his own benefit, for he has "tremendous power because the secrets of half the criminals in London were locked in his perverted brain."²⁷

Just as the Jew exploits the land, he also plunders the seas, and contrasts with the honorable seafaring Englishmen whose pride over the centuries was their superiority on the oceans, which they used to bring English ideals to the world. Many of Chums' pirates bear such telling names as Israel, Judas, Sol, Ike or Ismael,²⁸ and are drawn consistently in the imagery of the Jew. One lusty poem about pirating depicts the owner of the pirate fleet as a Jew: "Our owner, too, is an Aberdeen Jew."²⁹ These pirates, however, have none of the virility and romanticism often attributed to the swashbuckling pirate adventurer, because these qualities are transferred to the young heroes. The illustrations by Paul

Hardy which accompanied most pirate stories provide visual confirmation of the nasty nature of the pirates for they are caricatures of evil and barely resemble humans (see Appendix). One example, and typical of the countless pirates who roam the oceans, is Solomon Sly in "Phantom Jack" (1919) who, "because of his incomparable cunning and cruelty and evil wisdom was the chosen admiral of the pirate fleet."³⁰ In the young hero's struggles against the likes of Sly, the Spanish Main becomes the symbolic battleground on which the ideals of England are defended against the plunder and greed of the Jew, who ravages the seas to satisfy his lust for blood and greed for gold and treasures.

Even an old Jewish pedlar, Levy, in "Inspector Darbie's Little Joke" (1901) shows disrespect for the maritime uniform, the symbol of the seas. Levy has no scruples about either cheating the two run-a-ways or of making a mockery of the uniform, and for three pounds, fifteen shillings and their own clothes thrown into the bargain, Mr. Levi

rigged them out in true seafaring style. With naval trousers of alarming slackness, heavy pilot jackets, much too large for the wearers, bearing a double row of imposing brass buttons down the front; and finally, with two cast-off officers' caps, with tarnished gold braid and badge, the two attracted universal attention.³¹

The imagery of the "cast-off officers' caps" and "tarnished gold braid" is symbolic of a larger concern and strongly suggests the idea of a respected institution in the process of decay. The Jew is shown to have no regard for an institution which shares the role as custodian of the English tradition, since the officer corps was the domain of the gentry class.

In "In the Mystery of the Coffin Ship" (1924), Abraham Metaxos, a Greek Jew and war profiteer, controls a British shipping Company, the Uphill and Down Steamship Company, which is only nominally English, since it is dominated by foreigners:

The firm of Uphill and Down, Limited was a concern registered in London and managed in England, and, although all the members were foreigners, its composition satisfied the law relating to merchant shipping and was technically a British Limited Liability Company.³²

In this post-war image, the foreign Jew is portrayed as having penetrated more deeply into society, and it contains more sinister overtones than those set in the fanciful and adventuresome world of pirating, because it makes direct reference to contemporary ideas. As a foreigner running an English shipping firm, Metaxos is also disdainful of government regulations designed to benefit English citizens, and instructs his captain not to lose lives while sinking the ship for insurance in order not "to be bled white by compensations under the Employers Liability Act."³³

Chums' readers were continuously reminded that the greatest protection against the encroachment of these alien forces was physical fitness; yet fears mounted that England's future generation would not be "sufficiently virile to supply purposes of peace or war"³⁴ when recruiters for the Boer War discovered large numbers of Englishmen were unfit for military duty. One response to this was the creation of the Boy Scouts by Baden-Powell which, within a decade, was a world-wide movement.³⁵ It is not surprising to find that a Jew would have little respect for an organization concerned with physical and moral development. Moss Nierstein, the moneylender in "Saved from the Iron Wheels" (1915), forces his young, indebted accomplice to disguise himself as a scoutmaster in order to decoy the young hero away from his comrades into a deathtrap. Driven by his overwhelming greed for the hero's estate, Nierstein cunningly plots the timing of his scheme to coincide with a scouting practice, knowing the hero, an "enthusiastic member" of the Boy Scouts, will be deceived.³⁶

As a movement, scouting was intended to complement the public school's training. The public school, though institutionalized by the middle classes,

became a custodian of English culture, for its values derived from the upper classes, and it was the resource for future physically fit and morally upright imperial leaders. This idea appears in countless school stories, one of which claims, "it is from our great schools . . . that the Empire draws her recruits to carry on the chief principles of Empire building."³⁷ Interestingly, the entire plot of this serial, Nippy, revolves around the exploits of the Fagin-like Daddy Meech, who contaminates the "pure air of the moor with the slums of England" when he succeeds in placing a London street urchin into St. Oliphants, "a fine rich school" with "good pickings for a smart boy."³⁸ The prestigious public school becomes marred by Jewish materialism and by a crime associated with the streets of London.

Jews, in fact, sabotage all the ideals promoted by the school if it is in their material interest to do so. The "ol clos" man in "For Fortune and Glory" (1907) sees the school uniform, instrumental in instilling group and institutional loyalties, as just another market item to bargain for. Young Kavanaugh, because of family misfortunes, is forced to enlist in the army, and brings his clothes, including his uniform, the last visible evidence of his wealth and social respectability, to a pedlar who subjects him to the humiliating experience of placing a value on them and then insults him by depreciating their worth:

'Theresh no one in the street gives so good a prish as me,' said the man, turning over the different articles, and beginning to deprecate them. There was no sale for uniforms; those shirts were thin in the back; that coat was too big for most customers. . . .³⁹

Not only does the socially inferior Jew act as the ultimate agent in effecting the young lad's economic downfall, but in casting aside the school uniform he shows disregard for the major institution responsible for cultivating the cultural and political ideals in young English boys.

Few Jewish school boys appear in the school stories, but the young trio in "The Smashing of a Trust" (1907) nicknamed Shylock and Co, are "endowed with the least pleasing characteristics of the Hebrew race" because they show "early promise of financial acumen."⁴⁰ They are representative, for they bring the vulgar practice of moneylending into the school:

Realising the chronic impecuniosity which besets the British schoolboy, they devoted their energies to devising a means of assisting him—for a consideration. They were, not to put too fine a point on it, the school moneylenders, and as their operations involved little or no risk, the business flourished⁴¹

They also ignore an unwritten rule that schoolboys share resources—or suffer the consequences—to feast at the "tuck shop." As enterprising entrepreneurs, they use their interest to buy the shop and raise prices fifty percent. To introduce these crude "Jewish" business practices into the school is reprehensible by any standards, but to deprive young lads of their traditional after school treats is most unsporting.

Sporting behaviour is a core element in the concept of "manliness," and is noticeably absent in images of Jewish boys because similarly to their adult counterparts, their code is derived from commercial values. The enterprising Shylock and Co., preoccupied with their profit-making concerns are "not physically among the best specimens of budding manhood to be seen at Chilchester" because the "playing-fields knew them not, except at rare intervals."⁴² With no tradition of sports, the real building blocks for reaching moral maturity, the Jew is unable to integrate the ideals of sportsmanship into his personal behaviour. Young Isaacs in "Chums of Beechwood" (1922), also the school moneylender, is characteristically unmanly. Although Isaacs uses money as a weapon to exacerbate antagonisms between the "in" and "out" school cliques, when a joke about money is played on him, he tattles to the master, and

his obsession with the "missing" ten shillings makes him not only late for football practice, but reduces him to a state of frenzy:

'It wasn't m-my fault!' gabbled Isaacs, scarce able to speak for rage. 'A most awful trick has been played on m-me--' . . .

'I'm c-certain it was Rufford!' he wailed. 'Did you ever hear such a c-cadish trick? He simply robbed me of t-ten shillings.'⁴³

Passing reference to Isaac's participation in football practice does not really contradict the underlying theme that Jews are non-participants and unsporting in the English sense. In Isaac's case more emphasis is placed on his role as the school bully's second in the boxing ring; thus he remains a passive sportsman. Interestingly, boxing, a sport more directly related to individual achievement, is the sport in which the few Jewish athletes are involved, and football and cricket, where team play characterizes the game, remains the domain of the sporting English lad.

The amateur sportsman is the idealized athlete in Chums, and if a young Englishman is forced into professional sports, his motives remain pure. Young Rosebud in "Champion of Ratlingham" (1934-35), for example, is a self-effacing young English boxer who wants to win the American championship for the "old Mother Country's sake," after which he will use his winnings to settle war veterans into farming in England,⁴⁴ and his motivation is diametrically opposed to that of the greedy Jew. Jews, because of the monetary rewards, are primarily interested in professional sports.

The prejudice against professional sports in the period between the Boer War and World War I resulted largely from fear of physical deterioration if Englishmen were to become nothing but a nation of spectator sportsmen. Organized, professional sports, especially in the working class, continued to expand, and began

to outclass the amateur and "Old Boys" clubs.⁴⁵ The upper and middle classes viewed professional sports, and especially the growth of professional football, as "mercenary, venial and unsporting."⁴⁶ The Jew takes on these three qualities, and becomes the major scapegoat held responsible for lowering the standards of English sportsmanship.

Those few Jews who actually participate in sports demonstrate no acquaintance with the English sense of fair play which demands that one play by the gentlemanly rules of the game and accept both victory and defeat graciously. The Jew plays by any rules which assure him a share in the purse. The "Jew-boy," Chickie Moss, in "With the Knuckles" (1930-31) is a typical Jewish sports figure. Chickie was a street fighter whose enterprising father saw a business opportunity in his son's bullying nature: "All ri . . . you fight for money, hey? You take the fists up for the pizzness yes."⁴⁷ Chickie wins his first professional fight, by hiring a Jewish friend, Bernstein, to imitate the bagpipe in a match with the overly emotional and patriotic Scotsman, Macintyre, who becomes so overwrought that he cannot fight. Chickie agrees to a rematch using the "knuckle fight" technique which was not only ungentlemanly but illegal.⁴⁸ Chickie is allowed to defeat only another ridiculous figure, for no Jew in Chums is allowed to defeat English fighters.

In "The Masked Champion" (1920), a "villainous looking specimen of Semitic origin" is used as a vehicle to express an anti-American feeling, and the American combines with the image of the Jew to depict unsporting behaviour:

The Jew fought in the approved American style; that is to say, he used his head and elbows as much as his knuckles, and the heel of his hand came constantly under the unfortunate youth's chin, when the back of his gloves should have landed there instead.⁴⁹

Especially during the immediate post-war period, when America took a hard line about repayment of war loans, the blending of the Jew and American into a

common image emphasized the idea predominant in many English minds that like the Jew, Americans were vulgar materialists. The cultural contrasts between England, with her understated dependence on capitalism, and America, which blatantly gloried in the capitalistic base of her society, is apparent in many images of Americans, who in most cases are very thinly clothed Jews, the Jew having already clearly established leadership as the stereotype of an exploiting capitalist. Thus, Americans are portrayed as being just as incapable as the Jew of developing the sporting techniques which come so naturally to the English gentleman.

The idea that professional sports were an open invitation to corruption grew, and this idea emerges in many stories. The villains are generally Jews or Jewish types, frequently American, who bring only a business interest to sports. Professional sports presents them just another market to "corner." In "For Honour and the Team" (1923), for example, Israel Vardoe, a "reputed giant of finance," buys controlling interest in the Rockton City football club as an investment, and mocks the English love of sportsmanship:

No, I've not bought Rockton City for the fun of the thing. When I spend money, I invest it. See? There's nothing philanthropic or what is commonly miscalled sporting in my actions. Frankly, I have come on to the Rockton Directorate for the purpose of making money.⁵⁰

Vardoe's attempts to entice the hero to "swell (his) own exchequer" by deliberately losing playoff games in order to increase gate receipts fail, for Israel, interested only in profits, is incapable of understanding that "sporting" encompasses the idea of personal honour and integrity, for which there is no monetary value.

Ikey Copeland in "The Amateur Pros" (1926), a gross "puffy overfed" individual, buys control of the Football Association and hopes to establish a profitable betting system which he can manipulate for his personal benefit.⁵¹ In

"Suspended for Life" (1926) this theme has nuances of a national conspiracy. The financier, Julius Cressfelt, who resides among "members of the peerage and one or two millionaires" does not possess "that quietly aristocratic bearing" associated with his neighbors, undoubtedly because he directs a well-organized system of blackmail and exploits football through the operations of bookmaking and betting concerns which are linked directly to national "money-lending concerns and pawnbroking establishments."⁵²

In "Clean Sport" (1931-32) Stuleman, who has a "cast of countenance like that of Jews of the sinister type," is "the biggest crook in the American boxing game,"⁵³ and he devised a scheme to ensure a double return on his investment, for as a Jew he would not take chances on losing money or, for that matter, of merely breaking even. He finances both "The Kid" and his opponent, has a no-show default clause deliberately written into the Kid's contract, and then kidnaps the Kid to make it appear as a forfeited fight.

Jews, of course, have unlimited ingenuity in devising methods to make sports a good investment. Stinberg, a shady East-end Russian Jewish boxing promoter in "Tiger Glory's Christmas Box" (1941), derives his success from capitalizing on the memory of a reputable man. The unsporting, nonproductive, commercialism of the Jew is best expressed by the young hero as he gazes upon Stinberg's "boxing emporium":

It was a shabby front entrance, with grubby, faded paint and even more faded gilt letters which told such as passed that way that it was 'Tex Burrow's Palace of Boxing.' So it had been, once--when Tex was a power in the land and he had possessed money enough to prevent such as Stinberg buying him out. Tex had gone to his grave after the smash-up of his finances, but the Jew who had taken his place had not thought it necessary to remove the name from over the door. It was a name to conjure with, that of Tex. It enabled Stinberg to charge more for the seats inside.³⁴

Stinberg also views the most important Christian holiday, Christmas, as an

opportune time to make extra money, and he sneers at what he considers sentimentality in the "straight, tough and clean" but impoverished young hero who wants a fight arranged so that he could buy gifts for friends. Stinberg asks, "Why you make so much of Christamus, oh mine poy?"⁵⁵ Yet, in the next moment, he shows Johnny advertisements for his "Extra Special Christmas Week Programme."

Because of the shady practices of the Jews, other unsavory elements such as the music hall, which had marginal respectability at best, are introduced into the sporting world. Vanterton, the American moneylender, forms a company, Champions Limited, and has his fighters perform as paid entertainers on the music hall stage. Further, he hires two third rate music-hall conjurers of Jewish extraction, Lucas and Marks, as seconds for his fighters during official fights. Their cleverness at sleight of hand is used to administer drugs to the opponents, which makes placing bets less hazardous.⁵⁶ In "Jump to It" (1923) the spectators composed of "crooks, gamblers, detectives, writers, artists, actors, navvies, Jews and sewerage men"⁵⁷ read like a who's who of social misfits, and rather significantly, Jews are the only ethnic group included among the somewhat feminine and/or disreputable conglomeration of watchers.

For the young readers, infiltration of corruptive "Jewish" elements into society would have been the most immediately recognizable in sports. However, while Jews do retain their primary roles as bankers, financiers, and moneylenders, that they also begin to be engaged in other occupations in the interwar volumes is symptomatic of their greater social penetration and symbolic of fears that materialism has infiltrated even more deeply into society. Israel Vardoe is not only a financier and owner of the football club, but he has other business interests in Rockton through which he hopes, by cutthroat methods and

unfair competition, to monopolize business by introducing a "supermarket" type of store. Terry, the young hero, observes:

Other interests in Rockton! Vardoe! Tom had it at last. Vardoe was the name his uncle had mentioned, the name of the mysterious, throat cutting, trust rigger behind the great organization which was converting the old cinema into a vast stores for the purpose of economically killing his only relative.⁵⁸

His gimmicks to achieve a monopoly include such modern methods of advertising as the installation of a vulgar flashing neon sign flashing out the message "VARDOE'S FOR VALUE."⁵⁹ Obviously an innovation from the city, this device would be an eyesore in the conservative small English community.

From the time the "wireless" was introduced into Chums' stories, Jews are shown to be as involved in the field of communications, and by the thirties, in the burgeoning film industry. Even in this field they remain profit minded entrepreneurs. The cameraman in "Trouble Shooters" (1936-37) sent by Isidore "Izzy" Cohn, president of Premier Newsreel Agency, to film an erupting volcano shows no respect and reminds Izzy of his miserliness:

'Can I get pictures of it? Ha! Don't make me laugh, I could even get pictures of you paying me a lot of money, Izzy, if I tried hard enough.'⁶⁰

Solly Moss in "The Valley of Winged Death (1939) is also a cameraman, but first and foremost a business man. Coming upon a swarm of human-sized killer wasps Solly cried out:

'Oi! But vat a filum it would make if ve could photograph a swarm of them vopses . . . Vat vonderful bithneth it would be. Tiny! all the world would rush to see that picture, and our fortunes would be made for sure.'⁶¹

These are entirely comic portraits and demonstrate not just the Jew's involvement in communications, but also show the Jew's peculiar ability to adapt to technological development, constantly finding new ways to make profits. This ability characterizes him as thoroughly modern, and he adapts well because he is

rooted only in materialism and has not the cultural tradition which would give him knowledge about curbing the encroachment of the undesirable aspects of modernism.

