PORTRAITS OF EARLY AMERICAN JEWS*

By HANNAH R. LONDON

Within the last generation there has been a remarkable revival of early American art, and in this revival portraits have played a conspicuous rôle, not only for the fabulous prices they have sometimes fetched, but also for their historic significance and high artistic merit. Many exhibitions of these early American portraits have been held from time to time; a notable series of such exhibitions was held, in the fall of 1921, under the auspices of the Union League Club of New York. The range was wide, including portraits by Sully, Stuart, Jarvis, Neagle, Healy, Rembrandt Peale, and many others. Of more recent date, and largely attended, was a significant exhibition, arranged in March, 1922, by the Copley Society of Boston, of the works of artists who flourished in the days preceding the revolution. Among the artists represented were Blackburn, Smibert, Ramage, Savage, Bridges, Byrd, and Theus. The works of Copley and Stuart were purposely omitted, because they were assumed to be well known in Boston. The affectionate and tenacious regard of the visitors as they viewed the portraits of their forebears at these various exhibitions was interesting to note. But where were the portraits of Jews who had also shared in the encouragement of portrait-painting in this country? As an observer, I was particularly struck by their pathetic absence, for there are extant a great many portraits of American Jews which, by reason of the superiority of ex-

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execution, the interest attaching to the subject, and the re-
nown of the artist, might well have been brought to public
attention. Of these I shall essay to discuss a few in the
limited space here afforded.¹ This sketch will give an
idea of the diversity and scope of a study covering a num-
ber of years and conducted under considerable difficulty,
not the least of which has been the paucity of available
published material. The present study is not confined to
the colonial period so-called in its strict sense. For pur-
poses of art, such a term is frequently employed to include
the work of artists who flourished from pre-revolutionary
times through the days of the early Republic. The limits
of this paper will therefore cover the greater part of a
century beginning prior to 1775.

Among the earliest examples of Jewish portraiture in
this country are those in the collection of the Honorable
N. Taylor Phillips, of New York. One of these is the por-
trait of Jacob Franks, who died in New York City, January
16, 1769. In this unattributed portrait we see a patrician
Jew in a white wig, brown coat, white stock collar, with his
left hand resting on a table covered with a drapery of red
and blue, while the right is held out in an eloquent ges-
ture. The portrait reveals a naiveté of treatment char-
acteristic of many of the early attempts of American
painters.

The wife of the subject was Bilhah Abigail Levy, daughter
of Moses Levy. Through her efforts, in part, the first

¹ A complete survey of the known and hitherto unpublished
facts in regard to these portraits will be found in Miss London’s forth-
coming book on this subject, “Portraits of Jews by the Early American
Masters.”—Editor.
MICHAEL GRATZ
Thomas Sully
(Owned by Henry Joseph, Esq., Montreal)
synagogue building in the United States was erected in New York City in 1730. Mr. Phillips owns a very charming portrait of her in a blue dress, her arm resting on a table, draped with red, and her hair is parted in the middle, with a curl tossed over her left shoulder. Her face is soft and gracious, and the landscape background makes an attractive setting for this amiable character.

The portrayal of children has always been a fascinating task for an artist. In early American examples of art there are a number of interesting characterizations of children in portraiture, and, in the collection of Mr. Phillips, there is a quaint representation of David and Phila Franks, the children of Mr. and Mrs. Jacob Franks. Phila, who was born in 1722 in New York City, became the wife of General Oliver Delancey, a prominent officer in the Revolutionary Army, and they resided in the house still standing on Broad and Pearl Streets, New York City, now known as Fraunces Tavern. After the Revolution they settled in England. David Franks was born in New York City, in 1720, and married Margaret Evans in 1743. Sir Henry Johnson, a British general, married their daughter, Rebecca, whose literary ability and great charm and wit made her one of the shining lights in the brilliant salons of colonial Philadelphia.

Another portrait in this collection is that of Moses Levy, the maternal grandfather of David and Phila. He wears a red coat, a wig, and a white stock collar; his dog rests at his feet, and in the background is a ship to which he points with evident pride. Moses Levy was born in Spain, and, at an early age, came to New York where he died on June 14, 1728.
There are many other interesting examples of early American portraiture in Mr. Phillips' collection. Those herein discussed unfortunately still remain without attribution. Such a collection might have been included in the exhibition which was held in Boston, where there was a large array of early American portraits belonging to the period preceding the Revolution.

Other fine examples of the art of this very early American period are in the possession of Dr. I. Minis Hays of Philadelphia. Among them are two beautifully painted portraits of Manuel Josephson and his wife. These portraits were painted by Jeremial Theus, who was born in Switzerland and came with two brothers to South Carolina about 1739; he died on May 18, 1774. His work was chiefly confined to the South. The following notice appeared in the Gazette of Charleston, South Carolina, August 30, 1740: “Jeremiah Theus, Limner, gives notice that he is removed into Market Square, near John Laurens, Sadler, where all Gentlemen and Ladies may have their pictures drawn, likewise Landscapes of all sizes, Crests and Coats of Arms for Coaches or Chaises. Likewise for the convenience of those who live in the country he is willing to wait on them at their respective Plantations.” There is hardly a southern family of note and position which is not represented in the canvases of this versatile master.

An unusually fine portrait is this likeness of Manuel Josephson which shows him wearing a gray suit with large buttons and lace at his wrists. From the year 1785 to 1791 Josephson was president of the Congregation Mikve Israel in Philadelphia. His wife, Ritzel Judah, is portrayed in a blue satin dress with lace décolletage and a rose in her hair.
REBECCA GRATZ
Thomas Sully
(Owned by Henry Joseph, Esq., Montreal)
These portraits, painted about the year 1750, are among the most beautiful works of Jeremiah Theus.

An artist to whom generous recognition is now being accorded is John Wesley Jarvis, who was born in England, in 1780, and came to this country at a very early age. He was chiefly self-taught, and received some instruction in the painting of miniatures from Malbone. Many of his portraits can be found in the New York City Hall, in the Municipal Halls of other eastern cities, and in old southern manors.

An example of his work is the portrait of the distinguished American Jewish liberator and nationalist, Mordecai M. Noah, who was born in Philadelphia, July 19, 1785. As editor and publisher of several newspapers, and as consul in Tunis, he was one of the conspicuous figures of his generation. Impressed with the unfortunate condition of the Jews in Europe, on his return to America, in 1825, he interested several non-Jewish friends who bought options on twenty-five hundred acres of land on Grand Island, near Tonowanda, New York. Noah called the place "Ararat", and issued a manifesto for Jews to migrate there. The plan did not materialize, but he never relinquished the hope of the ultimate restoration of the Jews to Palestine. The portrait is now owned by Mr. Robert L. Noah of New York City.

In the Cohen Room of the Maryland Historical Society are two interesting Jarvis portraits. The subject of one of these is Mrs. Solomon Etting, née Rachel Gratz, the daughter of Barnard Gratz and first cousin of Rebecca and Rachel, the daughters of Michael Gratz. She was born in 1764 and died in 1831. The portrait presents a spirited
woman of middle age, with olive complexion, dark eyes, and brown hair. She wears a lace cap with streamers tied in bow fashion about a moderately plump neck over which is a small white veil fastened with a handsome brooch. A lace shawl of delicate texture, Copley-like in its feathery detail, adorns her portly shoulders. The painting falls short of the elegance of a Stuart, but gives an excellent characterization of a well-defined personality, and reminds one, at moments, of the smiling matrons of Franz Hals.

A little more austere and philosophical, somewhat more reflective in disposition, is the portrait of her husband, Solomon Etting (1764–1847), who was a man of great ability and energy. He anticipated by almost a generation the efforts of Disraeli, Baron Lionel de Rothschild, David Salomons, and others in the cause of Jewish emancipation. Joined by Jacob I. Cohen, Junoir, he persisted in filing successive petitions to the legislature of Maryland from 1816–1826 to make it possible for the Jews there to hold public office without first declaring his belief in the Christian religion. There is a subtle harmony of composition and treatment in this portrait which shows Etting writing at a table, his left hand resting on the arm of his chair. He wears a dark suit and white stock collar cut low under the neck. Particularly appealing are the blue eyes, moderately large, searching yet kindly.