It is when the Jew is shown manipulating his presses that the image takes on sinister overtones. Subsequent to the Boer War, anti-Semites had referred to Jewish control of journalism as a partner to Jewish monopoly in finance⁶² In the interwar publications of the Britons, Imperial Fascist League and the British Union of Fascists charges were made about Jewish press control and manipulation of news.⁶³ This fear emerges as a theme in "Masked Champion" when Vanterton, as editor and owner of the Boxing Courier, tries to exploit the boxing profession through his journal.⁶⁴ Ikey Copeland in "The Amateur Pros," owner of the town brickworks, is an important and powerful Jew standing just on the edge of respectable society and is considered a strong candidate for mayor. He owns more than one town newspaper, and has no scruples about manipulating what is printed, as becomes clear when he promises to help the young hero if he will not testify in court against Ikey's criminal cohort: "I own more than one of the papers in town, as you know; I can right matters as easily as anything--if Reid is acquitted."⁶⁵

Ikey, and presumably many of these post-war interlopers, gained his position through war profiteering. The Jews' greed and talent for quick-money schemes make him a front-running candidate to portray the wartime entrepreneur. He is a most abominable character profiting from a war in which brave Englishmen were dying in the trenches. Using his presses, Ikey prints an "expose"⁶⁶ charging that a dead war hero had been a thief. Ex-servicemen react by arriving en masse at Ikey's home to defend the dead man's honor, and it is very clear that Ikey deserves nothing but contempt:

'Come out of the house an' face us, you profiteer,' sounded the angry words. 'Who are you Ikey Copeland to tell lies about a man who is lying out there in France?'

'Major Denton was fighting⁶⁷ when you were making money out of your bricks,' cried someone else.

As a war profiteer the Jew stands outside society for he simply has no comprehension of the ideals which make up the heroic and duty-motivated citizen.

In "Jape of the Season" (1926) a school boy teases an unpopular classmate, Currie, whose father made his fortune during the war, by disguising himself as the flashy Jew and pretending to be Currie's visiting uncle:

'Yus, Cecil 'ere's yer loving Uncle Joe come to make a fuss over you . . . My word, Cecil but you do look a dandy . . . Mustn't yer old dad be proud of yer'

'Oh! 'Oo would 'ave thought Cecil, when you dad was in the old clo business down in the Old Kent Road, that 'e would rise in the world and make 'is pile seeling shoddy suits to a wery liberal and easy-goin' Government in War time?'⁶⁸

This portrays a fairly normal school boy prank played on the school bully, but the combinations of the old clothes dealer and the war profiteer vividly portrays the social unacceptability of the profiteer; it also clearly states that the villains in this despicable business were considered to be Jews.

This image of the flashy Jew is also a reminder that, despite the Jew's deep infiltration into English society, he is and remains alien. As a thoroughgoing materialist, he has no comprehension of the intrinsic cultural relationship which the English have with their material possessions. An important dimension in many portrayals is the exaggerated importance he gives to the external trappings of wealth. The symbols of luxury, with which even poor or slum dwelling Jews attire themselves, all suggest the misuse of money. Solomon Goldstein stands

well outside the center of English culture dressed in his ruffled silk hat and frock coat.⁶⁹ Daddy Meech wears a "greasy great frock coat with frayed astrakan collar,"⁷⁰ and the dirt and abused fur reflects his repulsiveness and his materialism, for he is a parasite living off his young thieving street urchins. Mossenthal, a man with "pronounced Hebraic countenance," who sinks ships to collect insurance money, has a propensity for wearing fur in unusual circumstances, appearing on board the Barratry clothed in "wonder of wonders, a felt hat and fur coat."⁷¹ The moneylender, Crick, in "A Stranger at School" (1913) is ostentatious and incongruous dressed in "gala attire" in the background of his dingy public house:

He was dressed in a loud checked suit, and his bullet head was clipped as close as a horse's coat. He had a huge dalia in his coat, and wore lemon-coloured boots. Altogether Mr. Crick was in gala attire.⁷²

In flaunting all the symbols of wealth, the Jew attempts to prove his arrival in society, but he simply fails to understand that money will not buy a position in society. The young dandy, Reuben "Nosey" Eagle in "Reuben Eagle's "Thrill" (1904), is a snob who hopes to impress his former slum-dwelling neighbours, now considered socially inferior. He decks himself out with a purple and lemon coloured orchid blossom, but worries his former neighbors will not appreciate its expense, and thus not understand that he has socially "arrived":

'A button-hole worth a sovereign ought to be a good stagger for them as a start Only the ignorant idiots won't know its value.'⁷³

Described as "a spectacle of some interest even to Park Lane," he rides on his purebred chestnut into the slum area dressed in a ten guinea riding suit, amber gloves, gold watch, chain, riding stick, and a diamond horseshoe pin and sleeve-links. The well-brought up English lad's universal sense of good will would make such a snobbish display abhorrent, and among readers holding such reverence for manliness, the femininity implicit in Reuben's costume would be repugnant. His

style is the antithesis of the understated, tasteful fashionableness of the ideal "established" gentleman, who would know instinctively when to appear casually comfortable in country tweeds, flannels and blazer, or when to dress in quiet elegance for more formal occasions. Reuben's clothes did not bring him the dignity of the Englishman, for when his horse disappeared he tore after it like a madman "instead of taking things calmly, as behoved a millionaire's son."⁷⁵ Reuben is unacceptable in both his affluent Hyde Park neighbourhood and in the less prestigious Pyefit Corner. He belongs nowhere.

Even in the more casual New World, the dress of the successful Jew is often in total disharmony with his surroundings. Isaac Meckstein, a city man from Winnipeg in "Son O' White Rep" (1914), looks "out of place" in the "smart clothes and a hard felt hat"⁷⁶ of Winnipeg when he arrives in the wide open ranch country of Western Canada.

Overuse of jewels is a frequent social failing of the nouveau riche Jew. Jules Stinberg, the shady boxing promoter in "The Champion of Rattingham" (1934-35), glitters unfashionably in his jewels:

Jules Stinberg was a big florid man wearing a tall hat and a frock coat. Diamonds bristled on his podgy fingers and a heavy gold chain adorned his expanse of white waistcoat.

Stinberg is inappropriately dressed in evening clothes in a sweaty boxing arena, but the financier, Zedekiah Krantz, in "The Flaw in the Plot" (1926), a big fleshy man clad in a very "sporty" suit, a fawn bowler, a diamond pin in his tie, and a couple of diamond rings on his fingers, and a big cigar between his puffy lips.⁷⁸ is equally ludicrous as a spectator at a football match.

So well established is the image of the "flashy" Jew that it becomes a disguise for English heroes tracking down villains. In "A Thief of the Great Iron Way" (1924) young Eric, wanting both to attract the robber's attention and yet

make himself accessible to be robbed, solves the problem by disguising himself "as a Hebrew moneylender with a vulgar display of wealth and boasting which served to alienate most of the passengers."⁷⁹ In "The Iron Pirate," an Englishman gains access to the pirate, Captain Black, by dressing as a "greed-haunted East-end Jew dealer" and then pretends to have for sale "the pen with which Francis Drake wrote his last letter to Queen Elizabeth—beautiful goods as ever was, and cost mooch money."⁸⁰ He knows that to maintain his disguise, he must show no sentimental attachment for the article and that his only concern must be with its market value.

Jews' homes often are as garish as their owners. Young Reubens, for example, lives in a five-story monstrosity decorated with "crimson silk blinds even to the attic window."⁸¹ In the staid area of Hyde Park where the conservative Englishmen would desire a leisurely stroll through the park to enjoy the tranquility of nature, such "oriental splendour" would be a disruptive element.

In "Gomburg's Revenge" Ephraim Brooks' home lacks the electrical quality vibrating from the crimson silk of Reuben's home, and his country estate is totally lifeless. Its soulless quality seems symbolic of the Jew's inability to transform himself into a true son of England despite his financial success and apparent social position. When moving out of the city, he brings the sterility of the city with him. A detective gazing upon Ephraim's estate reflects:

'Pretty lot of money here,' remarked Burton, as he approached the commanding front of the Hall and strolled carelessly across the unblemished velvet of the lawn . . . 'and yet it isn't homelike' he remarked, as he coolly plucked a piece of mignonette from a great ornamental vase 'No comfort! no real happiness! plenty of money! Just that, and nothing more.'⁸²

The Jew may have money to buy an expensive estate or home, but because

he lacks all the social and moral prerequisites necessary to create an inviting English home, his home remains an empty shell.

The accent on jewels, furs, and brilliant colors creates a strongly feminine sense; however, the Jew's attempt to enter the man's world, symbolically represented in the cigar, underlines his cultural alienation. The vulgar old Jewish financier, Barnabas, in "The Lake of Purple Flames" (1919), exemplifies this. Without invitation he enters the young heroes' hotel room, seats himself and lights a "fat cigar." He launches into a conversation about "that little pusiness as ve vos talking about."⁸³ How different from the ceremony of an English gentleman who might enjoy a cigar as an after-dinner relaxation in the company of good friends in a comfortable den or drawing room with a glass of port or brandy. Or even more "manly" a cigar might be enjoyed at the club, the adult extension of the public school; however, money and business, being unacceptable subjects for social intercourse, would not become the focus of conversation. Although Barnabas is cunning enough to appear ingratiating, and pretends his is a social visit, his pretense is meaningless because of his obsession with "pusiness."

Barnabas's ill-mannered conduct is typical because Jews, having been unable to absorb English culture, lack manners whether they appear at the lower or upper end of the social scale. The London east end Jewish boxer in "The Masked Champion" (1920), when challenged about his unsporting conduct, "just expectorated very neatly on the floor at (the hero Bulling's) feet."⁸⁴ In "Fortunes of Charity" (1921), the Jewish storekeeper is "offhand—in fact rude" to his customers. Dr. Strahl in "The House of Shadows" (1929-30) is described as having been "brusque to the point of rudeness and didn't care whether he made himself sociable or not."⁸⁶ Aaron Hart in "The Water Rat" (1908) removes his hat only

when he begins to talk, whereas the young hero "of course removed his when he entered the room."⁸⁷ In "Desert Mystery" (1930-31) the innkeeper, Ephraim, lacks hospitality, for when the weary soldier arrives, his Arab host says, "the hour being late, coffee could not be supplied. Was not Ephraim a Jew?"⁸⁸ None of these Jews have the graciousness or thoughtfulness which a civilized community normally requires.

Because the English gentleman is self-assured, he treats those who serve him well and gains respect by giving respect. He is never one to put down his family, workers or friends. The Jew, on the other hand, in a more precarious social position, tries to demand respect, but he only achieves power by instilling fear, and does not receive the respect given automatically to an English gentleman. Ephraim Brooks' coarse and uncultured behaviour betrays his social pretensions. Arriving at his bank in a "heavy equipage drawn by splendid bays, whose plated harness and trappings shone in the sun,"⁸⁹ he shows a lack of courtesy, the hallmark of the well born Englishman when:

. . . extending a swathed and gouty-looking hand . . . (he) shook the carriage door irritably as he saw Jack standing there.

'Boy,' he demanded testily, in a rasping unpleasant voice, and with the air of a man who is always obeyed, 'why don't you open this door?'⁹⁰

Obedied he might be by such as the street urchin who finally did his bidding, but his attitude did not even gain him the respect of the coachman who remained "fully occupied with the restive horses."⁹¹ The restlessness of the animals heightens a sense of the uncanny which surrounds Brooks, for they seem to sense his evil aura.

In his attempts to be socially accepted and respected, the Jew in many of these images is seen mimicking English behaviour, but he fails to comprehend that money is not the key, and because he cannot absorb the cultural graces

which underpin British society, the Jew simply fails to achieve acceptance.

His mimicking behaviour also demonstrates a lack of creativity. While the Jew may be cunning and clever, his machinations are directed to personal gain at the expense of others, and he is himself unproductive. The action of the disguised Jewish pedlar in "The Iron Pirate," who was selling historically valuable artifacts to a pirate, illustrates the cultural void normally attributed to the Jew. There is an uncrossable bridge between artistic creation and the market value of any object over which the Jew finds it impossible to cross. With money as his single most important attachment, the Jew sees any object which symbolizes the cultural heritage as merely a market commodity. Many images appear which juxtapose English creativity with Jewish exploitation. In "The Pilot of the Skyrocket" (1912), Rosenbaum and Finkelstein, the employers of the young hero's mother, are sweaters forcing her to eke "out a scanty livelihood by sewing coats and vests at sweater prices"⁹² while she waits for her English son's invention to find a market. In "Who is Hurricane" (1929-30), the American Jew, Leveson, attempts a business amalgamation with Curtis, an Englishman, but Leveson wants to "corner" the bike market and replace the bike Curtis had "actually designed" with an American model which Leveson "just had constructed."⁹³

The Jew is not seen, however, as simply uncreative; in many instances he symbolically is characterized as having no scruples about destroying culture. In "The Man Who Disliked Chinks" (1923), Cosmopolitan George reacts to a beautiful jade piece as follows:

"This gold casket looks like pure metal₄. It would be all right melted down and free from that creepy design."⁹⁴

Simon Rosenbaum, the "fence" in "The Quick Silver Gang" (1916), ordered his school boot boy accomplice to get "the head master's collection of old Italian ornaments that would melt down beautifully."⁹⁵

Because the Jew weighs his position in society solely in commercial terms, he does not feel bound by the accepted moral laws. He will, like the Fagin caricature, Zachariah Less, in "Fifty Pounds Reward" (1920) not balk at murder. Less attempts to kill one of his street urchins because the child threatened to "squeal to the narks" about a stolen necklace:

... the misshaped form of the Jew kneeling on the writhing figure of the boy, the dull gleam of the steal blade in the failing light; and his great hand closed swift and strong over the uplifted knife.⁹⁶

The Jew also finds it agreeable to spiritually deaden his victims with alcohol or dope. From the time of Hughes' Tom Brown's School Days in the middle of the 19th century, the public house in popular boys' literature was projected as a source of danger to both the morals and physical fitness of the young readers.⁹⁷ In Chums the public house is frequently owned by a Jewish villain who derives profits from the sale of alcohol. Yet his need to live by his wits and cunning precludes his own overindulgence. Such is the case with the "old Jew Drummer" in "The Secret Six" (1917), who is the owner of "a drinking, smoking and gambling establishment." He corrupts young Green with alcohol, tempts him with promises of wealth by gambling, and loans him money at usurious interest. Drummer is then assured a steady income, for once he gains control of Green, just one of his many schoolboy victims, Green cannot extricate himself:

It had paid well with Green and others, for the interest he demanded was high and the ever present fear of expulsion made a good stick to beat his victims in case they protested when he suggested they should write home for a little more pocket money.⁹⁸

Levenstein, the avaricious moneylender in "In the Power of a Rogue" (1906), drives an even harsher bargain when he forces an indebted school master to kidnap Sir Stephen Lenston's son so that Levenstein could collect high ransom. The Jew has total control of the teacher's life:

'Refuse to help me, my fine fellow, and I'll smash you without mercy; I'll land you in gaol and prevent you ever getting another billet. I'm not going to let a debtor's scruples stand between me and a fortune.'

Drugs were viewed with growing alarm by the twentieth century. In Chums, opium dens are largely inhabited by the Chinese where they lie about in a drugged stupor. When the Jew deals in drugs, it is for profit and as with alcohol, he does not indulge in the habit. The Polish Jew, Levinsky, in "The Water Rat" (1908), is the villainous landlord of Execution House, a "rendezvous for aliens of the worst stamp," and he derives part of his profits from opium. He allows neither himself nor his staff to smoke the drug, and threatens his new messenger (the hero in disguise):

'It's part of your work to collect the money from them. But look you--if I find you smoking the stuff out you go. I haf no use for anyone vot smokes opium.'

As a result of increasing evidence of drug addiction in the post war years as a result of treatment of war wounds, there was international sponsorship of anti-drug trafficking regulations, and legislation was introduced in England to control drug entry.¹⁰¹ Undaunted by regulations, Jews remained involved in drug traffic in Chums' fiction. Simon, in "Hitting the Limit" (1925), is a "scoundrel, a receiver, a dope smuggler, and a gambler."¹⁰² Israel Vardoe is eventually arrested as the head of a smuggling gang who dealt in saccharine, lace, drugs, and jewels.¹⁰³ In "The Prairie Wolf" (1925) Rubens rather cunningly domesticates a prairie wolf and trains it to carry cocain across the state border.¹⁰⁴

The Jew is also a deliberate cheat and he has no scruples as to how he achieves his goals. Meevitch, the school master in "The Passing of Swiggs" (1909) forged the documents to gain his position as schoolmaster, and then encouraged his pupils to gamble, leaving them open to blackmail. Isaac Jerome in "The Land Pirate" (1919), too, forges documents to show him as the owner of Cloud's mine. Cloud, a Robin Hood figure, prospected for the new mine when

Isaac's mine failed, and he hopes to "refloat the old Sanspaarl shares" in order that his fellow Englishmen who had been forced to "the level of the gutter" through no fault of their own could regain their dignity and position. Isaac "Bully" Jerome points out to Cloud, whom he leaves for dead in the desert, that he intends to be the sole beneficiary:

'An ye can make up ye're mind that Issac Jerome ain't goin' to play second fiddle to ye're antics at all! Them diamonds ye come across is going to make me a rich man an' a toff.'¹⁰⁵

Lacking any moral perspective and bound only by the god of money, the Jew does not find it necessary to have loyalty, and he cares little whether it is a friend, a business partner, an employer or a fellow criminal whom he deceives. Isidore Léon, a French Jew in "Red Treasure" (1912), wanted in Belgium, France and by the Scotland Yard, defrauds his friend, Paul, by arranging to have him jailed on false charges that he was a Prussian spy; he then claims his friend's fortune, leaving Paul's wife and child destitute.¹⁰⁶ Ellis Lawton, a "perfect Shylock" in "Cup Fighting Rovers" (1926), swindles his best friend's widow and boy and then by shady dealings builds his fortune.¹⁰⁷

In the criminal world Ephraim Moss in "Nipper Briggs: His Enterprise" (1903) is a devil's agent who leads the weak irrevocably into serious crime:

Ephraim Moss... watches for wrong-doers, and, instead of giving them a helping hand, threatens that if they don't work for him for nothing he will give them up to the law. So he makes worse thieves than before, and takes most of their plunder for himself.¹⁰⁸

Not only is Ephraim a social parasite, but if threatened with arrest would quite happily "turn on them to save himself."¹⁰⁹ Worzheim in "The Vultures," is a villain who would "stab a pal in the back... if stabbing would bring him any pecuniary benefit."¹¹⁰ In "Dick Turpin's Vengeance" (1912) Shimberg's reaction to Galloping Dick's request for help in freeing their criminal cohort, Dick Turpin, from prison is tentative and fearful:

'And vot do vish me to do my angel!' asked the Israelite uneasily. This is not de sort of bishness that I likes. I can see a stretched neck at the end of it.'¹¹¹

Since Shimberg was only to supply the criminals to free Turpin, for a fee, his greed eventually overrides his fear. Interestingly, even in the underworld Shimburg is depicted as the middle man who neither makes plans nor acts on them. He is involved only at the financial level. Since even the underworld operates with certain standards of loyalty, the Jew, as exemplified in Shimberg, is derided by both criminals and lawmakers.

Abraham, the Lettish Jew in "The White Arab" (1932-33) betrays his former employer when he realizes some information he has gained might bring him profit. He writes anonymously to the British Secret Service, and it is very apparent that it is solely money which interests him, and that he is a far cry from being the dutiful British subject he claims to be:

Honored & Respeked, Sir,

I feel it my duty as a loyall British subjeck to inform you that mr Smith what fell over into the sea from the umgogo was thrown by intent. i am in possessn of the facts and the name of the man wot dunnit and why. if This is Worth a hundred (100) Pounds and a Bit over if it pans out awlrite and i donT heve to give evidence in court please put it in the times Flowers recieved with Thanks milly and youll here further

froms yrs respectfull¹¹²
One who Knows

Since the Jew operates outside both the legal and moral codes, he often finds it necessary to operate at times behind a screen of legitimacy or respectability in an attempt to hide the real nature of his activities; at other times he remains totally hidden. The Jewish fence, for example, generally runs curio, tobacco, news or candy shops to cover his real occupation as a receiver of stolen goods. In having to remain hidden, the Jew takes on the aspect of the ubiquitous Jew. The financier, Isaac MacEachern, in "Captain Montana in London" (1908) "who never appeared to stay in one place" is totally elusive, and "his movements,

even his whereabouts were kept secret for he was a man who was not particular how he made money so long as he made it."¹¹³ Similarly, the financial magnate, Julius Cressfelt in "Suspended for Life" (1927-28), is a "mystery man" about whose financial deals "no more than a hint ever appears . . . in the papers."¹¹⁴ The mysterious quality surrounding the whole area of money exchange and the power it implies makes these images seem terrifyingly threatening, for the Jew may be considered socially and culturally alien within British society, but he has a power which moves beyond normal channels.

Whether the Jew appears in the guise of the filthy old frock-coated slum dweller, the multi-hatted "old clos man" or the financially successful Jew attempting to prove his social position by a vulgar display of all the symbols of wealth, as he appears in Chums, the Jew is culturally and socially alien in all segments of English society. He has no respect for English institutions nor comprehension of the cultural traditions. He disregards all conventional standards of behavior because his materialistic code allows him to satisfy only his personal greed, and this allows him to ignore all the principles governing proper moral conduct. He is a thoroughly corruptive and sinister figure operating within English society, but as is hinted in the last images of MacEachern and Cressfelt, England and the Empire cannot contain the Jew's ambitions, and it is the world stage on which he prefers to act out his dastardly role.

Footnotes: Chapter Three

- ¹Julien Linley, "Miser of Merida," Chums, Vol. 24 (1916), p. 360.
- ²Barrow-North, "Gomburg's Revents," p. 314.
- ³Rochester, "Captain Robin Hood, Skywayman," Chums, Vol 40 (1932-33), p. 732.
- ⁴Fowler, "The Saving of Fleckdale School," p. 621.
- ⁵Ibid., p. 622.
- ⁶Barrow-North, "Gomburg's Revenge," p. 393.
- ⁷Linley, "Sharp Practice," p. 530.
- ⁸Martin, "Black Face and Black Hand," p. 321.
- ⁹John Hunter, "The Death Trail," Chums, Vol. 33 (1925), p. 422.
- ¹⁰A. G. Roper, "Watson's Waistcoat," Chums, Vol. 35 (1915), p. 41.
- ¹¹F.W. Young, "Saved from the Iron Wheels," Chums, Vol. 23 (1915), p. 11.
- ¹²Ross Harvey, "The Prigs," Chums, Vol. 21 (1913), p. 137.
- ¹³"The Thespians of St. Kits," Chums, (1939), p. 132.
- ¹⁴W.B. Home-Gall, "Fun with the Fishes," Chums, Vol. 23 (1915), p. 41.
- ¹⁵Hunter, "Hitting the Limit," p. 18.
- ¹⁶G. M. Trevelyan, English Social History (London: Longmans, 1943), p. 575.
- ¹⁷Jamie Camplin, The Rise of the Plutocrats: Wealth and Power in Edwardian England (London: Constable, 1978), Chapter 1.
- ¹⁸Samuel Hynes, The Edwardian Turn of Mind (Princeton: Princeton University Press, 1968), p. 6.
- ¹⁹"To Stake a Claim," Chums, Vol. 18 (1910), p. 816.

- ²⁰ S. Walkey, "Captain Swing," Chums, Vol. 23 (1915), p. 5.
- ²¹ Ibid., p. 48. Estates are also threatened by Jewish characters in: Frank Howell-Evans, "A Thousand Pounds a Side," Chums, Vol 19 (1911); "At the Blast of Bugle" Chums, Vol. 20 (1912); "Ephraim Roebuck's Folly," Chums, Vol 24 (1916).
- ²² Edmund Burton, "Dutchman's Derby," Chums, Vol. 31 (1923), p. 457.
- ²³ H. Mortimer Batten, "Fortunes of Charity," Chums, Vol. 29 (1921), p. 44.
- ²⁴ Douthwaite, "Mystery Island," p. 366; Jewish land speculators appear elsewhere, for example, Pemberton "The Iron Pirate," (1892); Charlie Buchan "The Cup Fighting Rovers," Chums, Vol. 34 (1926); Andy Wilson, "The Amateur Pros," Chums, Vol. 34 (1926).
- ²⁵ Walkey, "Captain Swing," p. 48-9.
- ²⁶ S.W. Walkey, "Spanish Reef," Chums, Vol. 26 (1918), p. 62.
- ²⁷ Sylvester, "Hurricane Harker," p. 268.
- ²⁸ Walkey, "Crossbones Island," Chums, Vol. 21, (1913); Walkey, "Under the Black Flag," Chums, Vol. 21 (1917); Walkey, "Captain Swing," Chums, Vol. 23 (1915); Walkey, "Sea King and Sea Wolves," Chums, Vol. 29 (1921); Walkey, "Spanish Reef," Chums, Vol. 26 (1918); Walkey, "Pirate Sink or Swim," Chums, Vol. 35,(1927-28); Walkey "Yo Ho! For the Spanish Main," Chums, Vol. 17 (1909).
- ²⁹ D.H. Perry, Chums, Vol 41 (1933-34), p. 387.
- ³⁰ Walkey, "Phantom Jack," p. 555.
- ³¹ H. Barrow-North, "Inspector Darbie's Little Joke," Chums, Vol. 9 (1901), p. 34.
- ³² Percy Westerman, "In the Mystery of the Coffin Ship," Chums, Vol. 34 (1924), p. 425.
- ³³ Ibid.
- ³⁴ Hynes, Edwardian Turn of Mind, p. 22.
- ³⁵ Patrick Howarth, Play the Game, pp. 171-174.
- ³⁶ Young, "Saved from the Iron Wheels," pp. 10-13.

- ³⁷ Martin, "Nippy," p. 726.
- ³⁸ Ibid., p. 526.
- ³⁹ Lewis Hough, "For Fortune and Glory," Chums, Vol. 15 (1907), p. 117.
- ⁴⁰ H. Wentworth James, "The Smashing of a Trust," Chums, Vol. 15 (1907), p. 415.
- ⁴¹ Ibid.
- ⁴² Ibid.
- ⁴³ Alfred Judd, "Chums of Beechwood," Chums, Vol. 30 (1922), p. 167.
- ⁴⁴ Eric Townsend, "Champion of Rattlingham," p. 618.
- ⁴⁵ Donald Read, Edwardian England, 1901-1915 (London: George G. Harrop & Co., Ltd., 1972), p. 53
- ⁴⁶ Robert Graves and Alan Hodge, The Long Week-End (New York, W. W. Norton & Company, 1940), p. 323.
- ⁴⁷ Crunden, "With the Knuckles," p. 393.
- ⁴⁸ Frank Butler, A History of Boxing, (London: Arthur Barker Limited, 1972), p. 44.
- ⁴⁹ Hunter, "Masked Champion," Chums, Vol. 28 (1919), p. 25.
- ⁵⁰ _____, "Honour and the Team," p. 11.
- ⁵¹ Wilson, "Amateur Pros," p. 206.
- ⁵² W.H. Walker, "Suspended for Life," Chums, Vol. 35 (1927-28), p. 32.
- ⁵³ Eric W. Townsend, "Clean Sport," Chums, Vol. 39 (1931-32), p. 215.
- ⁵⁴ _____, "Tiger Glory's Christmas Box," p. 115.
- ⁵⁵ Ibid., p. 114.
- ⁵⁶ Hunter, "Masked Champion," p. 181.

- ⁵⁷ Martin Walker, "Jump for It," Chums, Vol. 31 (1923), p. 613.
- ⁵⁸ Hunter, "Honour and the Team," p. 11.
- ⁵⁹ Ibid., p. 94.
- ⁶⁰ Anthony Ford, "Trouble Shooters," Chums, (1936-37), p. 49.
- ⁶¹ Campbell, "Valley of Winged Death," p. 44.
- ⁶² Holmes, Anti-Semitism in British, p. 67.
- ⁶³ Lebzelter, Political-Anti-Semitism. See Chapters 4, 5, and 6.
- ⁶⁴ Hunter, "Masked Champion," p. 68.
- ⁶⁵ Wilson, "Amateur Pros," p. 187.
- ⁶⁶ Ibid., p. 187.
- ⁶⁷ Ibid.
- ⁶⁸ Burleigh Carew, "Invasion of St. Colsons," Chums, Vol. 34 (1926), p. 93.
- ⁶⁹ Barrow-North, "Gomburg's Revenge," p. 313.
- ⁷⁰ Martin, "Nippy," p. 525.
- ⁷¹ Marston Lane, "Barratry," Chums, Vol. 38 (1930-31), p. 623.
- ⁷² Wood, "Stranger at School," p. 249.
- ⁷³ "Reuben Eagle's Thrill," Chums, Vol. 12 (1904), p. 126.
- ⁷⁴ Ibid.
- ⁷⁵ Ibid.
- ⁷⁶ Andrew Soutar, "Son o' White Rep," Chums, Vol. 22 (1914), p. 428.
- ⁷⁷ Townsend, "Champion of Rattlingham," p. 493.

- ⁷⁸Belfield, "Flaw in the Plot," p. 446.
- ⁷⁹S.T. James, "A Thief of the Great Iron Way," Chums, Vol. 32 (1924), p. 318.
- ⁸⁰Pemberton, "Iron Pirate," p. 219.
- ⁸¹"Reuben Eagle's Thrill," p. 126.
- ⁸²Barrow-North, "Gomburg's Revenge," p. 421.
- ⁸³Captain Oswald Dallas, "Lake of the Purple Flames," Chums, Vol. 28 (1920), p. 20.
- ⁸⁴Hunter, "Masked Champion," p. 25.
- ⁸⁵Batten, "Fortunes of Charity," p. 44.
- ⁸⁶Furse, "House of Shadows," p. 122.
- ⁸⁷Linley, "Water Rat," p. 1074.
- ⁸⁸Harding, "Desert Mystery," p. 152.
- ⁸⁹Barrow-North, "Gomburg's Revenge," p. 393.
- ⁹⁰Ibid.
- ⁹¹Ibid.
- ⁹²Stephen Agnew, "The Pilot of Skyrocket," Chums, Vol. 20 (1912) p. 937.
- ⁹³A. Carney Allan, "Who is Hurricane?" Chums, Vol. 37 (1929-30), p. 141.
- ⁹⁴J. K. Carrington, "The Man Who Disliked 'Chinks,'" Chums, Vol. 31 (1923), p. 274. "Cosmopolitan," "alien," "internationalist" were long-hand devices to identify the Jew during most of this period. See Holmes, Anti-Semitism in British, p. 125.
- ⁹⁵Ravenglass, "The Quick Silver Gang," p. 412.
- ⁹⁶Richard Bond, "Fifty Pounds Reward," Chums, Vol. 28 (1920), p. 549.
- ⁹⁷Howarth, Play the Game, p. 18.

- ⁹⁸Reginald Fry, "The Secret Six," Chums, Vol. 25 (1917), p. 13.
- ⁹⁹"Power of a Rogue," p. 784.
- ¹⁰⁰Linley, "Water Rat," p. 910.
- ¹⁰¹Harvey Teff, Drugs, Society and the Law (Lexington: Lexington Books, 1975), p. 14.
- ¹⁰²Hunter, "Hitting the Limit," p. 126.
- ¹⁰³_____, "Honour and the Team," p. 206.
- ¹⁰⁴Burton, "Prairie Wolf," p. 109.
- ¹⁰⁵Eric W. Townsend, "The Land Pirate," Chums, Vol. 28 (1920), p. 661.
- ¹⁰⁶Perry, "Red Treasure," p. 142.
- ¹⁰⁷Buchan, "Cup Fighting Rovers," p. 534.
- ¹⁰⁸Pound, "Nipper Briggs: His Enterprise," p. 645.
- ¹⁰⁹Ibid.
- ¹¹⁰Bond, "The Vultures," p. 600.
- ¹¹¹Agnew, "Dick Turpin's Vengeance," p. 646.
- ¹¹²Westerman, "The White Arab," p. 42.
- ¹¹³Julien Linley, "Captain Montana in London," Chums, Vol. 16 (1908), p. 887.
- ¹¹⁴Walker, "Suspended for Life," p. 64.

CHAPTER FOUR
The Cosmopolitan Jew

*"He was a man without a country. A man without a God."
"Captain Robin Hood Skywayman," Chums, Vol. 40 (1932-33), p. 678.*

There was nothing English about the speaker with the exception of his name—Arthur Brown—and this he had adopted merely as a matter of 'peeze'ness'. . . .

It inspired a certain amount of confidence and thus justified the rejection of the original 'Solomon Solomons'.¹

These words introduce the Jewish money-lender, Solomon Solomons, in "The Saving of Fleckdale School" (1896) and clearly cast him in the role of a national alien. Like his fellow Jew, Isaac MacEachern, in "Captain Montana in London" (1908), who was "born in the British dominions," but about whom it is said "MacMoses would be a more appropriate surname,"² Solomons serves to illustrate the fact that Jews simply were not awarded wholehearted membership in England and the Empire, their political emancipation notwithstanding. Young Morris in "Caught by the Tide" (1912) announces to his schoolmate, "You're proud of being an Englishman . . . why shouldn't I be proud of being a Jew," and is promptly warned not to "go speaking of the two races in the same breath."³ He is removed from the English nationality because of race. Despite divergent backgrounds, each is singled out as alien solely because he is a Jew. At one level, they are culturally bankrupt and contrast negatively with the "manly" Anglo Saxon, but it is the nationally alien and unassimilable Jew who will be the concern in this chapter. It must be emphasized that all foreigners suffer under the pen of many Chums' authors, but nationals of other countries belong to something tangible, a nation, and are therefore understood within easily defined parameters. The Jew, on the other hand, having no geographical base from which to establish a true national identity, remains without national stature, and

he emerges as the internationalist par excellence. Indeed, it is his cosmopolitan nature which significantly separates him from the negative images of other foreigners.