Even a brief survey of early American portraiture of Jewish people in this country would not be complete without some notice of the works of Charles Balthazar Julien Fevret de St. Memin, born in Dijon, France, March 12, 1770, and for some time a resident in this country. This
SAMSON LEVY, JUNIOR
Fevret de St. Memin
(Owned by Mrs. Robert Hale Bancroft, Boston)
eccentric artist, who has left some strangely quaint likeness of celebrated families in America, made, besides others, a drawing of Hyman Marks, which is in the possession of the American Jewish Historical Society, and portraits of Henry Alexander, Dacosta, Solomon Moses, and Abraham Hart. Drawings of Mrs. Samson Levy, Senior (Martha Lampley), and of her son, Samson, Junior, are owned by a descendant, Mrs. Robert Hale Bancroft of Boston. An engraving of the wife of Samson, Junior, who was Mary Coates, reduced from the original St. Memin portrait, is in the possession of Mrs. Albert Bache of Philadelphia. St. Memin’s method of portraiture was unique. He first made a life-size portrait with black crayon on pink paper by the aid of a mechanical device of his own invention which he called a “physionotrace,” and then reproduced the crayon upon a small copper plate, two inches in diameter. He framed the crayon and gave it with the plate and twelve proofs to his sitter for thirty-three dollars. It is interesting to note that a St. Memin portrait can bring as much as five hundred dollars or more to-day, depending upon the importance of the subject. A complete set with the name of each subject is at the Corcoran Gallery, Washington, District of Columbia.

A form of painting which enjoyed great vogue in colonial days was the miniature, and among the portraits of American Jews there are many notable examples. Of these mention can be made of only a few.

At a meeting of the Daughters and Sons of the American Revolution in New York City, in May, 1914, to celebrate the one hundred and twenty-fifth anniversary of the inauguration of George Washington, mention was made of
the miniature of Colonel David Salisbury Franks, and the history of his brilliant career was recalled. He served as an officer in the American Revolutionary Army and as diplomatic agent after the war. He was an aide-de-camp to Benedict Arnold, and after the latter’s trial for treason conducted Mrs. Arnold, at the request of George Washington, to her home in Philadelphia. Franks was also implicated in Arnold’s trial, but was honorably acquitted and later completely exonerated by a special Court of Inquiry called at his own request. Subsequently Franks went to Europe as bearer of despatches to Jay in Madrid and to Franklin in Paris. On his return he was reinstated in the army with the rank of major and was granted four hundred acres of land in recognition of his services during the war. He was one of the original members of the Cincinnati, Pennsylvania Division. The miniature, owned by Mrs. Clarence de Sola of Montreal, Canada, was painted in 1776 at Valley Forge, for the sum of seventy-five dollars, by Charles Willson Peale (1741-1827), one of the finest of the American miniature and portrait painters. The painting shows an unusually scrupulous attention to detail. The hair is powdered and the coat is a military blue. It is exquisitely done and encased in its original simple gold frame with glass on both sides.

Another interesting miniature is that of Jacob de Leon, the known facts of whose life are meagre. His miniature, still unattributed, is in the possession of Mr. Bunford Samuel of Philadelphia. There is a tradition, however, that, as a captain on General Pulaski’s staff, he fought at the battle of Camden, South Carolina, and with Captain Jacob de La Motta and Major Benjamin Nones carried the mortally
wounded De Kalb from the field. The powdered hair, the claret colored coat with gilt buttons, and the ruffled shirt make a pleasing colonial portrait.

Our greatest miniaturist, however, was Edward Greene Malbone, who was born in Newport in 1777. Two very excellent examples of his work are found in the portraits of Rebecca and Rachel Gratz, the daughters of Mr. and Mrs. Michael Gratz, of Philadelphia. In his short life of thirty years, Malbone rose to supreme heights of eminence in his profession.

This gifted artist met the famous Gratz sisters through Mr. and Mrs. J. Ogden Hoffman, of New York, at whose home they were frequent visitors. Here they became acquainted with many members of the brilliant circle which gave New York literary distinction in the early years of the nineteenth century—William Cullen Bryant, James Fenimore Cooper, John Inman, brother of Henry Inman, the artist, Henry Tuckerman, and Washington Irving. The latter was engaged to marry the Hoffmans' daughter, Matilda, to whom Rebecca was devotedly attached, and whom she nursed during her fatal illness. Ever afterwards, a beautiful friendship existed between Irving and Miss Gratz, and there is a fairly well authenticated claim that Sir Walter Scott was so much impressed by the beauty of her character, as described to him by Irving, that he immortalized his friend's friend in his portrayal of Rebecca of York in “Ivanhoe.” It was from the Hoffman family that Edward Malbone brought letters of introduction to Miss

2 Dr. Barnet A. Elzas discredits this tradition in his book on “The Jews of South Carolina.”
3 Anne Hollingsworth Wharton, *Heirlooms in Miniatures.*
Gratz, from whom he received encouragement and numerous commissions. A miniature of Rachel was presented by him as a gift to Mrs. Hoffman.

Malbone's feeling for beauty and grace gives the exquisite miniatures of the Gratz sisters a sweet and charming purity of expression. These lovely young women, in their dainty empire frocks of white dotted muslin, had no hesitation to entrust the painting of their portraits to this artist of whom Washington Allston, a contemporary, said: "No woman ever lost any beauty from his hand." The miniature of Rebecca is owned by Miss Rachel Gratz Nathan, of New York, and that of Rachel is in the possession of Mrs. John Hunter, of Savannah, Georgia.

As Malbone was the greatest of the American miniaturists, so Gilbert Stuart was the greatest of the American portrait painters; he is the only American artist whose name is in the American Hall of Fame. He was born near Newport, Rhode Island, December 3, 1755. At the age of eighteen, after some training in art, he went abroad to study and returned within two years destitute of everything but his great gift. Before long, however, the Jews of Newport discovered his genius, and shortly after his return he began to paint portraits of the wealthy Jewish families then living there, including the Lopez family, of whose portraits, unfortunately, there is no trace now. The subjects of a portrait painter play a part more significant in the development of an artist than is commonly recognized. Perhaps it is not too much to infer that, through the early recognition of his genius by these Jews, Stuart's great career was started, receiving that early impetus which

* Masters in Art, January, 1906.*
is often the line of demarcation between an indifferent success and a career of surpassing distinction. In 1775 Stuart went abroad again, and, after a short career in London where he rivalled Reynolds and Gainsborough in popularity, a patriotic impulse to paint a portrait of George Washington brought him back to this country. He worked in New York, Philadelphia, and Washington; he finally settled in Boston. In 1825, his health began to fail, and he died on July 9, 1828. During the course of his life, he had painted a number of portraits of Jews which, for the most part, have hitherto remained obscure.

A Stuart portrait of much interest is that of Samuel Myers, the son of Myer Myers, a banker and the foremost New York silversmith of his day, who was born in New York in 1775. Because of the political activities of the elder Myers in behalf of the Revolutionists, the family was forced to flee to Connecticut upon the occupation of New York by the British. The Samuel Myers portrait was painted for him by Gilbert Stuart about 1810 when Myers was living in Richmond, Virginia, whither he had gone after his marriage, in 1796, to his second wife, Judith Hays of Boston. The portrait is now owned by a great-granddaughter, Mrs. John Hill Morgan, of New York City. It is on a mahogany panel twenty-five by thirty inches, and a copy, possibly by Jane Stuart, a daughter of the artist, is owned by Mrs. Morgan's sister, Mrs. Richard Frothingham O'Neil, of Boston. Against a red background is limned the portrait of a distinguished looking man of middle age, his hair tinged with grey, wearing a black coat, white stock collar, and a lace ruffled shirt. His

5 Letters from John Hill Morgan, Esq., New York.
nose is aquiline, his mouth firm and small, and he has a large chin and forehead. The eyes, appraising yet kindly, are indicative of a personality that reached great heights both in commerce and in philanthropy.

At the time Mr. Myers gave the commission for his own picture, he ordered from Stuart a replica of his Athenaeum portrait of George Washington for whom Mr. Myers had conceived a great admiration. He owned this picture for many years, until he either sold or presented it to the Virginia State Library. This Washington portrait, however, has unfortunately disappeared.