Although Jews historically were seen as having inter-European status because of their trading and commercial connections, the growth of nationalism in the nineteenth century deprived them of even their marginal acceptability in society. As patriotism became increasingly important, Jews became especially vulnerable as targets for criticism, and were perceived in many quarters as a threat to the lands in which they resided. In periods of economic decline, concern about their perceived monopoly in international finance provided convincing "evidence" that Jews were front runners in the race war, for their control of money provided them with power to manipulate politics and gain world domination.⁴ This idea, in the context of modern anti-Semitism, originated during the Napoleonic Wars when the financial empire of the Rothschilds emerged. This family quite deliberately founded branches in every modern European capital and consciously adopted a policy of serving no national government exclusively.⁵ The firm of financiers in "The Sea Wolves" (1893) is obviously a very thinly disguised portrait of the Rothschilds. The plot revolves around the theft and retrieval of gold highjacked on the high seas en route to Russia from the firm of Capel, Martingale and Company. The power of these financiers through their wide-ranging international connections extends to every corner of the earth, and their influence spans from high government officials down to local law enforcement agents. In attempting to find the stolen gold, they want only what is rightfully theirs, but there is an uneasy atmosphere created in the octopus-like imagery which surrounds the firm as it investigates the theft of the gold:

in the 1900s, new perspectives
developing due to a. increased sou
b's greater detachment from this &
lead to the Realist School

All the vast influence of the great firm was brought to bear upon governments and upon police. Skilled detectives left from Lisbon, for Paris, for Monte-Video. Cruisers were sent to scour the North Sea... the Channel... the coast of Ireland... the capes of Scotland... Capel, Martingale & Company who had recently negotiated a Spanish loan, brought pressure to bear at Madrid and Finsterre.

The editor and author, Max Pemberton, clearly alludes to the Rothschild connection when he links his fictional financiers with them, and in an answer to a young reader's query about the possibility of such sensational highjinks as occur in the story actually happening, he writes :

It is quite obvious that a huge amount of money such as, say, Messrs. Rothschild, are constantly sending to the Continent could not be stolen on land; but whether the financial house which figures in The Sea Wolves could be robbed in the way I have imagined must be left up to the critics.

Over the centuries, the idea of Jewish exclusiveness evolved. This occurred in part because of ostracism by the Christian community, and in part because of Jews' ties with one another through religious and international commercial associations. With the emergence of the Rothschilds, in combination with the belief that a racial bond existed among Jews, the idea of Jewish separateness became even more firmly entrenched during the nineteenth century. The theme of exclusiveness within the framework of international ties and family relations is intricately woven into the plot of "The Secret of the Ring" (1912). The Jews in this story are engaged in petty crimes which are moved onto the international stage, and their associations are almost entirely among themselves. The bonding element is their mutual interest in stolen property and personal material gain. The plot revolves around the efforts of the detective, Martin Dale, and his boy assistant, Jimmy, to find a ring which will prove their client's rightful inheritance. It was taken by the evil cousin, Quarton, from whom it was subsequently stolen. The first clue leads Martin and Jimmy to an London east end pawnshop owned by Eli Cripps, a dirty, thieving, murderous

receiver of stolen goods. Another Jew, a Mendoza from Berlin, regularly visits Eli's pawnshop, and when in London he buys the ring. Mendoza's business, the nature of which remains somehow mysterious and undefined, takes him through Paris, Madrid, and finally to Gibraltar where he sells the ring to his disreputable slum-dwelling cousin, Solomon Marks, who like Eli, is a "fence." Mendoza is described as "more prosperous and respectable"⁸ than his southern cousin who possesses in abundance all the standard physical and personality traits. Both Marks and Mendoza give their pledges to Martin and Jimmy, for the price of ten pounds, not to reveal to the cousin the ring's whereabouts. Mendoza "has scruples," and will not break an oath once given. Marks, on the other hand, sells the information to Quarton for one hundred pounds in gold. The "action" moves into the Arab desert at this point, and the Jews leave the story. These Jews combine most of the imagery associated with the age-old stereotypes; Mendoza is a modern version of the old Wandering Jew, and Eli Cripps and Solomon Marks encompass most of the physical and character traits of the blood-thirsty, avaricious, cunning and criminal aspects of a Shylock or Fagin. With their uncouth manners, Eli and Solomon repulse at the most basic level; however, Mendoza is shifty and elusive, and while less despicable than his fellow Jews, he places a money value on honor when cash buys his silence. With such a code of personal behaviour Mendoza would be viewed in an extremely unfavourable light by the young readers.

By cleverly linking the rich and poor Jew and integrating the working and family relationships of an elusive and somewhat mysterious "respectable" Jew with those of the slum-dwelling criminal types in an international setting, the idea that there is a Jewish community working single-mindedly for its own narrow purpose, with little concern for the wider world is raised. The Jewish

community is made even more cohesive when, in an interesting reversal of imagery, the author gives the more respectable Jew a name and character generally associated in English minds with the patrician Sephardic community,⁹ yet places his origin in Berlin, the home of the Askenazi Jews. On the other hand, Solomon Marks, who graces the South of Spain, which is the ancestral home of the Sephardic Jews, has a name more common to the Eastern European Askenazi Jews. This fictional depiction of the international community is interesting in the English context, for at this particular time, two very distinct Jewish communities were emerging. One was composed of the long-established, well-assimilated, largely Sephardic group, about whom negative feelings had never totally disappeared. The other consisted of the impoverished Russian Ashkenazi immigrants against whom hostility was generated in part because of customs and culture which contrasted starkly with those of conservative England.

The Rothschild type of allusion also is a device used to emphasize the "Jewishness" of a particular character or give a particularly "Jewish" flavor to an otherwise ambiguous image. It can serve to emphasize the internationalism of even common street criminals such as Iskor Kossov, a London east end fence in "Stars of Doom" (1927-28), who has money in banks "in England, United States, France, Berlin, and Buenos Ayres."¹⁰ Reference to the existence of an international brotherhood of Jews often is far less obliquely alluded to than in "The Secret of the Ring." For example, in "Black Pearls" (1924), Joseph Omar Levy's people are "jewel merchants conducting a business from Hatton Garden and several places abroad."¹¹ In "The Mystery of the 'Kuree' Diamond" (1924), Moses Vanmeyer, a dealer in stolen diamonds, is called a "member of the diamond fraternity of London and Amsterdam."¹² The idea of an international lifeline between Jews has a slightly more unpleasant ring in the portrait of the

shady financier, Barnabas, in "The Lake of the Purple Flames" (1920), who attempts to divert the young heroes from developing their platinum mine, which he naturally wants to exploit himself, and he offers to find them "employment" through his wide-ranging connections:

'Berhabs my influence . . . in Jo-burg I haf friendts in Englandt who would be gladt to 'elp any friendt of mine. You 'ave only to say the wordt.'¹³

The fictionalized portrayals of these international Jews gain a sense of authenticity, for the stereotype emerges with reference, albeit a distorted reference, to contemporary historical events. This undoubtedly would have had significant impact in creating negative attitudes towards the Jews, for the bridge between fiction and perceived actuality was very narrow.

The French Revolution left a legacy of revolution in Europe, and Jews were often implicated as prime movers in revolutionary doctrines. In Russia, for example, after the assassination of the Czar in 1881 by nihilists, pogroms were mounted against Jews, and the official policy was directed to "drowning the revolution in Jewish blood."¹⁴ While England remained relatively free from the most virulent forms of revolutionary activity, the syndicalist-type labour unrest it experienced and the arrival of thousands of Russian Jews, among whom it was feared there was a commitment to revolution,¹⁵ certainly heightened English awareness of revolutionary socialism.

The idea of the Jew as a political revolutionary was exploited to a greater degree in the interwar volumes; however, references do occur in the earlier period. Early Jewish "political activists," whether described as anarchists or nihilists are self-interested villains, more intent on accumulating personal wealth than on political change or social reform. In "In the Grip of Anarchists" (1896) Baron von Störmuth, the leader of a group of anarchists who kidnap and hold for

ransom a rich English baron, is really a "German named Friedrich Mossenthal, and a man of most pronounced Anarchist principles."¹⁶ Although the English baron was responsible for the arrest and execution of anarchists, their revolutionary comrade has no commitment to the anarchist philosophy of seeking vengeance for their deaths by the murder of political figures or working to destroy the traditional political and social base of society. His preoccupation is entirely with collecting the ransom monies which he will increase to one hundred and fifty thousand pounds if not paid within a month of the baron's capture; Mossenthal wants the baron's wealth to satisfy personal greed, and when he deliberately prevents the ransom being paid in proper time by sailing the oceans, the image of the wandering Jew is integrated into his characterization.

A revolutionary dimension is often implied in other Jewish villains through their membership in "secret organizations." Demetri "Ragnbones" Ragovitch in "In a Conspirator's Web" (1903), illustrates the point. Ragnbones is a Russian living in England and a key member of the Moscow-based nihilist organization, the "Society of Desperate Remedies." His assignment is shadowing the "apostate" Horatio Steel, a brilliant scientist/engineer who defected from the Society when he discovered that its members were "Ghouls! Vampires! grown fat with the life blood of many victims."¹⁷ Another important theme incorporated into the character of Ragnbones is the Jew's involvement in industrial espionage inside England, which extends to the political sphere the Jew's personal character defect of untrustworthiness. The society wants the plans for Steel's revolutionary locomotive engine which promises to eliminate steam power. Steel hopes his invention will benefit England exclusively, whereas the Russian group would put it on the market, and sell it the highest bidding "foreign" government or railroad. The greed which overrides the image works strongly to make a group

posing as social reform organizations appear hypocritical. Just as "the Society" is chiefly interested in money, Ragnbone's commitment to his group has a currency value. When Steel tempts him with a share in the profits from legitimate sales of the engine, at two hundred and fifty thousand pounds Ragnbones "wetted his lips" and agrees to deceive his Russian compatriots, although fear of the Society's reprisals eventually makes him change his mind. Ragnbones is a somewhat socially elevated Fagin who had kidnapped and educated Steel's son, the Society's price for the locomotive plans, and he is drawn with the full range of negative imagery arising from the Fagin legacy. More importantly, he also represents the hated revolutionary, and in his espionage role he becomes a symbol of those external forces which were thought to threaten the power and prestige of the Empire at the turn of the century.

Dramatic changes in international politics took place in the decades before the First World War. The period was one of continuing diplomatic crisis and England, forced to give up her long-standing policy of isolation, became a partner with France and Russia in the emerging alliance system which eventually divided Europe into two camps which would face one another on the battlefields of World War One. Germany was beginning to be strongly competitive industrially, commercially, and militarily by the beginning of the twentieth century, and it was as a result of the growing concern over national security that the arms race between Germany and England began, and in this atmosphere spy mania evolved.¹⁸

The vulnerability of England's security became a common theme in popular literature, and the market was inundated with stories of invasion scares and plots focusing on espionage and political intrigue, in which foreign spies, among whom Jews were well represented, sought to weaken the Empire.¹⁹ As was

hinted in the image of Ragnbones, these themes were popular as well in the juvenile press, and Chums' volumes are filled with the activities of furtive looking, sallow-faced foreigners, who work variously for "foreign powers," "continental governments" and/or secret societies, all of whom envy the Empire's power and prestige, and most of whom want the marvellous revolutionary dyes, submarine and air ship plans, railroad designs and munitions which Englishmen have produced.

Until about 1905, the Russian Jew was frequently used in the portrayal of the spy. The Russian Jewish immigrant, who was the target of much antagonism at the turn of the century, became an easily recognizable villain to be used as a model for spies. In "Against Horsewhip and Pistol" (1901) a "swell in furlined coat and silk hat"²⁰ pretends to be with the Admiralty, but he turns out to be a "foreign spy, a Russian Pole," who attempts to steal plans for a new submarine. Appearing at this time, there is no doubt that the image draws upon fears about the loyalty of Jewish refugees at a time when fears about England's military preparedness were beginning to be expressed.

In the pre-World War One decades, there was an apparent reticence to blatantly identify spies as Jews, but in many cases, the images lose their ambiguity by the use of obviously "Jewish" names or by symbols clearly associated with the deeply entrenched negative Jewish stereotype. Ragnbones, whose name makes his Jewishness undeniable, for example, illustrates this point. Pre-war Jewish spies often are, like Ragnbones, members of secret organizations. The dual "allegiance" to both a secret group and a foreign power in concert with the disloyalty associated with the negative Jewish stereotype heightens the sense of treachery connected with the spy determined to weaken England by selling her superior inventions to foreign powers. Hermann

Levin, an Austrian, disguised as a solicitor in England in "The Bully of Marshlands School" (1910) is such a spy. He had formerly been a member of a dangerous fraternity, "The Five Daggers," which he deserted when attracted by greater remuneration as a secret agent for a "foreign power." This story is concerned with the theft of munitions and therefore directly alludes to the arms race. Levin uses any number of devious methods in his attempts to steal from the science master, a scientist of European reputation and a leading expert in explosives, who has found the formula for combining nitrous compounds which will make "air pistols . . . of the biggest guns in existence."²¹ Possession of the formula "is the mastery of the world to the power that possess it," and Levin is determined that the British government will not be the beneficiary. Levin is eventually murdered by Lupinsky, head of the Five Daggers Group, whose name strongly suggests that he too is Jewish. There is also a Russian cast to Lupinsky's character and hints of internationally connected Jews involved in clandestine activity against England are made.

The Jewish world conspiracy myth was also evolving at this time, and in the decade and a half between the Boer War and World War I, the idea of a Jewish conspiracy found expression in popular journalism in England. Belloc and Chesterton used the Eye Witness (later New Witness) to regularly address the issue of the "Jewish problem," and Leo Maxse, whose target was more specifically the German Jew, filled the columns of his National Review to warn against "Hebrew control" of newspapers and Jewish financiers "intriguing on behalf of the Fatherland."²² In the anti-German propaganda the Jew and German often were indistinguishable. This idea is reflected in Chums' fiction, and one illuminating example occurs in "The Troubles of Tutt Bunny Quipp" (1905) when school boys mistakenly identify the "foreign-looking bespectacled stranger" as

the missing bank thief, Orlando Mosenthal, when in fact he is their new German master, Otto Marx.²²

It is in his traditional role as financier that the fictional Jewish spy seems to be more directly connected with the conspiracy theory. As a financier he specifically directs his efforts to starting wars in which England will suffer great losses, but from which he will derive personal profits. This certainly is the theme of "The Bribing of Hal Clare" (1905) in which a "foreign-looking" man from Berlin attempts to have a forged ciphered message delivered to Montague Forrest, a secret service agent living in England who is "in the pay of a Continental Government." Had it reached Montague, his actions would have resulted in the stock exchange being manipulated, and fortunes would have been "made in a day." Moreover, war would have also resulted and every power in Europe would be "flying at England's throat."²⁴ Given the widespread idea that German Jews were working against England through their financial connections, and given that the enemy agent residing in England has the name of a very prominent and influential Jewish family, the Montagues, in the context of what were at that time considered particularly "Jewish" activities, little doubt exists as to the Jewish nature of the villain.

The plot of "The Black Bat" (1911) focuses on the attempt by "a gang of international financiers, foreigners most of them,"²⁵ to weaken the British cabinet by murdering its most effective statesman. These barely disguised Jews hope that the murder will cause fluctuations in the money market whereby the twelve financiers could "make fortunes."²⁶ They have tremendous power through their control of international finance, but they also have "influence in the press both in (England) and in Germany"²⁷ which will be used to magnify the impact of their bombing of England with "made in Germany" bombs. A full scale

war between the two countries will result; however, before actually initiating the war they will have "made a corner in all sorts of food stuffs and various kinds of merchandise"²⁸ which would give them a monopoly and enormous profits. Here international financiers capitalize on the Anglo-German conflict and intend to gain personal wealth by causing a war. Germany, too, is vulnerable in the hands of these powerful men, and "foreign financiers" not Germans are instrumental in increasing international tensions.