Another Stuart production of surpassing beauty is that of Rachel Gratz whose portrait, in miniature, painted by Malbone, has been mentioned. This is in the possession of Mr. Henry Joseph, of Montreal, Canada. It is almost impossible to set down in words the unusual charm of her face with its expressive eyes and delicate features, the graceful sweep of her blond curls, the contour of her neck and shoulders, all of which combine to make a portrait of great loveliness. In comparison with her sister Rebecca, she had no "history." She married Solomon Moses, also portrayed by Stuart, reared a large family and died, in 1823, at the age of forty.

The Gratz family is also represented by another artist in Mr. Joseph's collection—George P. A. Healy, who painted the portrait of Joseph Gratz (1785-1858), the son of Mr. and Mrs. Michael Gratz. This portrait is unmistakably a rugged piece of work, a characterization of a dignified looking man wearing a dark suit and white collar. He was secretary of the Congregation Mikve Israel for a long

MRS. SOLOMON MOSES
Gilbert Stuart
(Owned by Henry Joseph, Esq., Montreal)
period of time in Philadelphia, was a director of the Institution for the Instruction of the Deaf and Dumb in that city, and an early member of the first City Troop of the Philadelphia Club. Like his brothers, Hyman and Simon, he remained unmarried. In view of the numerous interesting details of other members of the Gratz family, which have come down to us, it is surprising that very little information bearing upon his life has been recorded. His sister, Rebecca, and his father, Michael Gratz, are immortalized in portraits by Sully in the collection of Mr. Henry Joseph of Montreal.

Thomas Sully (1783–1872) was born in England and came to this country with his parents when nine years of age. When twenty years old, lacking interest in business, he established himself as an artist, and, after a short residence in New York and in Boston, where he received some instruction from Gilbert Stuart, returned to London and studied with Benjamin West. After coming back to America, he did some of his best work. In 1837, he made another visit to England. It was at this time that he painted the celebrated portrait of Queen Victoria. Though an unequal artist, his work at its best reveals singular charm and delicacy.

The promise of the brilliant youth of Rebecca Gratz, so charmingly portrayed in the Malbone miniature, was fulfilled in a life devoted to charity and philanthropy, and in Mr. Joseph’s large painting of her by Sully much of this loveliness of character finds expression. She has an olive complexion, brilliant color, soft dark brown eyes, and black hair. Over her claret colored dress she wears a white lace drape and a pale yellow mantle lined with
white fur. That this was a faithful representation of the subject is confirmed by John Sartain in his "Reminiscences of a very Old Man," in which he tells of a visit to Miss Gratz in her later life. "Her eyes struck me as piercingly dark, yet of mild expression, in a face tenderly pale. The portrait Sully painted of her must have been a remarkable likeness, that so many years after I should recognize her instantly by remembrance of it."

Her father Michael Gratz (1740–1811), came to America in 1758 and settled in Philadelphia. The present owner's description of the portraits singles out especially the ruddy complexion and the gray hair, the buff waistcoat, white stock, and taupe coat. The so-called looseness of style, which mars some of Sully's other portraits, finds no place here. In this superb portrayal of a keen and kindly-visaged man Sully has produced a remarkable study. It betrays no sentimentality; it is the face of a man of strong character, not insensitive to beauty and permeated with nobility. The extraordinary business acumen and initiative which, among other things, impelled him to purchase the Mammoth Cave in Kentucky have found expression in this painting.

A portrait by Sully, which has recently found a purchaser through the Macbeth Gallery in New York, is that of Solomon Jacobs, long a resident of Richmond, Virginia. As far as is known, this portrait had not previously been listed. Another Sully portrait of Solomon Jacobs, in full Masonic regalia, engraved by I. A. O'Neill, is here illustrated. Mr. F Boykin Jacobs, of Richmond, Virginia, the owner of this portrait and the grandson of Solo-
mon Jacobs, wrote me the following about the portrait: "I am not sure whether it was painted in Philadelphia or Richmond as my grandfather lived in Philadelphia before settling here. The background is dark brown, and the colors are most beautifully brought out. The painting was sent on to New York, some years ago, where it was awarded a prize as one of Sully's masterpieces. It was sent by the Masons, as he was Grand Master of Masons of the State of Virginia. This is all the information I can give as our family records were destroyed at the evacuation of Richmond in April 1865."

In Sully's long life of eighty-nine years, he painted hundreds of portraits and listed them in his Register. Among them are a great number of portraits of Jewish men and women. It is not possible to mention all of them here, because these Sully portraits are so interesting and important as to require an entire chapter for adequate treatment.

This brief sketch is an indication of the encouragement given to American art by the Jews who first came to these shores and helped to establish the foundations of our Republic. Their portraits are deeply cherished by those who possess them—Jew and Gentile. The feeling of tender affection for these mellowed old canvases has often been expressed to me by their owners—very happily, indeed, in the remark of Mr. MacGregor Jenkins, of the Atlantic Monthly, with regard to his beautiful portrait of Rabbi Carigal, which hangs in his country home at Dover, Massachusetts. Rabbi Carigal, it is well known, was the intimate friend of Ezra Stiles, of Newport, president of Yale University, of whom Mr. Jenkins is a great-grandson.
As we were observing the portrait, Mr. Jenkins turned to me and said that he hoped some day to have a library with a red floor and blue walls and everywhere books and books and more books—with just one space reserved for his portrait of the Jew.
THE JEWISH METHOD OF SLAYING ANIMALS

From the Point of View of Humanity

By REV. DR. MOSES HYAMSON

The Jewish Law is called Torat Hesed, a law of kindness. Kindness and humanity are enjoined in it, not only towards our human fellow-creatures, but also towards our dumb friends, the lower animals. The right of dominion over animals given to man at the Creation (Gen. 1. 26) implies the correlative duty and obligation of treating them humanely, acting as their protectors and saving them from ill usage. This implicit principle finds expression in numerous definite precepts, positive commandments and prohibitions.

The weekly Sabbath day must be a day of rest, not only for human beings, but also for cattle. "The seventh day is a sabbath unto the Lord thy God; in it thou shalt not do any manner of work, thou, nor thy son, nor thy daughter, nor thy man-servant, nor thy maid-servant, nor thy cattle," are the words in the fourth commandment of the decalogue given on Sinai (Exod. 20. 10). In the second version, in the book of Deuteronomy, this is put in fuller detail: "Thou...nor thine ox, nor thine ass, nor any of thy cattle" (Deut. 5. 14). One of the purposes of the Sabbath is "that thine ox and thine ass may have rest" (Exod. 23. 12).

In the sabbatical year the produce of the land that grew of itself was to be free to all the beasts of the field
including wild animals. The ox threshing out the corn was not to be muzzled (Deut. 25. 4). Just as the human laborer was free to eat of the produce of field, vineyard, olive yard or orchard in which he was working (Deut. 24. 25-26), so was the dumb brute to eat freely of the grain that he was threshing. An animal was not to be taxed beyond its strength. "Thou shalt not plow with an ox and an ass together" (Deut. 22. 10). The strength of the ass being less than that of the ox, there would be an unfair demand upon the former when they were drawing the plough-shares together (Ibn Ezra's commentary, ad locum).

The mother of an animal and its offspring must not be slaughtered on the same day (Lev. 22. 28). The young of an animal must not be taken from its dam, not even for sacrifice, for the first seven days after birth (ibid., 22. 27). An animal that has fallen down must be helped to rise up (Deut. 22. 4). Even if the beast belongs to an enemy, we may not pass by and leave it prostrate. "If thou see the ass of him that hateth thee lying under its burden, thou shalt forbear to pass it by; thou shalt surely release it with him" (Exod. 23. 5). The principle of kindness to animals is summed up in the text which is the scriptural origin of the saying, "A merciful man is merciful to his beast," or literally, "The righteous man knoweth the soul of his beast" (Prov. 12. 10).

The talmudic law emphasizes and develops the principle of kindness to animals. It declares that cruelty to animals is forbidden by God. (Baba Mezi‘a 32b, 33a; Maimonides' Code, Hilkot Rozeah 13. 8). It forbids mutilation or gelding (castration) of animals (Eben ha-‘Ezer 5. 11,

Before an Israelite sits down to a meal, he must first feed his domestic animals, in accordance with the sequence of sentences in the text: “And I will give grass in thy fields for thy cattle, and thou shalt eat and be satisfied” (Deut. 11. 15; Berakot 40a; Gittin 62a). The Jewish homilists say that Moses and David were chosen leaders of Israel, “taken from the fold to feed God’s sheep,” because as shepherds they showed themselves kind and faithful to the lower animals entrusted to their care. (Exodus Rabbah 2. 3). There must be no wanton injury to any living creature, “for God is good to all and His tender mercies are upon all His works” (Ps. 145. 9).

These considerations dominate the rules and regulations for the slaying of animals for purposes of food. The consumption of flesh must not tend to create savage and cruel habits. Hence the custom that obtained in ancient times, and is said still to exist in Abyssinia and some parts of Asia, of cutting off a piece of flesh from the flanks of the living animal was regarded with horror by the Jews and considered by them as universally forbidden. The prohibition is one of the seven Noahide precepts, binding on all human beings. In the permission to eat the flesh of animals the proviso is added, “But flesh with the life thereof, which is the blood thereof, shall ye not eat” (Gen. 9. 4). Blood may not be eaten by the Jews (Lev. 7. 10–14).

In killing animals no unnecessary pain should be given
them. Hence the various regulations for the lawful mode of killing animals for food handed down by tradition as Mosaic. The flesh of beasts and birds not killed in the prescribed manner is regarded as nebelah, that is, as that of an animal that died of itself, and is prohibited, just as is the flesh of an animal found to have been affected by a lesion that might have proved mortal and which is regarded as terefa, that is, as if it were torn by a wild beast. Nebelah and terefa are both forbidden to the Jew in the Pentateuch. The dietary laws, including the regulations for slaughtering animals, have thus a biblical basis. The observant Jew regards them as divinely ordained. They certainly go back to hoar antiquity. Daniel and the three young men who were brought up in Babylon refused to eat the animal food of the Babylonians and preferred to live on pulse. The revolt of the Maccabeans was due to the religious persecution under Antiochus, who sought among other violations to force observant Jews to violate the dietary laws (II Mac. 6. 18.).

The Jewish mode of slaughter is specifically held by the observant Jew to be a command of God, based on the text (Deut. 12. 20–24) which permits the consumption of food not brought as a sacrifice. “If the place which the Lord thy God shall choose to put His name there be too far from thee, then thou shalt kill of thy herd and of thy flock, as I have commanded thee, and thou shalt eat within thy gates after all the desire of thy soul” (Hullin 28a).

The precise mode is not set forth in the Scriptures except that the Bible uses the verb shahat to denote the killing for sacrifices, parts of some of which were eaten by the priests or by those who brought the offerings. But
SOLOMON JACOBS
Engraved by I. A. O'Neill
From the Portrait by Thomas Sully
(Owned by F. Boykin Jacobs, Esq., Richmond)

SAMUEL MYERS
Gilbert Stuart
(Owned by Mrs. John Hill Morgan, Brooklyn)
the method now in use has descended to the Jews from time immemorial, is fully discussed in the Talmud, and is held to have been preserved traditionally from the days of Moses to our own time. The law of Shehitah is regarded as a hok, a statute. Our motive for its observance should be loyalty to God’s commandments. But, as with other hukkim, it is open to us to reflect and speculate on the purpose of the divine Lawgiver. The reason that has obviously suggested itself to the thinkers of Israel is that this institution of Shehitah is based on sentiments of humanity. “Since it is necessary to slay animals for food, our holy religion has laid down rules how we are to proceed in slaying an animal so as not to give it unnecessary pain” (Ra’avan, Maamer Haskel, 1. 19; Maimonides’ Guide of the Perplexed, III, 26 and 48).

How is this principle of humanity safeguarded? The slaying of an animal for food is a religious rite and can only be performed by an official specially trained, examined and certified. He can act only with the permission and under the supervision of the ecclesiastical head or body of the district where he works. The conditions that have to be fulfilled are as follows: The Shohet (ritual slaughterer) must be a Jew of good character, religious, and possessed of some culture. Minors, the uneducated, deaf-mutes, morons, and non-observant Israelites cannot act as Shohetim. Persons whose hands tremble or who are addicted to alcohol cannot act in this capacity. The candidate for the office must bring satisfactory evidence of his moral and religious character, so that one may rely on his conscientiousness in the discharge of a duty in which so much is left to the conscience. One who wilfully violates Juda-
ism or does not believe in its traditions or disregards the dietary laws or publicly violates the Sabbath or has a bad reputation is not only ineligible to act as Shohet, but is removed from office if he does so act, and what he kills may not be eaten by Jews. No one can act as Shohet unless he is familiar with the rules of Shehitah, has been taught to kill expertly, and has killed properly at least three animals in succession in the presence of a competent Shohet. The Shohet examines the carcasses, mainly the lungs. He must therefore also have a thorough knowledge of the normal and pathological conditions of the animal’s organs. He is examined by the rabbi in theory and receives a certificate which holds good for the jurisdiction of that rabbi only. If he goes to another place a fresh license has to be obtained from the ecclesiastic of the new district under whose jurisdiction he will stand.

In some places the custom is to issue certificates for a definite period, usually three years, when they have to be renewed. The Shohet must always refresh his knowledge of theory. In practice he must be expert in examining and setting the knife and in killing. The mode of killing is an incision in the neck, severing the oesophagus and trachea. The knife is of more than surgical sharpness and smoothness, with a perfect edge, without the least perceptible unevenness, indentation or roughness. It is passed forward and backward over the operator’s finger—flesh and nail—twelve times to test its sharpness and smoothness; over the flesh, because the oesophagus is fleshy like the finger; over the nail because the trachea is cartilaginous and hard like the nail. If any unevenness is felt the knife has to be smoothed on the hone and again
tested before being used. So much importance is attached to smoothness of the knife that it is examined once more after killing; and if any unevenness, roughness or the minutest indentation is found the beast is regarded as having been improperly slaughtered, and its flesh is nebelah and may not be consumed by Jews. Before proceeding to kill, a benediction is recited by the Shohet, as is done before the performance of other religious rites. The knife must be more than twice as long as the breadth of the neck of the animal; for large cattle fourteen finger-breadths. Hence Shohetim have three different knives, one for birds, one for large cattle, one for small cattle. The mode of killing cuts the trachea, oesophagus, carotid arteries and jugular veins with one continuous, to and fro movement of an exceedingly sharp and perfectly smooth knife, which, as I have said, has been prepared and tested for absolute freedom from roughness.

Five points have to be observed in correct ritual slaughter:

1. Shehiyyah.—There must be no pause. The incision must be continuous until all the vital parts are severed. A pause for an instant, voluntary or involuntary, renders the killing improper. The object is to obviate protracted pain.

2. Derasah.—There must be no pressing upward or downward, nor any hacking. The object is to secure positive and swift action in the incision.

3. Haladah.—There must be no burrowing. The knife must not be introduced under the skin, as in stabbing, or covered by the wool of the sheep or hair of the steer. The incision must be free, open and exposed, so as to drain
the brain quickly and thus render the animal unconscious immediately.

4. *Hagramah.*—The incision must be made in a prescribed region of the neck, namely, through the trachea, preferably below the cricoid—the complete cartilaginous ring immediately below the larynx—but not through the larynx, nor through the part of the neck which is close to the chest, where the muscles are very thick and the trachea is deep seated. The reason is that the complete ring is hard, sometimes almost completely ossified, and might blunt or nick the instrument and thus cause delay in cutting and inflict increased pain. Similarly, the muscles near the chest are thick and stout and to cut through them would be attended with delay.

5. *‘Ikkur.*—There must not be a laceration, but an incision, a clean cut, not a tear; hence the knife is examined after the operation, as well as before, to make sure that it is perfectly smooth. If a roughness is found the beast is declared to have been improperly killed and its flesh is *terefah.* The reason is evident. It is well known that a tear is infinitely more painful than an incision. The prescribed incision, therefore, must be made by an instrument sufficiently long and broad, exceedingly sharp and perfectly smooth.

The incision should be carried from the surface of the skin down to, but not touching, the vertebrae. This necessarily includes the severance of the trachea, oesophagus, carotid arteries, jugular veins, the pneumogastrics and the main or upper cardiac branches of the sympathetic nerves, Severing the carotid causes an immediate acute anaemia
of the brain, which is followed instantaneously by unconsciousness.*

The purpose of these minute rules is obviously to spare the beast pain. The claim may fairly be made that this object is secured. The three precepts of surgery are that an operation should be performed cito, tuto, et jucundo: quickly, with certainty, and with a minimum of suffering. The prohibition of pausing—the insistence on continuousness in the cut—insures swiftness. The inhibition of pressing insures certainty, and the rule that the incision must be free and open secures quick and sure draining of the brain and prevents suffering.