War naturally heightens national consciousness, and in the hysteria of the First World War, all Germans resident in England were considered potential spies. Battlefield stories dominate the war-time volumes of Chums, but the Jew is never seen in battle, for this would be contrary to his cowardly, disloyal nature. Generally his appearance is that of a spy, and more directly he is a spy who is a resident alien. This exacerbates the nature of his treachery, since he breaks faith with the country which has been his good host. This theme emerges in the character of the grandfatherly geology professor, Hurst, in "No Man's Point" (1917) who "retired" to the coast after years of teaching, and turns out to be a German spy with a typically Jewish name, Hirsch, who supplies German U boats in the Irish Sea with petrol. Steinitz and Meyer, who try to "pass themselves off as Englishmen,"²⁹ play a similar role by storing petrol in coastal caves for the Germans in "The Signal" (1916).²⁹ The English coast line was of course considered most vulnerable and a concern of political and military leaders at the time. In "The Castle of Mystery" (1918) the plot revolves around the smuggling out of England of explosives manufactured by the Craigflower Chemical Company. These are destined for Germany and the company is four fifths owned by Germans and includes a partner who has a highly suggestive name, Finkel.³⁰

Bemelstein, a German spy in "The Daring of Bert Golding" (1916), provides an interesting variation in the spy image and even in the world of espionage, the Jew appears as the greedy, self-interested stereotype, and he is accused by his confederates of being an unproductive social parasite. They charge:

'And if it wasn't for us you'd be kicked out of the German Secret Service. We run the risk. You don't. You're the beggar that rakes in the dubs for our risk.'³¹

Implicit in the character of Bemelstein is the image of the war profiteer. The war profiteer became a theme in the interwar stories and, as was shown in Chapter Three, was an image which had social significance, for it symbolized the nation's inability to succeed in making post-war England a "land fit for heroes." Images of Jewish profiteers have another dimension, and suggest the Jew lacks any real patriotism. For the Jew, patriotism has a price tag. "Sheeney" Bosworth in "The Clutches of the Foe" (1915) is typical of the type. He operates a cargo ship and cunningly switches from a British flag to a Dutch flag so the Germans could board his ship which is carrying contraband copper destined for Germany. He makes no pretence at having loyalty to anything but money when he claims he "ain't too partickler" as to what his ship carries "so long as the pay's decent."³² Abraham Metaxos, the Greek Jew, in "In the Mystery of the Coffin Ship," is described as a "patriot to the tune of several hundreds of thousands of pounds made during the war."³³ The captain of his ship, Demetros Kos, the son of a Greek Jew, is "nothing more or less than a clever, cunning unscrupulous cosmopolitan" who is English only by law, having become naturalized "by virtue of the payment of tainted gold."³⁴ As revolutionary, spy or profiteer, the Jew is able to cross nationalities, yet he serves none, for he lives in a world in which only the cash returns spark any interest.

The Jew, always thought to be in the vanguard of modernism, increasingly

became a symbol of forces undermining the status quo. In the aftermath of a horrible war, an underlying pessimism permeated English society. Questions about the value of scientific and industrial progress in the aftermath of a devastating war arose. A generation of England's finest young men was gone, four empires had collapsed, and the map of Europe had been redrawn. The post-war economy remained sluggish and unemployment continued to be a critical factor throughout the interwar period. England's post-war commitments did not permit her to retreat again into "splendid isolation," but she never regained her former position of superiority.

The post-war cosmopolitan nature of the Jew is qualitatively different from that of the pre-war national alien. The Jew becomes linked with an increasing number of "token" nationalities, and this multi-national dimension stresses his international status; however, the completely stateless Jew also appears, highlighting the sinister quality of his ubiquitous nature. Ezra in "The Disgrace of Tony Binns (1921), for example, is a deceitful foreman of a group of English engineers working in Greece, and described as "a fellow who was not British; nor would it have been an easy matter to say precisely to which particular nation he belonged."³⁵ Samuel Blomberg in "Mystery Island" (1935), perhaps best characterizes the totally rootless, cosmopolitan Jew. He attempts to hide his identity by adopting a less incriminating alias, Samuel Stagg, but his Jewishness is utterly transparent. He is a shady financier from New York, the "biggest shark and share pusher in the City of London," a swindler wanted by the police, and he is capable of adjusting to any country or environment if it is to his advantage to do so. He is described:

... the chap conveyed a definite impression of flashiness ... which gave him that air of rather cheap swagger. He was ... a strongly-built man who looked as if he'd be at home equally in the wilds or in the centre of a great city, and that it would be a matter of indifference in which

particular country either were situated³⁶

Not only does Blomberg have big financial dealings in London and New York, but at various times he appears in the American mid-West and in northern Canada where he exploits the native population.

The progression of the image from that of the Jew standing outside the nation to that of a sinister creature working above nations is a crucial development in this period. While stereotypical attributes remain constant, the Jew's expanded image takes on greater symbolism. He previously directed his efforts to weakening the empire through war or theft of crucial military and industrial inventions partially for personal benefit, and partially to weaken England and her Empire. The more sinister interwar image is used to depict the Jew who directs his nefarious deeds against the foundations of the traditional Christian base of Western Civilization.

As the Jew becomes linked with more foreigners, and becomes more universal in nature, he naturally has a much bigger stage on which to perform. It is no longer necessary for him to hide in back alleys and threaten the poor weak school boys with exposure if interest on their debts goes unpaid. The Jew, for example, now moves into the field of international gangsterism. Gangsterism became an extremely popular theme in interwar popular literature, and obviously drew upon the notorious crimes of Al Capone and his Chicago gang. In "The Luck of St. Boniface" (1924) Mendelbaum, a grossly fat American Jew who sits in luxurious comfort while his hirelings plot to steal the silver trophy from the school, is the chief of an "international gang of versatile crooks." Mendelbaum himself is the powerful manipulator coercing and directing the activities of this group of crooks, but he avoids all risks to himself. An English aristocrat had been duped by Mendelbaum into joining the gang of thieves, but when he sees the trophy his sentimental attachment to the school brings him back to the path of

righteousness. He then makes it his life's purpose to expose Mandelbaum, described by him as "one of those financiers and receivers who are behind all organized crime . . . who lurk in safety while their dupes chance imprisonment, and sometimes life itself, so that their master can live in luxury."³⁷

Post-war references to Jewish international financiers and allusions to the Jewish fraternity more overtly depict his power to manipulate the world money market. Julius von Arnfield in "The Vultures" (1920), is described as "a man whose subordinates had chances of becoming rich through their knowledge of his vast financial ramifications of their effects on the world's stock markets."³⁸ A more sinister image appears in "Hitting the Limit" (1925) when van Korn is described as "a man who moved in the byways of the world's money markets—not one of the greatest financiers, not one of the most reputable, but certainly one who was a power—somewhere, in some mysterious sphere where figures are manipulated in books to the credit of the manipulators."³⁹

Just as the corruptive nature of the Jewish financier and criminal is more overtly expressed in the post war period, so too is the political dimension of the image exploited by using a more sensational approach. The propaganda which had been directed against the Germans during the war found a new victim after the Bolshevik Revolution, for the Russian revolutionary replaced the German as the greatest threat to English national security in Chums' fiction. The successful Bolshevik Revolution which was widely believed to have been perpetrated by Jewish political activists and financed by Jewish capitalists was possibly one of the most critical events to spawn anti-semitism in the twentieth century. Fears of revolution are reflected in the renewed interest in stories set during the French Revolution in which, interestingly, the villain or jailer is not infrequently a Citizen Reuben, Solomon, Rufus.

However, interest in any type of war story waned within the first months of the armistice, and only one short story in the immediate post-war months concerns itself with the Russian Revolution, but it does insinuate Jewish involvement. The setting of "Through the Wolf Pack" (1919) is Petrograd during the first days of the Russian Revolution. Ivan Vassiloff, known as "The Yellow Panther," has a face which is "yellow like a Mongolian's," a large hooked nose and dark, close-set eyes that "shone like glittering points of glass."³⁹ Vassiloff is a colleague of Trotsky, and displays stereotypical cunning when he convinces Phil Woodbrige, the son of the British Ambassador to Russia, and his two Russian companions that he is a fellow escapee. He offers them food and shelter in the log hut deep in the woods, but in the darkness of night, he betrays their trust and signals the patrolling Red Guard. While Vassiloff is drawn with the stereotypical physical and personal attributes, he is actually a traditional villain merely placed into a plot revolving around the revolution in Russia. There is no strong political dimension incorporated into his characterization. In 1919, the political consequences of the revolution were not yet seen as a serious threat to the security of England. At this point, the Bolshevik, Jew or Russian disappears from Chums until the late twenties.

The popular press did continue to remind Englishmen of the horrors of "Jewish Bolshevism." The Morning Post, the voice of conservative England, assumed Jewish control in Bolshevik Russia, and also linked the British Labour movement with Russian Bolshevism.⁴¹ The link between British Labour and Bolshevism was bolstered with the publication of the famous "Zinoviev letter" days before the October 1924 election. This letter, like the earlier Protocols, was a forgery, but it showed a plot between the Communist International and the British Communists--and in many conservative minds, therefore, British Labour

--to prepare for armed revolution in England. The letter was timed to coincide with the election, and it undoubtedly contributed to the defeat of the Labour Party which had begun dialogue with Russia during its short time in power.⁴² This letter was exploited by Conservatives for its political value. Lord Curzon, in a public address reminded his audience that the Russian government was composed of a "small gang . . . few of them Russian by birth, and most of them Jews in origin, who are preying like vultures on the bodies of that unhappy people."⁴³ In a direct appeal to anti-Jewish sentiment, the Daily Mail provided an ugly caricature, claiming Zinoviev was Apfelbaum, a name in fact given him by British Intelligence to imply the Jewish nature of the communism.⁴⁴

Labour unrest and unemployment continued to be major social problems and organized labour hoped to obtain some relief through the General Strike in 1926. Although largely ineffective as an instrument for solving labour problems, and considered alien to the British way of life, the strike did bring to the home front a direct confrontation with what were considered socialist revolutionary elements. For many Englishmen, who were still trying to live in the reflected glory of a past which no longer existed except in the minds of dreamers and mythmakers, the "Red Peril" seemed closer after the strike.

"They Who Laughed" (1928-29), one of the many stories to depict Bolshevism as a direct threat to the Empire in the years following the General Strike, contains echoes of the scandal over the Zinoviev letter and the Strike. The story incorporates all the fears of revolution into its plot, and the author finds a convincing scapegoat in the character of the Jew, Minsky. As the story opens, a Bolshevik-style revolution, which began the guise of a general strike, is occurring in England. Through the efforts of a young English boy who informs the politicians about a supply of "laughing gas," the insurrection ends, and all the

insurgents quite literally laugh themselves all the way to jail.

The tone and narrative style of the story is, however, far from humorous. The chief architect of the revolution is Minsky, described as "an undersized, middle-aged, Semitic-looking man"⁴⁵ with yellow teeth, claw-like hands, a sallow high cheek-boned face, and an ugly mouth under his big nose. Not only are the mobs led by this Jew, other Jews have leading roles. The mention of "Ghetto-bred aliens" in the following excerpt climaxes the long-held view that the Jewish refugees at the turn of the century brought with them revolutionary political and social ideas. Typical of the rhetoric which dominates the entire story is the description of the leaders directing the revolution:

Degenerates, failed 'intellectuals,' ignorant manual workers with pathologically inflamed brains, whose wild volubility of speech had proved a sufficient substitute for toil, Ghetto-bred aliens with an age-old score of scorn to wipe out, they took their revenge now. Civilization had ignored and despised them treated them as no account. The world should be forced to take notice of them. Impotent to create--not one of them had done an honest day's work in his life--they knew themselves diabolically potent to destroy, once they got their chance. And they had got their chance now. They exulted in it. For years they had been undermining that civilization so absurdly overconfident of itself. And now--in a cataclysm to which that of Russia was a mere rehearsal--it was going to collapse hideously. They saw themselves sitting in an apotheosis of triumph upon its ruins. They screamed their exultation to the screaming crowd as they waved every newspaper placard procurable:

GENERAL STRIKE
COUNTRY PARALYZED
REVOLUTIONARY OUTBREAKS
BLOODSHED IN CONFLICT WITH POLICE
WHAT IS THE GOVERNMENT DOING?

and that poster of the Socialist newspaper with its significant single word:

STRIKE⁴⁶

These lines appear in the opening paragraphs of the story and London remains the last stronghold, for revolutionaries have successfully established soviet governments in the industrial heart of the nation, including the cities of Glasgow, Manchester, Birmingham and Bristol.

Minsky is contemptuous of the English democratic system and delights at the death of English political leaders. When he hears the Lord Mayor had been hung on "his own Mansion House," Minsky "contorted his sallow Semitic features into a semblance of hilarity."⁴⁷ He appears as the bloodthirsty Jewish stereotype, and being the epitome of evil, can only appeal to the dark side of human nature. In order to spur the crowd into revolutionary activity, he suggests raising their anger by murdering some of them:

'Zose crowds zey are like wild animals--zey must be 'urt-- zey must see blood. Zen zey are mad--like wounded tigers. I know zis business. Get some of zem killed--zen ze game vill start. Qvick, now!"⁴⁸

Neither has he scruples about executing members of his own team, and he decides to have murdered a half a dozen of the most prominent 'moderate' Socialists, in order to keep the rank and file in order.

Minsky's greed makes him as concerned about the Bank of England gold reserves as he is about seizing "ze machinery of Government." He reflects at one point "on the distribution of some of that Bank of England gold,"⁴⁹ and it can be assumed he plans to benefit personally because he considers England a good land to exploit:

Yes--he'd stay in this country--for a while, anyway--next to the United States it offered the greatest concentration of potential loot in the world--He felt his mouth twisting into an involuntary ugly smile.⁵⁰

To satisfy his love of personal luxury, he requisitions an expensive car, establishes his headquarters at the Savoy Hotel, although the barbarity of the revolutionaries had "sadly destroyed the previous magnificence of the once fashionable hotel."⁵¹ Foresaken by its formerly genteel patrons, it now serves as the meeting place for Minsky and his "swarthy crowd." It is a rendezvous for Red Guards who like to laugh and drink with "short-haired, loud-voiced, blousy girls."⁵²

Drawn with all the horrific imagery of the Medieval devil/Judas caricature, Minsky truly is a symbol of the inherent evil of political revolution. The image converges with the modern, for he is associated with much that was considered decadent in contemporary society, ranging all the way from the emancipated woman to political revolution. The depiction of Minsky as evil incarnate would certainly act to encourage young boys to maintain a vigil over traditional values and be wary of "modern" propaganda techniques which in this story turned five million trade unionists into "homicidal maniacs."⁵³

One of the paradoxical ideas contained in the post-Bolshevik Jewish conspiracy myth was the integration of Jewish capitalist and Jewish revolutionary as happy partners in the plot to topple Western democracy. This is one of the many themes to emerge in the serial "Captain Robin Hood Skywayman" (1932-33). In this serial, the major villain, Larasche, in his role as a spy against England comes disguised as Mr. Levine of the Karatov Trading Company. Larasche is possibly an even more horrifying image than Minsky. Physically repulsive, he is

under average height (with) long thick arms which hung almost to his knees . . . His round fur cap framed a coarse and bearded face so bestial and repulsive A cruel thick-lipped mouth surmounted by a broad fleshy nose, and little animal like eyes, blood shot and inexpressively evil.⁵⁴

Larasche heads the espionage organization in revolutionary Russia whose avowed purpose is to destroy the might of England and the riches of her colonies. He comes to England to track down the elusive Robin Hood who has systematically destroyed the Russian espionage agents.

Not only is Larasche a political revolutionary, but he presides over a powerful group of European politicians and financiers who "were using unsettled and turbulent Russia as the place for mobilization of their armies and the

manufacture of their armaments."⁵⁵ The multi-national group of financiers combines much of the standard imagery of the negative stereotype, and little ambiguity remains about the "Jewishness" of the Bolshevik Revolution or of the financial power behind it. These financiers operate clandestinely through revolutionary Russia as the means to destroy the Empire, the last stronghold of western civilization:

There was Zubla, small and sallow of face, yet controller of three great banking houses of Northern Europe; there was his partner, Platz, big, fleshy and stolid; Kruber who had enriched himself when red revolution had swept Russia; Padorsky, who held heavy financial interests in the Far East; and the swarthy Akmol, Mongolian⁵⁶ by birth, brute by nature, yet an astute adventurer in the World's politics.

Bolshevism was considered a doubly sinister threat because its ideological base insisted on the eventual creation of a one-world state, which by its very nature denies allegiance to any one nation. The cosmopolitan Jew also is a perfect vehicle for this theme. For example, Larasche is depicted with no country to which he has even marginal loyalty, despite his position as chief of the Russian spy ring. When captured by Robin Hood Larasche is described as having "lips twisted in a propitiating grin"⁵⁷ as he offers to "stand in" with Robin Hood if the monetary rewards are enticing enough. Equally important, Larasche also symbolizes the atheism intrinsic in communism, a paramount concern and a considerable threat to a Christian culture. He had been instrumental in dismantling the religious foundations of Russian society through brutal murder of religious leaders. Both his disloyalty and his irreligious nature are well characterized in a passage which shows him to be a true descendant of the blood-thirsty devil caricature when he embarked on a blood bath of innocents:

He is a man without a country. A man without a God. He sells his services to the highest bidder. Ah if you could but know the whispers which were wafted across the frontier when he was working for those who were masters of Russia. An aged priest of the Holy Church, drenched in the oils of his own altar lamps and set afire. Babes,

strangled with his bare hands.. Men, women and children of the bourgeois, smelt out of their miserable hiding holes and sent to be butchered in the terrible shambles of the Russian prisons.⁵⁸

The image of the self-serving, atheistic, and totally alien nature of the political revolutionary can also be observed in the character of Schaumvorge, a completely stereotypical, inhumane villain in "Jackals of the Clouds" (1929-30), who is drawn with much of the same imagery as Larasche. He is:

a great massive fellow with a shaggy black beard which failed however to hide the cruel coarseness of his thick-lipped mouth. A fleshy monstrosity of a nose...little rat eyes yellow and sunken which squinted through a tangled mass a matted eyebrow.⁵⁹

Whereas Larasche brutally destroyed the religious pillars upholding the social base, Schaumvorge works hand in glove with a group of Tibetan priests whose power is derived through "priestcraft and sorcery,"⁶⁰ and he becomes almost more reprehensible by attaching himself to pagans. The Tibetan priests want to prevent the encroachment of Western European civilization into Tibet, and they plan to send the "Eastern Hordes" to destroy Western Europe. Ideas of political revolution are thus incorporated into the theories of race war and Schaumvorge is charged with siding "with malignant priests and against the western world and men of his own colour."⁶¹ By allying himself with Oriental companions, Larasche represents both the alien and brutal nature of revolutionaries. Schaumvorge seems to straddle two racial groups, and yet he is rooted in neither. He will align himself with any national if personal enrichment can be achieved.