Not everyone is capable of performing an operation. Some faint at sight of blood. Hence no one can act as Shohet unless he has strong and steady nerves, has been especially trained, and has been tested in practice as well as in theory. The claim is made that in the Jewish method the pain is slight and momentary, lasting only while the sking is cut, and not more intense than the pain felt when one cuts oneself in shaving.

Does Shehitah in actual practice involve cruelty to animals? In a sense all killing is cruel, and if we are to avoid cruelty to animals we should logically abstain from the use of flesh as food and be vegetarians. If we do not go this length, we are all agreed that we should, in killing an animal, take care to inflict a minimum of pain and avoid inflicting unnecessary pain. The claim is made that in the Jewish method, by the employment of an educated, refined, and cultured man, known to be conscientious and God-fearing, who is an appointed official, properly

* See note at the end.
trained, duly licensed, authorized, and supervised by the religious head of the community, whose duty it is in case of the Shohet's misconduct or inefficiency to suspend or even annul the latter's license, which, according to the rule in some places, has to be renewed every three years, every precaution is taken to secure efficiency in the slaughtering of animals. Whether the procedure itself is humane—more humane than other methods—is not to be decided subjectively by laymen, but is a scientific question that requires study by experts, physiologists and veterinary surgeons. The problem is put succinctly by Dr. Dembo in his well-known book "The Jewish Method of Slaughter." He states that where there is no consciousness there can be no pain. The question, then, is how soon does an animal become unconscious after the blood vessels of the throat are severed? How soon does unconsciousness supervene in other methods of slaughter? Dembo claims that the function of the brain ceases immediately after the blood supply is cut off. When the arteries of the neck are completely divided in Shehitah such an enormous quantity of blood escapes in a few seconds that consciousness is lost and sensibility abolished. Movements of the limbs are reflex acts and are not evidence of feeling. A decapitated frog will twitch its limbs when they are touched. The only pain felt by an animal killed in the Jewish way is that of the cut in the skin. This is slight and momentary, as the knife is exceedingly sharp and smooth. Children often cut their skin without being aware of it. And herbivorous mammals are less sensitive than human beings.

Stunning with the mallet, with the pole-axe, with Brunneau's mask or with the shooting mask is not, according
to Dembo, to be recommended. While a blow struck on the thin skull of a man produces concussion of the brain, it has not the same effect on the brain of an ox, which is protected by a thick and hard double bony case. It rarely happens that an ox is stunned by one blow; often four or five are needed to fell it. Severe injuries of the skull do not always result in unconsciousness. In the case of the pole-axe, after the skull is perforated a long cane is inserted to stir up the medulla oblongata. This is called pithing. To judge by appearances, when this is done, it would seem that a thousand years' suffering is concentrated in a moment of intense agony. In Bruneau's mask a bolt is driven into the skull and a cane is inserted into the opening to stir up the brain. Seven or eight blows have sometimes to be given. The bolt becomes blunt and loose and consequently useless. This method has accordingly been given up by many as unsatisfactory. There is no proof of loss of consciousness in this method. The neck stab does not produce unconsciousness. In shooting, the bullet sometimes lodges in the skull. Killing by electricity makes the meat uneat- able. Anæsthetics have been tried, but a subcutaneous injection of morphine poisons the flesh, making it unwholesome. Stunning before killing could not be adopted by Jews, because a knock on the head and perforation of the skull are forbidden, and would make the animal tere- fah. So would narcotization with poisons. Hence the compulsory use of such methods would compel observant Jews to abstain from meat or force them to violate their religion.

There is no need to enumerate the list of eminent au-
authorities testifying to the humanity of the Jewish mode of slaughter. A host of competent experts, professors of pathology and veterinary surgeons, have declared that the Jewish method of slaughter does not fall below, but, in many respects, is superior to all other methods of slaughtering animals from the point of view of humanity and kindness to animals. Among those who favor the Jewish method as humane are the great physiologists Virchow and Dubois Reymond, in Germany; Carl Vogt, in Geneva; Gamgee, Lord Lister, and Michael Foster, in England.

The following opinions, however, may be quoted:

The famous Lord Lister wrote to Dr. H. Adler, Chief Rabbi of England:

12 Park Crescent, Portland Place,  
London, January 17, 1894.

In the method of slaughtering cattle commonly employed in this country the blood vessels of the neck are severed with a knife after the animal has been felled with a poleaxe. In the Jewish practice the poleaxe is dispensed with. If the poleaxe is skillfully used so as to bring down the animal with a single stroke, it produces insensibility instantaneously and the whole procedure is absolutely painless, whereas the Jewish method causes pain during the infliction of the wound. This pain is, however, of very brief duration, as the sentient brain is at once deprived of the supply of blood essential to its functions, and the suffering is reduced to a minimum by the scrupulous care which, I believe, the Jewish butcher always exercises to have the knife exquisitely sharp.

On the other hand the skill requisite for using the poleaxe effectively is only acquired by a pretty long apprenticeship; and it not unfrequently happens that the blow has to be repeated again and again, whereas the Jewish procedure is sure of at once attaining its object. It is thus fairly open to question which of the two methods causes on the average the greater amount of suffering.
It is to be remarked that the Jewish plan is universally employed for sheep and that the poleaxe is used for horned cattle as a mere matter of convenience, not of humanity, and to charge the Jews with cruelty in this matter seems to me grossly unjust.

JOSEPH LISTER.

A letter from Sir Michael Foster, professor of physiology at the Cambridge University, England, reads:

Great Shelford, Cambridge, November 25, 1893.

My Dear Sir: It appears to me that the amount of pain entailed in death by cutting the throat must depend largely on the skill with which the operation is conducted. I understand that in the Jewish method both the carotid arteries and all the veins in the neck are completely severed by one rapid sweep with a very sharp knife. In such a case the escape of blood from the divided vessels must be so rapid and abundant that the brain must become bloodless in a very brief space of time. The free escape from the divided carotid arteries would prevent any flow to the brain by the vertebral arteries which are not divided. All our experience goes to show that when the brain ceases to receive an adequate quantity of blood, consciousness goes. This seems especially to follow if the loss of blood be rapid. In the absence of consciousness, pain is, of course, impossible. Hence the pain felt in death by this method is the pain (perhaps we ought to call it the discomfort) of becoming unconscious. The latter we may neglect. As to the former, all our experience goes to show that in animals the pain caused by cutting the skin is not great; indeed, is very slight compared to that felt by human beings. Animals show suffering chiefly when the nerves divided in cutting the throat are the vagus or pneumo-gastric nerves, and these differ from ordinary
nerves in containing few, if any, fibers which, when stimulated, give rise to pain.

I am, therefore, led to infer that in death by the Jewish method the amount of pain cannot at any moment be very great, and that such pain as is inflicted lasts for so short a time that the whole pain felt cannot be very great.

One must not be misled by the struggles of the animal as it is dying. These are the direct results of the bloodlessness of the brain, and so far from being signs of pain, are in themselves a proof that the animal has already lost consciousness and therefore is removed from pain.

And, of course, if the operation were to be conducted as in ordinary ‘pigsticking’ in such a way that the escape of blood is relatively slow and hence consciousness maintained for a longer time, distinctly greater opportunities for pain would occur.

In poleaxing the interval between the beginning of the pain caused by the blow on the skull and loss of consciousness is distinctly shorter than in death by cutting the throat—so short that we may say no pain at all is felt (and the same may probably be said of death by pithing); still, if that interval were for any reason prolonged, as by the stroke being a clumsy one, the pain felt would be far greater than in death by cutting the throat.

Taking all things into consideration, the amount of pain entailed by the Jewish method does not seem to me to justify the agitation which has risen up against it. Yours very truly,

M. Foster.

Professor Virchow said: "The mode of killing animals prescribed by the Jewish law was intended, I take it, to prevent unnecessary pain and to make the flesh whole-
some for human food. Adherence to the ordained ritual mode achieves this intention with greater certainty than any other. There is not any semblance of justification for the contention that it is less merciful than any other method in use."