The re-emergence of the Robin Hood figure as a fictional hero is symbolic of the fears that money and power had passed into the wrong hands,⁶² but maybe even more significantly at this time, his appearance reflects concern about weak political leadership. Throughout the twenties, neither the Conservative nor the short-lived Labour governments had effectively dealt with the post-war social and economic dislocations. The economic crisis in the early thirties, a spin off

from the Wall Street crash of 1929, resulted in the formation of a National government which faced increasing international tensions as well as critical domestic problems. Many of the younger generation judged political leaders to be remnants of the nineteenth century and became attached to the political extremes. Many intellectuals saw communism as the solution to contemporary social problems; others were drawn to right-wing fascist doctrines. Oswald Mosley, an attractive and dynamic political figure, drew many of the disenchanted into his British Union of Fascists after 1932, and as has earlier been noted, this para-military organization had a solid anti-semitic base. In taking on the role of preserver of the English tradition, the "Robin Hood" figure finds his adversary is frequently a Jew, who like Larasch, becomes a more terrifying image because the British government is either unaware of or impotent to cope with the political intrigue. Like many of the pre-war imperial adventurers, the Robin Hood figure, although he takes the law into his own hands, is raised to heroic dimensions because he embodies English values and the target of his "outlaw" activities is the alien Jew, the symbol of social and political corruption.

Although Larasche's cosmopolitan group of financiers are not specifically designated as German, it seems difficult to deny nuances of German nationality in their composition. After the 1922 Treaty of Rapallo, there continued to be concern that further rapprochement between Germany and Russia, the other outcast nation, would jeopardize peace and even allow for secret arms buildup. These themes are also integrated into the plot of another air pirate serial "Pirates of the Air" (1928-29) which focuses on the attempts to destroy England by Professor Lefevre, who had, well hidden from English eye, the nucleus of a gigantic air fleet which would eventually "withstand the combined air squadrons of the world." Lefevre, the leader of the group of air pirates warns the captured

heroes that his pirate flag "will float triumphant in the winds of the world when the cursed rag of a Union Jack has been swept from the seas."⁶³ The composition of Lefevre's crew, consisting of such characters as Hausmann, Struben and Petroff, like Larasche's financiers shows nuances of a German/Russian alliance, and also their descriptions carry suggestions of the Jewish stereotype. But more interesting with respect to the Jew is the character of Lefevre himself who heads this group of multi-national ruffians. He is an elderly man who wears a tightly fitting black skull cap; he has thin colourless cheeks, deep set burning eyes, and a drawn and haggard look which gives "his beaked nose an unusual prominence."⁶⁴ The designation "Professor" emphasizes a clever mind; his greed emerges when he hordes the gold bullion stolen from ships left unnavigable by his air squadron. Clothed in blood imagery, he murders in cold blood a confederate who expresses dissatisfaction with plans. Because the villain is portrayed with all the imagery associated with the Jew, and provided at the same time with a French surname, anti-French attitudes also surface in this image. Efforts by England and France in the decade following the Treaty of Versailles to ameliorate the reparations clause created antagonism between the two countries. Understandably, France, torn apart by German aggression for the second time in less than fifty years, insisted that her security depended upon a permanently weak Germany. England, with a more compromising attitude, hoped to bring Weimar Germany gradually into the world community of nations. An oblique criticism of French intransigence emerges in this serial, for it is the French Jew who is directly responsible for planning a war, with the help of a gang of international bandits, not only against England, but against the whole world.

Although Germany receded into the background as Russia became the focal

point of British paranoia, not only did fears of a collusion of Russian and German forces emerge, but the revival of imperialist Germany remained a threat and was considered something to be prevented. The Weimar Republic, formed by Social Democrats dedicated to liberal ideals similar to those of the victorious nations, was declared in the revolutionary days of the armistice. For the allies, this was a positive sign, and the new German leaders hoped that Germany's new direction would facilitate negotiation of a just and fair peace. These dreams were dashed by the harsh Treaty of Versailles, whose war guilt, disarmament, and reparations clauses created the climate for economic crisis and increasing discontent in Germany. Despite the formation of a new liberal republic, the economic crisis and continued humiliation in Germany because of the Treaty resulted in a revival of right wing conservatism. While this had far greater consequences in the Hitler era, the trend toward the right is apparent in the election to the Presidency in 1925 of Field Marshall von Hindenburg, an autocratic and professional military leader, and while the Locarno Treaty eased Germany's economic situation after 1925, the subsequent economic upheaval after 1929 resulted in a resurgence of right wing nationalism in Germany. Hindenburg may indeed have given his full allegiance to the new Germany, but as a symbol he was more representative of pre-war Germany than the Weimar Republic. The presence of a prominent military figure, elected by popular vote to high position in Germany, would not have passed unnoticed in England.

Concern about a revived military Germany is a theme in "The Master of the World" (1930-31), where a major focus of the plot is the attempt by a group of "pro-royalist and ex-military officers" organized into the "Secret Society of the Vah" to destroy England's position through war so that the old imperial Germany will rise to world dominance. The "Vah" is a spy network which

operates inside Germany, but outside the legitimate government, and it has agents "intimately connected with every government in the world," including England, where their ranks include "a prominent financier" and a member of the House of Commons.⁶⁵ The chief spy, known only as "No. 1" to society members and as Mr. Brown abroad, is a German Prince, Friedrich von Essel. His real identity is known only to a Jew, Professor Neumann of Berlin, portrayed as having a "strongly Semitic cast of face."⁶⁶ Neumann has an insatiable appetite for power and he takes on many of the aspects of the old "Court Jew" as chief adviser to royalty. He is firmly established in society and owns an estate on the "outskirts of Berlin." His modern, decadent nature is suggested in his futuristic taste in art and his push-button filled office. A brilliant scientist, Neumann's most significant invention creates ominous overtones, for it is a television set which "while too costly to be used commercially," he sees "as an instrument of war because of the advantage of being able to see the enemy despite distance."⁶⁷ The Jew is here presented with a perverted, but frightening intelligence, and the nastiness associated with the Jew's typical sneakiness becomes terrifying when directed to clandestine activity which will destroy England and the world. With an unseen enemy, England seems more vulnerable to collapse at the hands of alien forces.

Hitler apparently remained somewhat of an enigma to Englishmen, and while the majority of English deplored the barbarism of his war against the Jews, Hitler's desire to create a nation based upon myths of the past appealed to many conservative English people. It is interesting that after the emergence of Nazi Germany, anti-German attitudes did not become integrated with an anti-fascist posture in the manner that the Russian did in his association with Communist ideology. The spy image reappears, and the few Jewish enemies echo the pre-war and World War One industrial and military spy theme. For

example, in "Twixt Darkness and Dawn" (1933-34), Lieutenant Crossman, "a tall saturnine man . . . Thin almost to emaciation with a long looked nose and a beetling brow,"⁶⁸ is really Grossmann a German spy. He had worked three years as a waiter in England, and while he pretends loyalty to England, and is indeed flying a new plane on a secret British flying mission, he plans to fly the craft to Germany. The waiter as spy was a popular theme during the World War One anti-German propaganda.⁶⁹ Here, fifteen years later, the Jewish spy is used to recall fears about alien Germans resident in England, just at the beginning of Jewish immigration from Nazi Germany. When this story appeared, Mosley's thugs were extremely evident, and it was feared that a policy allowing more Jewish immigrants would merely exacerbate hostile feelings.

An interesting variation on the spy image which can be seen in the portrayal of van Druse in "The Human Torpedo" (1935), fully illustrates the stateless Jew. His "nationality was hard to guess," but when described constantly as vulture-like, and given a greasy smile, podgy ring-laden hands, a plentiful well dressed body, small dark eyes, and a colourless waxlike face, his Jewishness is apparent. With another thinly disguised Jew, Stulemann, van Druse plots to steal a revolutionary rocket, claiming it is "worth millions to any nation that will buy it from us at our price."⁷⁰ The totality of Van Druse's moral corruption is revealed by the young inventor when he discovers that Van Druse not only plotted against England but was an agent for "three great Powers of Europe," each of which he would cheat in order to triple his profits. The young hero explains:

The British Government has bought my invention . . . Van Druse it appears was an agent for three great Powers of Europe. He would have sold my explosion proof armour suit plate to one Power, and the Human Torpedo to another. But . . . the whole caboodle remains a secret monopoly of the good Old Country.⁷¹

The only Jews who are actually presented within the framework of the Nazi regime appear in a 1940 story, "The Riddle of Tollington Folly." Despite the date, when the terror campaign against the Jews was well known, there is no sympathy shown to their plight. The portrayal of a Jew escaping Nazi Germany depends entirely upon the old stereotypes. Jewish exclusiveness, for example, becomes clearly established when the contact of the "German Jewish millionaire" seeking refuge in England is a naturalized German, Guggenheim. However, the Jewish millionaire is motivated by greed and blessed with unlimited cunning, and shows no real fear of death at the hands of the Nazis; despite laws to the contrary, he is determined to bring his fortune with him:

A certain Jewish millionaire was cunning enough before expulsion to change the bulk of his fortune into diamonds. A wise move because whereas the value of money in Germany has decreased, by about 75 percent or more, the value of diamonds has almost doubled.

While one might have sympathy for the Jew attempting to retain his own fortune, it must be noted that he plans to cheat England, the land offering him safety. To avoid custom duties he hires a plane to land surreptitiously inside England in order to "frustrate the Customs and the frontier authorities generally."⁷³

In this last image there is the sense of having come full circle in the examination of the alien cosmopolitan Jew living as a parasite upon England, the Empire and indeed the world. Because he has no nation to which he must give allegiance, the Jew is freed from loyalty even to a country which gives him refuge, for his code of conduct ultimately depends only on what material advantages he gains. An obsession with power, too, has motivated many of the Jews examined, and when these seek to satisfy their ambitions through control of world finance and international politics, the Jew becomes a most terrifying and

treacherous image, far more frightening than that which shows him as the social and cultural alien, for his major purpose is to destroy the mighty Empire which is always presented to the readers of Chums as the last stronghold of Western Civilization.

Footnotes: Chapter Four

- ¹"Saving of Fleckdale," p. 622.
- ²Linley, "Captain Montana in London," p. 887.
- ³Ross Harvey, "Caught by the Tide," Chums, Vol. 20 (1912), p.93.
- ⁴Arendt, Origins of Totalitarianism, pp. 26-28.
- ⁵Holmes, Anti-Semitism in British, p. 83.
- ⁶Pemberton, Sea Wolves, p. 826.
- ⁷Chums, Vol. 2 (1893), p. 591.
- ⁸Maxwell Scott, "The Secret of the Ring," Chums, Vol. 20 (1912), p. 169.
- ⁹Cecil Roth, A History of the Jews in England, 3rd ed. (Oxford: Clarendon Press, 1964), p. 209.
- ¹⁰John Hunter, "Star of Doom," Chums, Vol. 35 (1927-28), p. 283.
- ¹¹Alfred Judd, "Black Pearls," Chums, Vol 28 (1920), p. 414.
- ¹²Walker, "Mystery of 'Kuree' Diamond," p. 173.
- ¹³Dallas, "Purple Flower," p. 20.
- ¹⁴P.S.R. Payne, The Terrorists. The Story of the Forerunners of Stalin (New York: Funk and Wangall, 1957), p. 117.
- ¹⁵Gartner, The Jewish Immigrant, pp. 110-137.
- ¹⁶Harry Collingwood, "In the Grip of Anarchists," Chums, Vol. 4 (1896), p. 613.
- ¹⁷Beeston, "In a Conspirator's Web," p. 468.
- ¹⁸David A.T. Stafford, "Spies and Gentlemen: The Birth of the British Spy Novel, 1893-1914," In: Victorian Studies, Vol. 24, No. 4, pp. 489-509.
- ¹⁹Ibid., pp. 503-504. For reference to Jewish spies in the interwar period, see Martin Caedel, "Popular Fiction and the Next War," Class, Culture and Social

Change: A New View of the 1930s (Atlantic Highlands, Humanities Press, Inc., 1980), p. 166.

²⁰"Against Horsewhip and Pistol. The Daring Ruse of a Foreign Spy," Chums, Vol. 9 (1901), p. 498.

²¹Lucien Davie, "Bully of Marshlands School," Chums, Vol. 15 (1910), p. 973.

²²Holmes, Anti-Semitism in British, pp. 74-80.

²³"The Troubles of Tutt Bunny Quipp," Chums, Vol. 13 (1905), p. 574.

²⁴"The Bribing of Hal Clare," Chums, Vol. 13 (1905), p. 103-4.

²⁵Frank Howell Evans, "The Black Bat," Chums, Vol. 19 (1911) p. 944.

²⁶Reference to twelve financiers is interesting imagery and dates back to the readmittance of Jews in England during the Restoration when exactly twelve Jewish financiers were admitted to the Royal Exchange and these became known as the "twelve Jew brokers." See Panitz, Alien in Their Midst, pp. 81-2 and Roth, History of Jews, pp. 194-5.

²⁷Evans, "Black Bat," pp. 944-945.

²⁸Ibid., p. 945.

²⁹Morton Pike, "No Man's Point," Chums, Vol. 25 (1917), p. 264-66; Alec G. Pearson, "The Signal," Chums, Vol. 24 (1916), pp. 418-419.

³⁰Major J. Verney Adams, "The Castle of Mystery," Chums, Vol. 26 (1918), pp. 477-480.

³¹Ian Grosvenor, "The Daring of Bert Golding," Chums, Vol. 24 (1916), p. 230.

³²Young, "In the Clutches of the Foe," p. 539.

³³Westerman, "Coffin Ship," p. 425.

³⁴Ibid.

³⁵A. C. Marshall, "The Disgrace of Tony Binns," Chums, Vol. 29 (1921), p. 151.

³⁶Douthwaite, "Mystery Island," p. 366.

- ³⁷Douthwaite, "The Luck of St. Boniface," p. 620.
- ³⁸Bond, "The Vultures," p. 598.
- ³⁹Hunter, "Hitting the Limit," p. 20. The Dutch were like the Germans often indistinguishable from Jews. In this story the trio of international thieves and blackmailers combine "Jewish" imagery. Van Korn is the international financier, his partner Maxwell Bretl is a diamond merchant with offices in Hatton Gardens, and the German Sangmann is the deformed, elderly miser.
- ⁴⁰Hal Ravenglass, "Through the Wolf Pack," Chums, Vol. 27 (1919), p. 434.
- ⁴¹Lebzelter, Political Anti-Semitism, p. 27.
- ⁴²Lewis Chester, Stephen Fay and Hugo Young, The Zinoviev Letter (London: William Heinemann Ltd., 1967), pp. 28-34.
- ⁴³Times, 27 Oct. 1924, cited in Lebzelter, Political Anti-Semitism, p. 27.
- ⁴⁴Chester, et al., Zinoviev Letter, p. 184.
- ⁴⁵F. Brettin Austen, "They Who Laughed," Chums, Vol. 36 (1928-29), p. 207.
- ⁴⁶Ibid. pp. 206-7.
- ⁴⁷Ibid., p. 208
- ⁴⁸Ibid., p. 207
- ⁴⁹Ibid., p. 210.
- ⁵⁰Ibid.
- ⁵¹Ibid., p. 209.
- ⁵²Ibid.
- ⁵³Ibid., p. 208.
- ⁵⁴Rochester, "Captain Robin Hood Skywayman," p. 680.
- ⁵⁵Ibid., p. 756.

⁵⁶Ibid.

⁵⁷Ibid., p. 732.

⁵⁸Ibid., p. 678.

⁵⁹George E. Rochester, "Jackels of the Clouds," Chums, Vol. 37 (1929-30), p. 331.

⁶⁰Ibid., p. 390.

⁶¹Ibid. p. 417.

⁶²Howarth, Play the Game, p. 151.

⁶³George E. Rochester, "Pirates of the Air," Chums, Vol. 36 (1928-29), p. 162.

⁶⁴Ibid., p. 320.

⁶⁵John Sylvester, "The Master of the World," Chums, Vol. 38 (1930-31), p. 331.

⁶⁶Ibid., p. 743.

⁶⁷Ibid.

⁶⁸Major Lionel S. Metford, "Twixt Darkness and Dawn," Chums, Vol. 41 (1933-34), p. 179.

⁶⁹Kate Haste, Keep the Home Fires Burning, (London: Allen Lange Penguin Books, Ltd., 1977) p. 11.

⁷⁰Townsend, "Human Torpedo," Chums, (1935-36), p. 166.

⁷¹Ibid., p. 167.

⁷²"The Mysteries of Marcus Buller," Chums, (1940), p. 240.

⁷³Ibid.

CHAPTER FIVE
Conclusion

"Even those Englishmen who are most deeply attached to their Jewish friends must feel at times a profound sense of the generic, and not merely individual differences that mark them off."
Spectator, 3 January 1936.

This examination of the image of the Jew in Chums demonstrates the tenacity of the negative stereotype in the English consciousness. If it seems startling or unusual to find that it is the villain stereotype who represents the Jew well into the twentieth century in the popular literature of a nation proud of her liberal democratic tradition, it is perhaps more surprising, and of greater significance, that the stereotype recurs over almost fifty years in a journal whose audience was largely adolescent.

The composite image of the Jew in Chums reveals that he is physically repulsive; morally bankrupt; socially, culturally, and nationally alien. Drawn frequently in the traditional Medieval devil imagery, the Jew is also clothed in symbols of modernity. He appears consistently in his traditional roles of moneylender, usurer, swindler, liar, thief, cheat, manipulator, and murderer. Greed and an insatiable appetite for power are his most constant character defects. Although depicted as having penetrated deeply into English society, the Jew, as a thoroughgoing materialist, is also shown to be incapable of incorporating into his nature an appreciation of the spiritual values of the English culture and institutions. In not a few instances, the important repositories of English tradition show a marked inclination to crumble entirely at the hands of the devilish Jew. Portrayed thus, he is a symbol of the alien materialism thought to be shaking the foundation of English society. He is without family, friends, a team, a school; nationless, he is without loyalty, and becomes also a symbol of

the external forces thought to be challenging the superiority and even the existence of England and the Empire.

Static and ageless, the negative stereotype of the Jew is, at the same time, versatile and can be adapted to the various plot settings of formula stories which comprise much of popular fiction including that of Chums. Individual portrayals of Jews continue to depend upon the physically repugnant and morally offensive stereotype; however, there is an historical progression in the image through the period with respect to the Jew's perceived role and/or position in society, and the impact of this movement is to create a gradually intensified sinister quality about the ubiquitous Jew, as an individual, and as a symbol of the internal and external threats to the status quo.

As important as the symbolism is in examining the stereotype, in twentieth century terms, it is perhaps even more significant that many portraits contain allusions to contemporary notions about the Jew, many of which echo the propaganda of the most rabid twentieth century anti-Semites, including Hitler. Frequent references to the Jew's inborn business sense or cunning, for example, have a direct relationship to racist theories prevalent in the period. Racism, especially in the interwar volumes, is more important when characterizations of the Jew openly draw upon themes contained in the Jewish world conspiracy myth. The fictional, innately business-like Jew is shown to use his commercial power to control business, industry, communications or sports. The Jew also was widely believed to have perpetrated the revolution in Russia, and post-Bolshevik images show the Jew combining his twin talents for business and revolution for use against civilization, and this feeds directly into the world conspiracy myth.

As with all popular literature, Chums often reflects contemporary social attitudes, and in its presentation of the Jew as the outsider through to the 1940s,

a portion of English people apparently gave only lip service to the liberal democratic principles. As the image develops, it is obvious that conservative English society became vulnerable to the same reactionary ideas, including the racist and conspiracy myth, which Hitler was able to exploit so well in Germany. That Chums does illustrate contemporary negative attitudes is borne out by the fact that Jews suffered social discrimination in the work force, in club membership, in insurance coverage, and daily contacts.¹ Despite her democratic tradition, England produced anti-Semitic political groups in the interwar years, and did experience the pogrom-like activity of the British Union of Fascists in the London East-End during the thirties. It is interesting to speculate how much Chums and similar mass-produced popular literature contributed to the continued presence of "drawing room anti-Semitism" in twentieth century British society.

Before attempting further to suggest possible social or political significance of the anti-Semitic attitudes mirrored in Chums, it should be noted that Chums was not alone in using the negative Jewish stereotype to create its villains. Mention has been made about the presence of anti-Semitic stereotypes in twentieth century "high" literature as well as in mass produced popular adult literature such as the spy novel. It is also important to demonstrate that the use of the negative stereotype was a feature common to other children's literature. Even a random investigation found that the Jewish stereotype turns up with a fair degree of consistency. The Opies' study on the language of children found that anti-Jewish street taunts, clearly expressing the deeply entrenched stereotypical attitudes, were popular among London children during the period of Chums' publication.² Even nursery rhymes passing through generations contain anti-Jewish attitudes which draw upon the negative stereotype:

Jack sold his gold egg
 To a rascally Jew.
 Who cheated him out of
 The half of his due.

In the popular press, the articles and fiction in other boys' papers encouraged continuation of negative attitudes in their readers through depiction of Jews. Chums' greatest competitor, the Boys' Own Paper, which was published by a religious society, for example, published an article, "Austrian Boys," which portrays the Jew as unsporting, a character deficiency which, as has been demonstrated, is extremely common in Chums' fiction:

The young Hebrew is, as a rule, a coward and a sneak, but there are exceptions; and I have seen a Jew boy stand his ground and deal and parry blows. It generally, however, ends in his going to the head-master when the battle is over, with a very long story of his sufferings; so that his enemy, even after a fair fight, may be punished, he thus gaining an advantage over his adversary

That Jewish villains were a common feature in Boys' Realm, another popular boys' paper, is suggested in the response of the editor to complaints about the large number of anti-Semitic stereotypes in his journal:

I have received several letters from readers who complain that in most of my stories the Jew is depicted as a mean, cruel character. . . .

Let me say, before I go any further, that this is the generally accepted idea of the Jew. There are noble, intelligent, upright and honest Jews, just as there are noble intelligent, upright and honest Christians. When my authors select a Christian for a brutal, villainous character, my readers do not take any notice; but when a Jew is selected for this distinction we very often find Jews who are sensitive about their religion, protesting about it

This type of protest has a hollow sound here just as it does in Chums when authors defend their use of a Jew as the villain. This occurs fairly regularly especially in the interwar volumes. In "Hitting the Limit" the author prefixes the introduction of Scotty with an apology:

Now there are nice Jews and bad Jews just as there are nice Englishmen and bad Englishmen. A Jew can be a good fellow or he can be a medium

kind of scoundrel or he can be a real out and out villain—like folk of other races.⁶

Stuleman in "Clean Sport" is characterized by "a cast of countenance like that of a Jew of the sinister type; the kind of Jew that would give all decent Jews a bad name."⁷ Menstein, the Polish Jewish fence in "The Island Secrets" (1930-31), possesses "all the cleverness of his great and wonderful race," but is said to be a Jew "who gives a bad name to all good Jews."⁸ These statements are obviously an attempt to portray English open-mindedness, but as the examination of the image of the Jew in Chums found, there are no "decent Jews." They are, with few exceptions, the "sinister type" who fail to meet acceptable English social and moral standards.

The presence of only sinister types is significant, for at one level Chums and similar boys' journals obviously were meant to be didactic, presenting as they did fiction whose plots revolved around the struggle between good and evil. Their readers were urged to live by a code of honor exemplified by the idealized English hero who possesses a lion's share of the virtues of the English gentleman. As the antithesis of this paragon, the physically repugnant and morally deficient Jew serves in reverse to emphasize English virtues.

One can ask whether anti-Semitism was promoted by the constant presence of the Jewish villain who was not balanced by an equal number of positive images. Did this have an indirect effect on overt hostility to Jews. To what extent, for example, did the violence against the Jews by the young and disillusioned Englishmen who joined the British Union of Fascists in the thirties result from attitudes developed from the popular boys' journals of the previous decades? This was a generation raised on this type of popular literature. It seems highly likely that many probably became accustomed to thinking of the Jew in stereotypical terms, even if individual Jews were favorably regarded.

It is also interesting to speculate to what extent the negative ideas about Jews presented to Chums' readers, most of whom were still at impressionable ages, eventually influenced British leaders, who predominantly came from the middle and upper classes. A majority were undoubtedly public school products and, since this was a large part of the audience captured by Chums, it can be safely assumed that many would be familiar with it and other such journals which began to proliferate on the market late in the nineteenth century. Although it must be emphasized that most Englishmen would not see the solution to the "Jewish problem" in extermination camps, as was stated in the Chapter One, a number of parliamentary debates involving Jews occurred during the period, and, of course, the most critical to twentieth century Jewish history was that concerning Jewish immigration in the thirties when Jews sought refuge from the tyranny of Nazi Germany.

If the British press is any indication, the English voiced concern about the plight of German Jews, but their sympathy was muted. The press indicates that there was a desire for something to be done for the persecuted Jews as long as they did not settle in England, the Empire or Palestine. Arguments about economic and social concerns similar to those of the immigration debate at the turn of the century were heard, but some articles appeared which expressed ideas about Jews not dissimilar to those presented in Chums. The following article published on 7 November 1936 in the New Statesman illustrates the point:

... many Jews were the salt of the earth but there was to be found among them 'a pushful and unsporting minority' and also 'decent, law-abiding but money-seeking-at-any-price-to-others.' It is not their fault in a way, since "the average poorish Jew has a different glandular make up from the average poorish Englishman."⁹

In January of that year The Spectator published an article stating, "... English-

men most deeply attached to their Jewish friends must feel at times a profound sense of the generic, and not merely individual differences that mark them off."¹⁰

In his study of England and the Jews during the Second World War, Wasserstein indicates that anti-Jewish attitudes were found among English political figures, and the question again can be raised about the effect the strain of British anti-Semitism, as reflected in Chums, had on political decisions made about Jewish refugees. Had these refugees been "Aryan" or "Anglo-Saxon" and not Jews, would the debate have become bogged down in bureaucratic arguments and delays? If discrimination against Jews was so prevalent that Lebzelter's suggestion that the Foreign Office "remained practically closed to Jews,"¹¹ is in fact true, this, too, becomes significant in any evaluation of this question. Wasserstein's study points out that attitudes among the Colonial Office staff tended toward hostility to Jews when complaints were made that, "The Jews have done nothing but add to our difficulties by propaganda and deeds since the war began . . . unscrupulous Zionist "sob stuff."¹² A 1944 memorandum from a member of the Foreign Office, quoted below, was written when the massacre of Jews in Nazi-held territory was well known: "In my opinion a disproportionate amount of the time of this office is wasted in dealing with these wailing Jews!"¹³

It is difficult to determine exactly the extent to which Chums fueled the anti-Semitism expressed in all levels of British society. But it can be stated with certainty that it fed prevailing negative attitudes. No one factor, of course, produces antagonism to ethnic groups, but Chums, as one of the most widely distributed journals published by the popular press, undoubtedly contributed to keeping anti-Semitism a factor in British society.

Footnotes: Chapter Five

¹Holmes, Anti-Semitism in British, pp. 110-111, 204-5, and Lebzelter, Political Anti-Semitism, Chapter 2.

²I. Opie and P. Opie, Lore and Language of School Children, Clarendon Press (1979), p. 346.

³Quoted in Lebzelter, Political Anti-Semitism, p. 170.

⁴William James Tucker, "Austrian Boys," Boys' Own Paper, Vol. 17 (1894-95), p. 805.

⁵Boys' Realm, Vol 1, ii, 23 Aug. 1902. I am grateful to Pat Dunae for this reference.

⁶Hunter, "Hitting the Limit," p. 18.

⁷Townsend, "Clean Sport," p. 215.

⁸John Hunter, Island Secrets, "Chums," Vol 38 (1930-31), p. 622.

⁹Andrew Sharf, The British Press and Jews Under Nazi Rule, London: Oxford University Press (1964), p. 195.

¹⁰Ibid.

¹¹Lebzelter, Political Anti-Semitism, p. 177.

¹²Bernard Wasserstein, Britain and the Jews of Europe 1939-1945. Oxford: Clarendon Press (1979), p. 50

¹³Ibid., p. 351.

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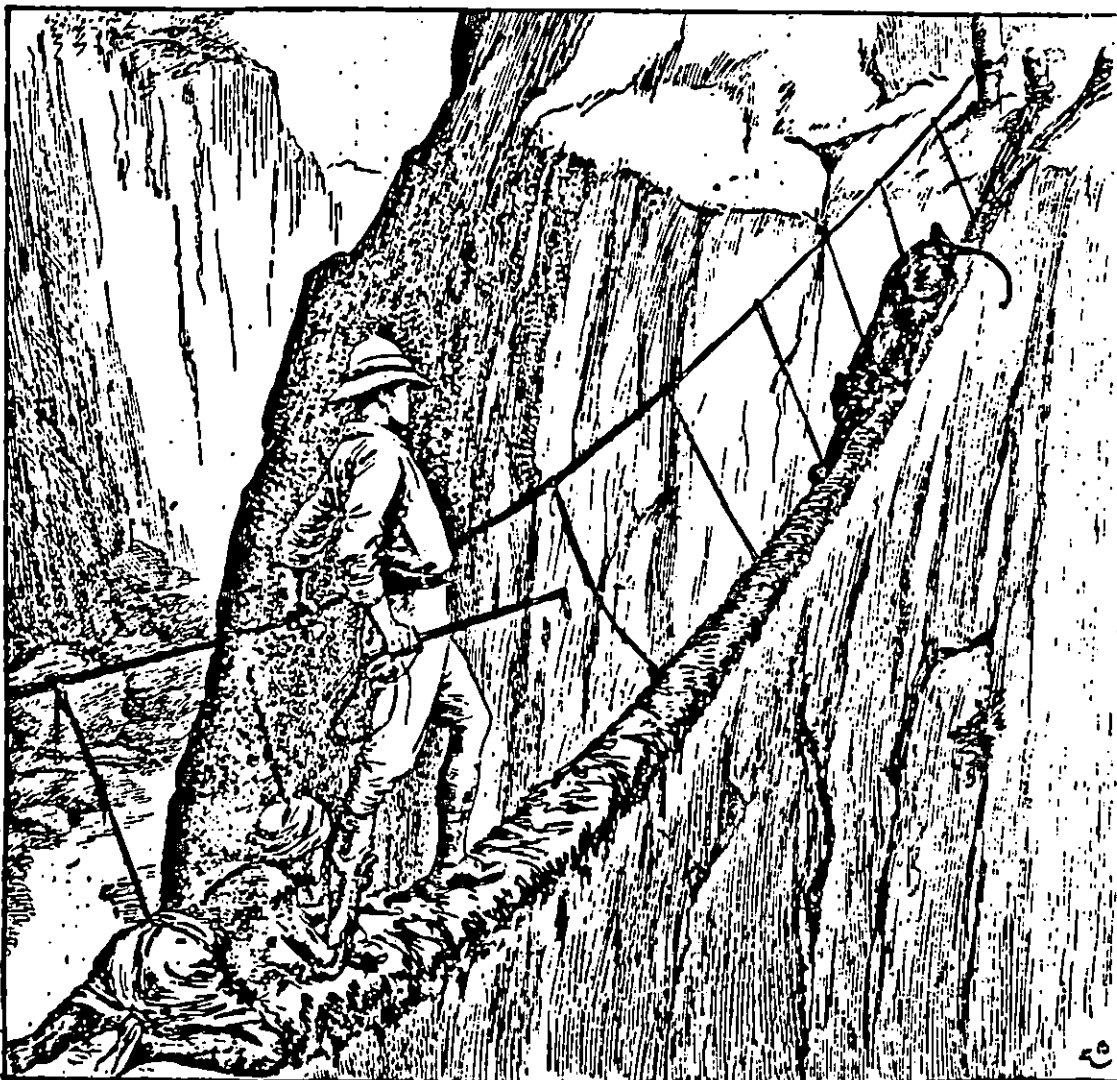
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STICHTUMS

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OCTOBER 3, 1906.