There are hundreds of opinions by competent experts to the same effect.

In conclusion I would submit that divine law permits the consumption of the flesh of animals, and the traditional Jewish mode of slaughter aims at killing them with a minimum of suffering and with due regard to the sentiments and principles of humanity. In our zeal for humanity to our dumb friends, we must remember also to deal justly with our fellow human beings. We are fully in sympathy with strivings to improve methods of slaughter. But Shehitah should not be interfered with, as it is prescribed by the Jewish religion, and its claim to be humane is supported by the highest authorities.

Note.—The contention has been raised that although the carotids are severed, a complete cerebral anæmia will not follow because the vertebral arteries which supply the blood to the brain are not severed, while some point to persistence of corneal reflexes after Shehitah, as showing continued consciousness. In reply to these objections, my esteemed friend, Dr. Samuel Friedman, has furnished me with the following statement:

"The vertebral arteries running through the bony structure of the spine, are, of course, not severed by Shehitah. But these vertebral arteries are, as compared with the carotids, so small as to be entirely inadequate to maintain consciousness in the brain. Secondly, as they communicate freely with the carotid by means of anastomosing
branches from both those vessels—which branches form part of the circle of Willis at the base of the brain—the severance of the carotids causes a great deal of the blood of the vertebral arteries to pour out through the severed ends of the carotids before it has had a chance to supply the brain, and the rest of the blood that does enter the brain flows out very rapidly, practically simultaneously with the incision, through the severed ends of the jugulars. Hence, at no time after the severance of the great vessels of the neck, is there sufficient blood in the brain or enough pressure in the cerebral vessels to maintain consciousness in the slightest degree. Furthermore, by the severance of the pneumo-gastric and sympathetic nerves, the cardiac energy and regularity are at once lost. The weak cardiac action resulting from this loss of nerve supply, plus the sudden loss of an enormous amount of blood, makes the action of the heart too feeble to send sufficient blood through the vertebral arteries to maintain consciousness in the slightest degree. Whatever beats continue after the severance of the pneumo-gastrics and sympathetics are very weak, being simply the result of the cardiac ganglia located in the substance of the heart and of some impulse from the lowest cardiac branch of the sympathetic nerves.

The contention that corneal reflexes, which have been known to remain intact for a few moments after Shehita, are ample evidence of a still conscious state and, therefore, of a sense of pain, is a wrong conclusion. Corneal, like other reflexes, remain intact long after consciousness and sensibility to pain have gone. The reason why a surgeon will not operate on his patient as long as corneal reflexes are intact is not because this is evidence of consciousness or sensibility to pain, but because it is evidence that the reflexes in general have not been abolished and would interfere with the operation. As a matter of fact, all the functions of the higher centres of the brain are abolished some time before the lower or reflex centres. Horses kil-
led by shooting in the brain show corneal reflexes for a few minutes after death, and nitric acid applied to the spine after such shooting will cause violent muscular movement of the extremities half an hour after the animal's death."
KOL NIDRE

By Professor Israel Davidson

"WHEN thou shalt vow a vow unto thy Lord thy God, thou shalt not defer to pay it; for the Lord thy God will surely require it of thee... That which is gone out of thy lips thou shalt observe and do; according as thou hast vowed freely unto the Lord thy God, even that which thou hast promised with thy mouth."

Thus spoke the law-giver in Deuteronomy (23. 22, 24). The author of Ecclesiastes (5. 3) repeats the same idea: "When thou vowest a vow unto God, defer not to pay it; for He hath no pleasure in fools." But he goes a step further in saying: "Better is it that thou shouldest not vow, than that thou shouldest vow and not pay" (5. 4). This may be taken as an interpretation of Deuteronomy 23. 23, according to which that verse should be rendered: "But if thou shalt forbear to vow, no sin will come to thee". And so, in fact, was it taken by the Tannaim and Amoraim. For basing himself on that verse in Ecclesiastes, R. Meir says: "Better than this [vowing and paying] and this [vowing and not paying] is that thou shouldst not vow at all". Still later the making of vows was looked upon even more unfavorably, so that some of the Amoraim regarded it a sin to vow even if the vow was fulfilled. This objection of later days to making vows may have had a twofold reason: first, the fear that if

1 Tosefta Hullin 2. 17; see also Babli Hullin 2a.
2 Nedarim 22a.
people were rash in making vows they might come to neglect their fulfilment, and secondly, it may have been prompted by the desire to protest against the early Christians who indulged in asceticism to excess.³

The repeated injunction against making vows, however, did not deter the people from vowing, and already in early times the rabbis were obliged to institute a law for the absolution of vows. The earliest reference to this institution is found in connection with a dispute between the schools of Shammai and Hillel.⁴ Evidently the habit of vowing must have become so prevalent in those days that it was necessary to find a legal way out of the difficulties caused by the habit of making rash vows. At first the rabbis regarded it as merely a necessary institution for which even no biblical support could be given. For it is declared in an ancient Mishnah that “the absolution of vows is a thing floating in the air.”⁵ Later, however, some of the Tannaim like R. Eliezer and R. Joshua endeavored and found sufficient biblical support for it.⁶

The rite of absolution could be performed only by a scholar, or by three laymen,⁷ but since the fourteenth century, it is regarded presumptuous for a scholar to perform the rite of absolution alone, so that now it is done only by a board of three.⁸ In addition to the absolution granted by a scholar or three laymen, the rabbis declared four kinds

³ Löw, Gesammelte Schriften, 365.
⁴ Mishnah Nazir 5. 3.
⁵ Mishnah Hagigah 1.8.
⁶ Hagigah 10a.
⁷ Bekorot 36b.
⁸ See Tur Yoreh De‘ah 228, 1.
of vows not to be binding: 1) a vow which was made while bargaining, intended only to urge on the buying or selling of merchandise; 2) a vow dependent on an impossibility; 3) a vow based on an error; 4) a vow which the votary is forced to break by circumstances over which he has no control.9

In the later talmudic period, it was decreed that anyone who wished to annul his vows before he made them should declare on the New Year: “Any vow which I may make during the year shall be void”.10 The authorities are at variance on this point, whether the vow holds good or not if he remembered this declaration while he was making the vow.11 But all agree that this leniency refers only to vows in which the votary alone is involved, but not to those which concern other people.12

Commenting on this talmudic passage, R. Nissim (ad loc.) maintains that Kol Nidre had its origin in this amoraic dictum. Before, however, we can enter upon a discussion of the history and purpose of Kol Nidre, it may be advisable to give a translation of its text in full.

This prayer, which takes its name from the opening words and is recited at the beginning of the evening service of the Day of Atonement, has come down to us in two versions, one in Hebrew and one in Aramaic. The Hebrew version is found in the Prayer Book of the Gaon R. Amram,13 and, with very slight variations, also in the

9 Mishnah Nedarim 3. 1.
10 Nedarim 23b.
11 See Maimonides, Nedarim 2. 4.
12 Comp. R. Nissim on Nedarim 23b and Shulḥan ‘Aruk Yoreh De‘ah 211, 4.
13 Seder R. Amram 47a.
MRS. SOLOMON ETTING

John Wesley Jarvis

(Owned by the Maryland Historical Society)
Italian rituals. The Aramaic version is the more prevalent and is found in all Ashkenazic rituals.

The Hebrew Version.
"All vows, bonds, oaths, devotions, wherewith we have vowed, bound, sworn, and obligated ourselves with an oath from the Day of Atonement of the past year to this Day of Atonement which is coming, in all of them we repent and we come before our Father in heaven (to ask) if we vowed a vow there shall be no vow, if we have sworn an oath there shall be no oath, if we obligated ourselves an obligation there shall be no obligation. Let the vow be annulled from its very inception, let the oath be annulled from its very inception, let the obligation be annulled from its very inception. Let there be no vow, and no bond, and no devotion and no oath and no obligation. Let there be forbearance, forgiveness, and atonement, as it is written in Thy Torah: 'And all the congregation of the children of Israel shall be forgiven, and the stranger that sojourneth among them, for in respect of all the people it was done unwittingly.'