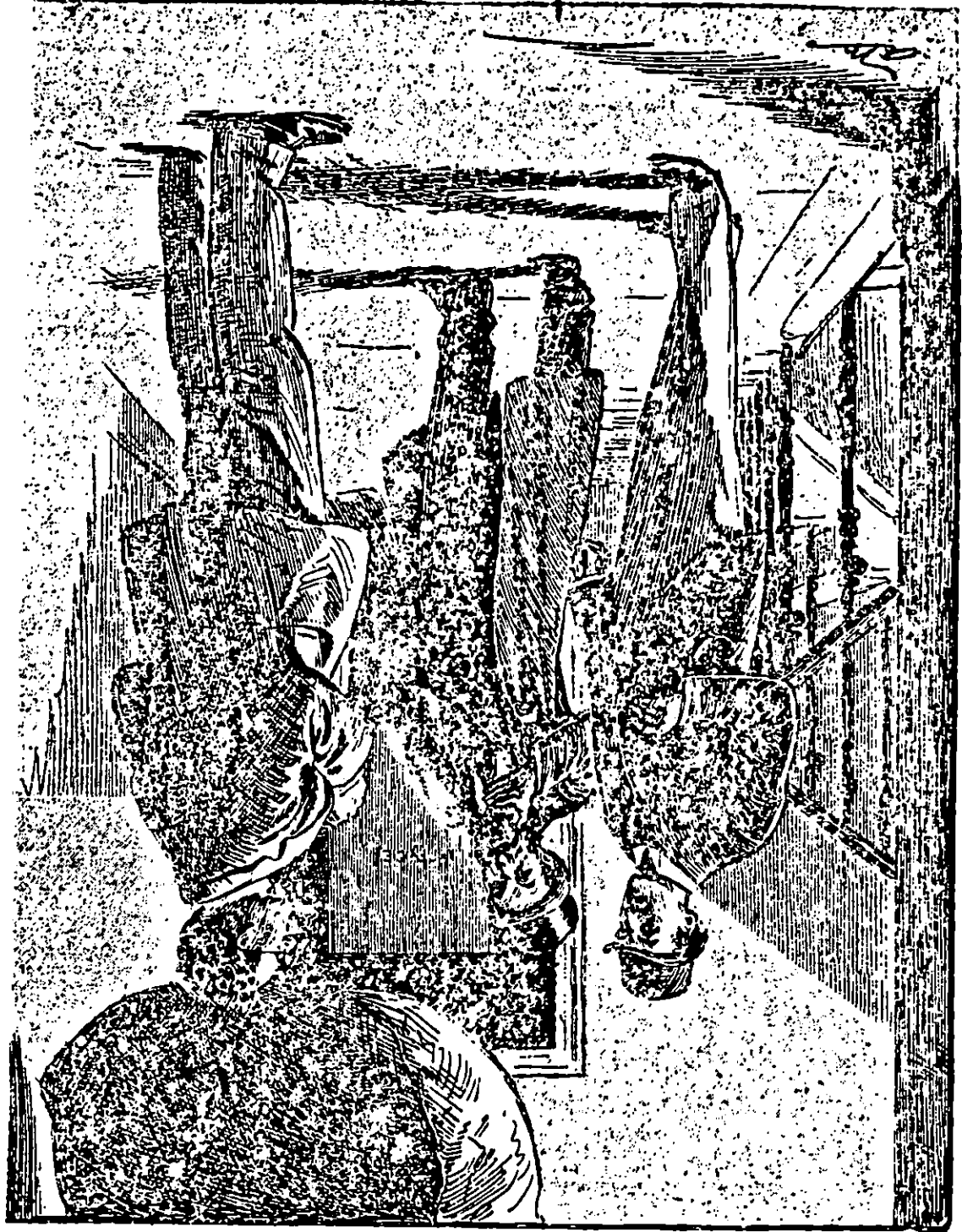
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"THE LEOPARD WAS SERVING ITSELF FOR A LEAP." (See page 143.)

A typical plucky young English hero.

"NEED US A BRIGHTER AMING FOR YOU" (P. 442)

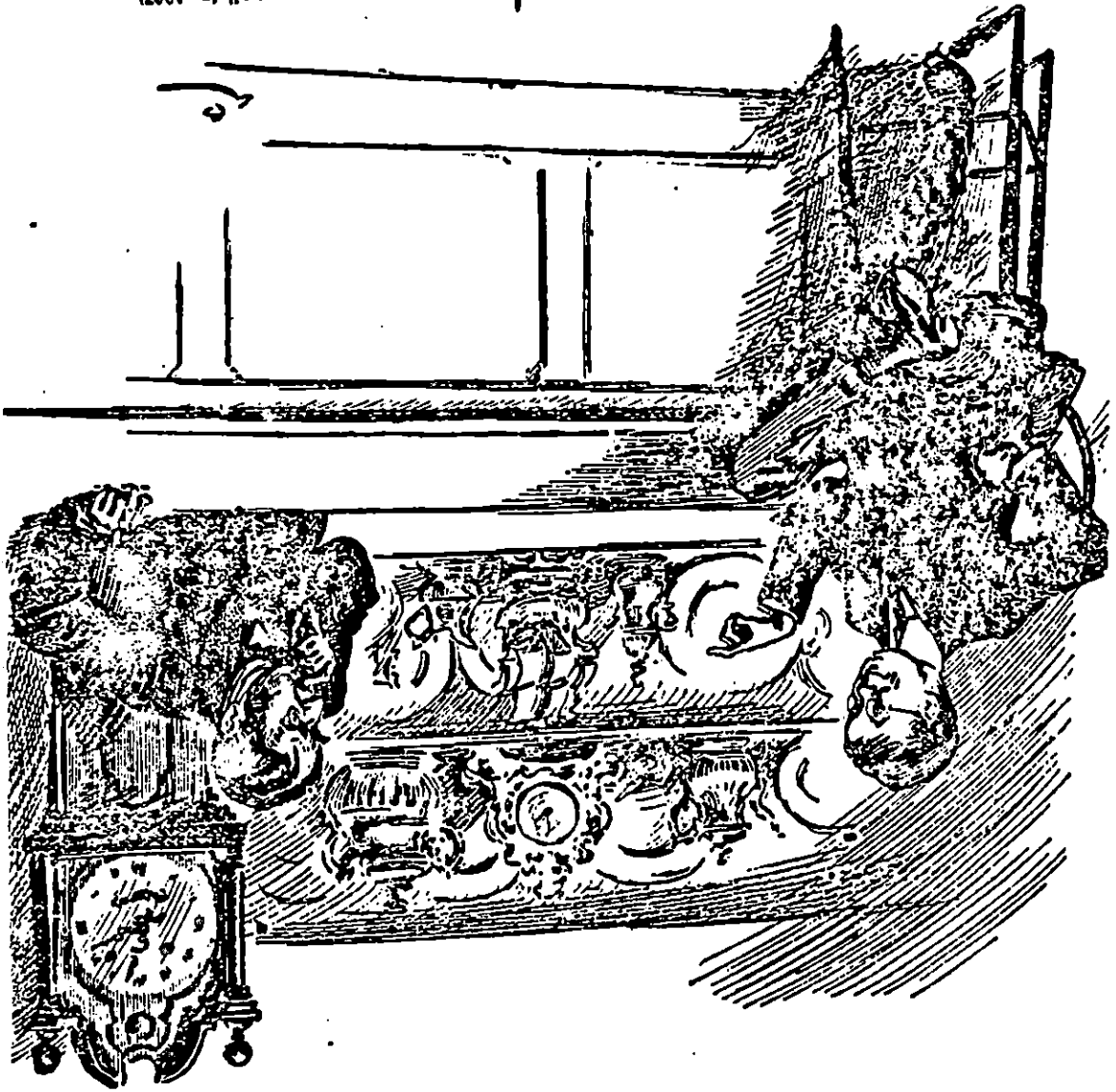




Daddy Meech, "Nippy," Chums, Vol. 15 (1907), p. 525.

Nathaniel Nutch, "Traced by Two," Chums, Vol. 15 (1907), p. 1025.

"WHEN MAJOR TOOK IT UPON HIMSELF TO COMMUNICATE THE NEWS TO NUTCH" (p. 1027).





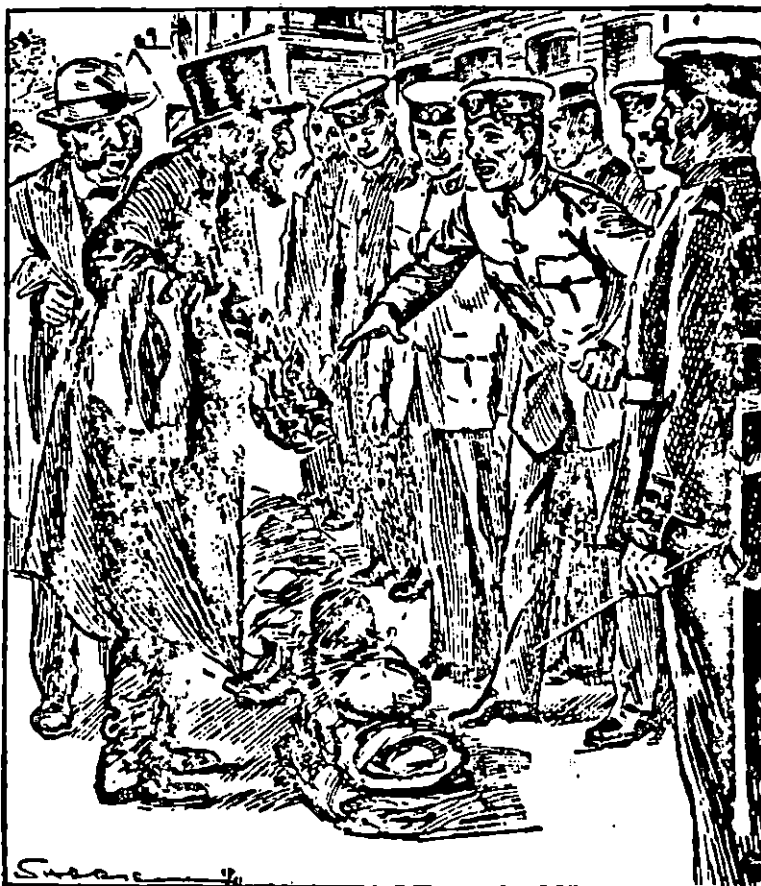
THERE WAS MURDER IN GLUCKSTEIN'S EYES AS HE GREPT TO THE STOVE AND SEIZED THE HEAVY POKER. EXERTING ALL HIS LUNG POWER, TEDDY MCQUIRE YELLED, "GREYBOROUGH FOR EVER!"

Gluckstein, "Greyborough to the Rescue," Chums, Vol. 16 (1908), p. 622.



"Plant's gater has turned up," whispered Harrowby. "Peep through; they're not looking."

-- Rag and Bones man, "Tom Garth of Hollowfield," Vol 18 (1910), p. 731



"Thim boots cost me a livil foive bob aicond hand, so they did; an' they've been good friends to me for this four year-r-rs, so they have! Sixpence, man! Phwy—th' patches on thim beautiful iligant boots hev cost me tin bob at different toimes!"

"Ol Clos" dealer, "At Blast of Bugle," Chums Vol. 20 (1912), p. 71.



"Show this gentleman to the door, Quirk," the Head said. Crick went slowly. He was groping for something to say, but words would not come.



"Get you young whelp!" It was Hake's voice! Ginger White wrenched his head free, and opened his lips to cry for help!



(Above) Crick, the moneylender, "A Stranger at School," Chums, Vol. 21, 1913, p. 215.

(Below) Hake, Ibid., p. 89 and p. 215.



Israel Flowerdew, alias "Spider" or "Tarantula,"

"Crossbone Island," Chums, Vol. 21 (1913).

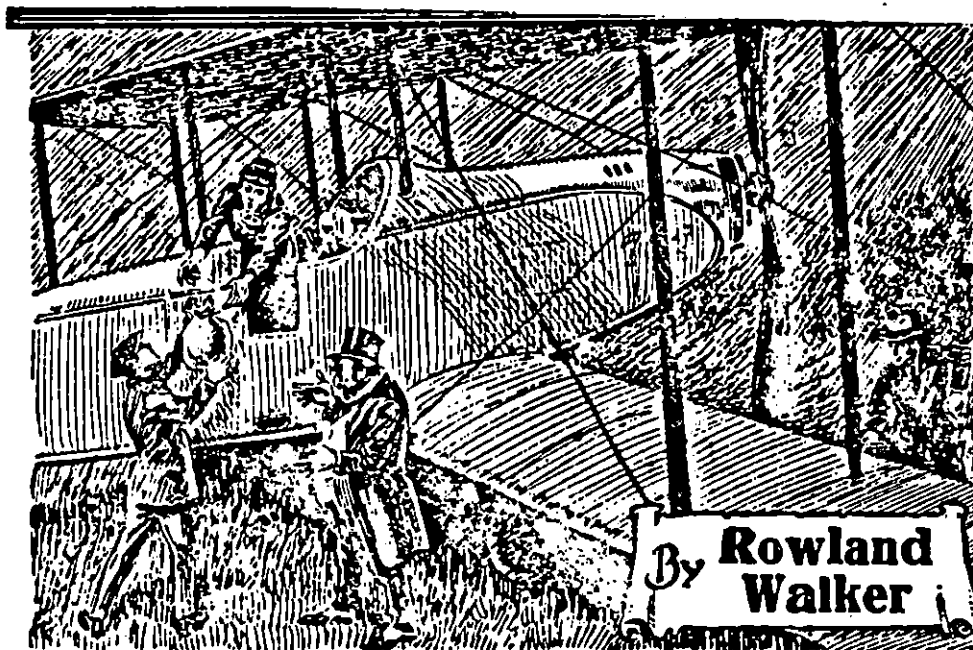
This is a typical Paul Hardy pirate illustration.



The door crashed open, and Judas Starlight, cutlass in hand, burst in. During that bitter moment I realized to the full my dreadful plight. For in the corridor I saw the faces of Goliath Gay and his fellow-villains, and I saw, too, the evil, treacherous, exultant eyes of Robert Sy. I was trapped!

Copley Sly and Rodney Royal,

"Captain Swing," Chums, Vol. 23 (1915), p. 48 and p. 49.



"What a weight it is! Can you reach it?" The pilot rose from his seat and bent over the fuselage to grasp the heavy bag



Moses Van Meyer, "The Mystery of the 'Kuree' Diamond," Vol 32 (1924), p. 171.



The fat man placed the cup on a small table at his side, and with an exultant chuckle pointed to it. "Show me the funny marks!" he demanded eagerly.

Mendelbaum, "Luck of St. Boniface," Chums, Vol 32 (1924), p. 403.



Finally Curry landed with a terrific jolt in the coal-scuttle, and there he sat, raising the echoes with his lamentations

School boy dressed as a war profiteer,

"Jape of the Season, Chums, Vol. 34 (1926), p. 93.

to the window, almost behind into a collision

he mob made his voice al uproar. got him. . . . As sure wrote those lies about y! Take it out of the

resent state of mind, n to petrol thing more fire. They causing the his head. o be thrust Dick and test chance n, tried to rough the ely covered they n whip- m his her dog

. With im, he ie crowd Larry.

m ry at it za id id t- se n. d. "ld u- id he y p- s, a id

: someone right at the ted a warning.

lice officers, rushed up vic-cha were pouring

as vulgarly called cink, Larry Denton?"

might be trouble with

chums I just beg about it selves a little lat "It ge of better "Copelan in the c or he wa to Larry for the a blazon t place no "Poor Tom. "Morden we can, thing t evening." As Lar at that cheery a could be They ha to think that nigh

Copelan

DICK V sation the folk merely a the time he was of day am- nes ? rec as eve lan t h ass- u o Lat cou the wh: nex exp Tak the



Copeland danced and shouted while Larry thrashed him and the men outside cheered to the echo

"But it's no good to ke Dick said to Tom. "W ace Colonel Morden, and the better, I say!" Tom was stumped . . .

CHUMS



The HOUSE SHAI

The Light in the Valley

FOR what seemed hours to me I stumbled on through the thick and soaking mist which enshrouded those wild and desolate moors of lonely Sutherland. More than once, with hands turned to my mouth I paused to send a hail

A Magnificent Long Complete Story by **BARTON FURSE**

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Dr. Strahl, "The House of Shadows," Chums, Vol 37 (1928-29), p. 121.



Larasche (alias Levine) as a bully,

"Captain Robin Hood Skywayman," Vol 40, (1932-33), p. 715.



thing to be done? Should he set his agents to work again in defiance of Robin Hood? Should he write without further delay and tell his superiors of how Larasche had failed? Or—and his loose-lipped mouth twisted queerly at the thought—should he throw the whole dangerous business up?

Halting at his fat-topped writing desk, he opened a drawer with a shaking hand. Picking up a small automatic which reposed inside, he stared at it with a strange fascination.

It was his passport to freedom. To the only possible freedom he could ever know. The freedom which would come with death.

For he knew full well that those whom he served would never allow him to back out of the

The ragged and bearded figure of Larasche blundered past Pulakoff into the room.

Larasche, *Ibid.*, as a coward, p. 753.



Like a whirlwind he swooped down upon the first impersonator of "the Jew that Shakespeare drew," and sent him staggering with a mighty blow that knocked off his false nose.

School boy as Shylock, "The Thespians of St. Kits," Chums, (1939) p. 133.

VITA

Surname: HYNES

Given Names: Charlotte Rose

Place of Birth: Claresholm, Alberta

Educational Institutions Attended:

UNIVERSITY OF VICTORIA, B.C. 1976 - 1979

UNIVERSITY OF VICTORIA, B. C. 1979-1982


Awards:

University of Victoria Fellowship, 1979-80 and 1980-81.

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Charlotte Rose Hynes

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