The Aramaic Version.
"All vows, bonds, oaths, devotions, promises, penalties, and obligations wherewith we have vowed, sworn, devoted and bound ourselves: from this Day of Atonement unto the next Day of Atonement, may it come unto us for good; lo, all these, we repent us in them. They shall be absolved, released, annulled, made void, and of none effect: They shall not be binding nor shall they have any power. Our vows shall not be vows; our bonds shall not be bonds; and our oaths shall not be oaths. And all the congregation etc.' (The phrase: "as it is written in Thy Torah" is omitted.)

According to the Hebrew version, which contains a reference to the vows contracted during the year that has passed, it is difficult to agree with R. Nissim that Kol Nidre had its origin in the talmudic passage cited above, since that passage explicitly refers only to vows that might

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14 Comp. Mahzor Rome, Bologna, 1540, fol. 232b.
be made during the coming year. On the other hand, this ancient version of Kol Nidre presents a legal difficulty. For, according to law, vows already contracted cannot be annulled unless the votary explicitly states what these vows were and makes his statement before a board of three, and none of these conditions is required in connection with Kol Nidre. To overcome these difficulties, R. Meir b. Samuel, the son-in-law of Rashi, changed the text of Kol Nidre and made it to read as we have it now in the Aramaic version: “from this Day of Atonement to the next Day of Atonement”:\(^{15}\) Still the diction of the rest of the formula is more in agreement with the ancient Hebrew version which contains a reference to vows already contracted, as shown by Heidenheim in his introduction to the Mahzor of the Day of Atonement.

But aside from this, Kol Nidre presents a number of other difficulties. Why, for instance, is this prayer placed before the beginning of the services? What connection is there between the absolution of vows and the verse from numbers 15. 26, with which it concludes? If it is a prayer for forgiveness, why should the sin of non-fulfilment of vows be singled out from other transgressions for which the Day of Atonement is supposed to atone? How is it that this particular composition has come down to us in two languages? Finally, why was the phrase “as it is written in Thy Torah” omitted from the later versions?

In the numerous efforts to account for the origin and purpose of Kol Nidre, various theories have been pro-

\(^{15}\) Mentioned by his son R. Jacob Tam in his *Sefer ha-Yashar*, Vienna, 1811, fol. 17, No. 144, and usually quoted in his name.
pounded, some of which may solve one difficulty, while others may solve other difficulties, but no theory is sufficient to clear up all the objections raised. A brief summary of these various opinions will not be out of place here.

The opinion of R. Nissim has already been mentioned and the additional objection might be brought against it, that according to the Talmud, Kol Nidre should be recited on the New Year. The explanation (R. Asher at the end of Nedarim) that the Day of Atonement is sometimes designated as the New Year is forced. Equally forced is the statement of R. Isaac ibn Ghayyat that the Talmud does not necessarily mean the New Year but any time during the year. Sa‘adya Gaon, on the other hand, maintained that Kol Nidre was introduced only for the whole community but not for the individual. R. Isaiah of Trani claimed that Kol Nidre was introduced because the Day of Atonement could atone for all sins but not for vows which could still be carried out. Hence if one made a vow and forgot it, a special prayer for forgiveness was necessary. Similar to this is the opinion of S. G. Stern who found further support for it in the version cited in the name of Hai Gaon where the expression occurs: “We ask for mercy from the Lord of Heaven, etc.” R. Joshua b. Hillel, again, maintained that Kol Nidre was not concerned

16 Ezek. 40. 1.
18 Cited by Isaac ibn Ghayyat, Sha‘are Simḥah, 60.
19 Cited in Shibbale ha-Leket, p. 293.
20 Comp. Keritot 25b.
21 Kebuzzat Hakamim, 99–103.
22 Shibbale, p. 295.
with the absolution of vows which remained unfulfilled, but was a prayer for forgiveness for vows which were fulfilled, because the making of vows, even when carried out, required atonement. 23

The latest theory, and one which has many points to recommend its acceptance, is that of Dr. Joseph S. Bloch in his essay: "Kol Nidre und seine Entstehungsgeschichte, Vienna, 1917 (I have before me the second edition, Berlin, 1922). According to him, we have to go back for the origin of Kol Nidre to the Visigothic persecutions of the seventh century. Those cruel rulers forced the Jews to forswear their faith and accept Christianity under the most fearful oaths and anathemas. The converts had solemnly to avow that they believed in the Trinity and that Jesus was the redeemer, that henceforth they will reject all rites, observances, and customs of the Jews, such as the observance of the Sabbath and circumcision, and will hold no intercourse with their former coreligionists or intermarry with them. Furthermore, they had to show the Council all the Jewish books in their possession and to promise to denounce any convert who did not live up to these regulations. The penalty for disobeying these orders was stoning to death. 24

It was under these conditions—according to Bloch—that Kol Nidre arose. The forced converts remained inwardly true to the faith of their fathers, and when the Day of Atonement came they found ways of celebrating it as the rest of the Jews, though in secret. But they felt that by doing so they broke the oath which their oppressors extracted from them by force. They could not enter

23 Shibbale, p. 294.
24 See R. E. J. 2, 137-138.
upon the sacred functions of the most holy day without first clearing their conscience. In Kol Nidre, they not only gave expression to their overwhelming grief at their backsliding from Judaism, but also asked forgiveness for, and absolution from the vows which were forced from them. This is the reason for placing Kol Nidre before the beginning of the evening service. That such oaths could be forgiven, Dr. Bloch argues from the fact that according to the Talmud, the verses in Numbers 15. 22–26 refer to some idolatrous practices of which a whole community has been guilty. This explains why the older version concludes with the phrase “as it is written in Thy Torah”, followed by numbers 15. 26. Doctor Bloch follows this up with the theory that later, under the Byzantine rulers, the Jews suffered the same kind of treatment and likewise used Kol Nidre, and still later it was used by the Marranos under the Spanish Inquisition, and so it became known to all Jewry.

Appealing as this theory is for its sentimental side, it is not free from flaws. First of all it is still a matter of doubt if Spain, in the seventh century, had Hebrew scholars, learned enough to introduce Kol Nidre in the liturgy; and granting even that it had such scholars, it is still more doubtful if their authority could have been so great that other communities would follow their practice. Again, since Spain and Babylonia were—as we know—in frequent communication, how is it possible to explain that this origin of Kol Nidre was entirely unknown to the Baby-

25 Horayot 8a.
lonian Geonim who were the first to mention it? Since Spain was nourished upon Babylonian culture and not *vice versa*, it is especially strange that in this case, where Babylonia was indebted to Spain, no mention should have been made of the fact. Furthermore, if Kol Nidre originated with the crypto Jews, what reason was there for communities free from persecution to adopt it? Poznanski’s suggestion that Kol Nidre originated in Palestine has little to recommend it, as Bloch has shown in the second edition of his essay.

It appears to me, therefore, that it is much safer to regard Kol Nidre as a plain legal formula for the absolution of vows. The religious consciousness of the Jews, weighed down by the thought of the possible non-fulfilment of its solemn vows, led them to devise a general and comprehensive formula of dispensation, which, when repeated by the Hazzan before the whole congregation, assumed the nature of the legal *Hattarat Nedarim*. In fact, it may have been a formula for the individual who came to a scholar to be absolved of his vows. The opening sentences: “All vows etc.” up to “in all of them we repent” was recited by the votary while the rest of the formula “Let the vows be annulled etc.” was said by the scholar or the three laymen. Later, however, it was introduced into the synagogue so that it might absolve even those who forgot whether they made any vows or not.

Assuming this to be the origin of the formula, we may endeavor to remove some of the difficulties mentioned

28 P. 18, note 12.
29 See *Ozar Yisrael*, s. v.
above. The reason for the bi-lingual text may simply be that one, the Hebrew, was used by the learned men of the community and the Aramaic by the people at large who were not acquainted with Hebrew. In other words, one was in the holy tongue, the other in the vernacular. That it was placed at the beginning of the Services may be explained by the fact that according to the Mishnah it is not permissible to ask for absolution of vows on a Sabbath unless the vows concerned the Sabbath. And since the Day of Atonement is as sacred as the Sabbath, the formula had to be recited before the beginning of the Holy Day. The introduction of Numbers 15. 26, though not dealing with vows, may nevertheless have been considered appropriate since it deals even with a greater sin than the non-fulfilment of vows, namely idolatry, as shown above. The only point difficult to explain is why in the later version the phrase “as it is written in Thy Torah” was omitted. But it is possible that the omission, which was first prescribed by R. Meir of Rothenburg, is due to the fact that the talmudic authorities who endeavored to find a biblical support for the absolution of vows, do not mention this particular verse, and for this reason R. Meir objected to the phrase which makes it appear as if the absolution of vows were derived from it.

R. Meir of Rothenburg is also responsible for an addition to Kol Nidre. To him is ascribed the introductory

30 Shabbat 24. 5; see also Nedarim 77a.
31 This reason is given already by R. Asher ben Jehiel at the end of Yoma.
33 Hagigah 10a.
formula which gives the congregation permission to pray in the company of transgressors of the law. The formula reads:

“In the tribunal above (in heaven) and in the tribunal below (on earth), by the permission of God and the permission of the congregation, we hold it lawful to pray with the transgressors”.

In this connection it may be remarked that Bloch’s interpretation of ‘Abaryanim as men who come from the Iberian Peninsula is clever but far-fetched.

Universal as this liturgic composition is now in orthodox Jewry, it must not be supposed that it always was so. On the contrary, during the early gaonic period, when we first meet with Kol Nidre, objections to its usage were raised in every quarter. According to Natronai Gaon it was not permitted in either of the two Babylonian Academies. Amram Gaon designated it as “a foolish custom”. In the Catalonian and Algerian rituals it was never adopted. R. Judah ben Barzillai declared the custom of reciting Kol Nidre as misleading, because many ignorant persons believe that all their vows and oaths are annulled by it, and consequently they take such obligations on themselves carelessly. A similar objection was raised by Jeroham ben Meshullam, a Provence scholar of the fourteenth cen-

34 Comp. Orhot Hayyim, 106b.
35 Cited by R. Asher at the end of Yoma.
36 Seder R. Amram, 47a.
37 Zunz, Ritus, p. 106. See also Responsa Bet Yehudah of Judah Ayyash, Leghorn, 1746, fol. 107, No. 7.
38 Cited from his Sefer ha-‘Ittim by R. Aaron of Lunel in his Orehot Hayyim, 106a.
SOLOMON ETTING
John Wesley Jarvis
(Owned by the Maryland Historical Society)
Many more authorities could be cited who were opposed to the recital of Kol Nidre. Little by little, however, the objection became weaker and weaker and Kol Nidre became prevalent everywhere. To a great extent its popularity is undoubtedly due to its plaintive and touching melody. That this melody with its strong appeal to the people played an important part in the preservation of the formula can be seen from the fact that Judah Hadassi, a Karaite of the twelfth century, in attacking the use of Kol Nidre, mentions also the fact that it was sung. There is no cause to doubt that the melody has come down to us very little changed, but this belongs to another field of investigation.

The use to which the opponents of Judaism put Kol Nidre forms a chapter by itself. The Karaites found in it a fertile field for attack. Jewish apostates used it as a means of casting suspicion on the trustworthiness of an oath taken by a Jew. As early as the thirteenth century (1240), R. Jehiel of Paris had to defend the Kol Nidre in the presence of Saint Louis and his court, and the attacks continue to this day. The numerous accusations brought against the Jews on account of Kol Nidre in the course of centuries induced the leaders of Reform Judaism to remove it from the ritual, retaining only its

39 Toledot Adam we-Hawwah, section 14, pt. 3; Kopust, 1808, fol. 88b.
40 See Zunz, G. V., 390.
41 Eshkol ha-Kofer, Gozlow 1836, fol. 53a.
42 See Hadassi, ibid., Nos. 139, 140.
43 Wikkuah, Thorn, 1873, p. 7.
44 See references in Jewish Encyclopedia, 7, 542a.
melody. Historic Judaism, however, still braves the storm of accusations, safe in the consciousness of its integrity, and mindful of the wise adage not to indulge in too many explanations, because friends do not need them and enemies would not believe them.

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Jews Who Have Received the Nobel Prize

By Benjamin Harrow

When Alfred B. Nobel the Swedish inventor of dynamite and smokeless powder, died in 1896, he left a fortune estimated at about nine million dollars as a fund from the income of which five prizes were to be awarded annually to those who had, during the year, made the most noteworthy contributions for the benefit of mankind. The prizes, which have been distributed annually since 1901, have been given to persons who, in the opinion of the trustees of the fund, have made the most important discoveries in the realms of physics, chemistry, medicine, literature, and for the greatest service to the cause of international peace. By an arrangement with Nobel’s heirs, who contested the will, only part of the original principal sum has been set aside for the prizes, the values of each of these being approximately $40,000.

Up to and including the year 1922, about twenty-one prizes have been awarded in each group, one prize being sometimes divided between two and, in some cases, among three persons; in several instances prizes have been awarded to organizations; occasionally no awards have been made at all.

The total number of individual prize winners thus far is 107, as follows: for physics, 25; for chemistry, 20; for medicine, 18; for literature, 22; for peace, 22. Of these prize winners, nine were Jews: Albert Abraham Michelson, Gabriel Lippmann, and Albert Einstein, for
physics; Otto Wallach, Richard Willstätter, and Fritz Haber for chemistry; Paul Ehrlich, for medicine; and T. M. C. Asser and A. H. Fried for peace.

The award of a Nobel prize has come to be regarded as the greatest distinction that can be conferred on a scholar.

The following sketches deal with these nine Jews who have received the Nobel prize in physics, chemistry, medicine, and for peace.

It should also be mentioned in passing that Elie Metchnikoff, whose name is not included in this list, had a Jewish mother, and that Henri Moissan, whose name is also omitted, is regarded by Professor Arthur Schuster, the noted British astronomer, as of Jewish descent.

1. ALBERT A. MICHELSON

Albert A. Michelson (born in Strelno, Prussia, 1852) is the foremost physicist in America to-day. So far he is the only American scientist who has received the Nobel prize for physics. He is one of the five American, winners of the Nobel prizes, the other four being Alexis Carrel, Theodore Roosevelt, Elihu Root, and Woodrow Wilson.

Michelson's researches lie almost entirely within the domain of optics. While still a young instructor at the United States Naval Academy at Annapolis he began to devise methods for improving the determination of the velocity of light. Later, in the "eighties", in conjunction with Morley, the physical chemist, he made an experiment to determine whether the supposition that there is "ether" in space has really any foundation in fact, an experiment that must now be regarded as the starting-point of Ein-
Einstein's Theory of Relativity. Quite recently he has added appreciably to his laurels by applying his delicate methods of "interference" measurement with the view to determining the diameter of Betelgeuse, one of the stars in the constellation of Orion. The diameter of this star, according to Michelson, is more than 300 times that of the sun! Later, he used the same method in measuring the diameter of Antares, in the constellation Scorpio, and found it to be 420 millions miles, more than one third larger than Betelguese Orionis.

Michelson has held the chair of physics at the University of Chicago since 1892. He was awarded the prize in 1907.

2. GABRIEL LIPPMANN

Gabriel Lippmann (1845-1918), a native of Luxembourg, professor of mathematical and experimental physics at the Sorbonne, Paris, had this much in common with Michelson: he was not so much of a theorist as an experimenter. To Lippmann we owe the "interference method" of color photography, and the invention of the capillary electrometer, an indispensable instrument in electrical measurements. Lippmann was awarded the prize in 1908.

3. OTTO WALLACH

Otto Wallach (born in Potsdam, 1847; died 1920) received the Nobel prize for chemistry in 1910. He belonged to the school of organic chemists, and his work on the constitution of the terpenes and the closely allied substance, camphor, remains to this day one of the classical examples of chemical research. In 1889 he became pro-
professor of chemistry ("ordinarius") at the University of Göttingen.

4. Richard Willstätter

Richard Willstätter (born in Baden, 1872), has recently succeeded Bayer in the chair of chemistry at the University of Munich. He received the Nobel prize in 1915 for his researches in the chemistry of chlorophyll. It is no exaggeration to say that with the possible exception of Fischer's work on the chemistry of proteins, Willstätter's chlorophyll researches belong to the very best work in the whole domain of organic chemistry. To-day he is easily the foremost organic chemist in Germany.

Willstätter entered the University of Munich when he was eighteen and remained there for the next fifteen years, first as a student, then as research worker, privat-docent, and finally as professor extraordinarius in charge of organic chemistry. In 1905 he became professor at the Zurich Technical High School, and in 1912 he was called to the newly-created Kaiser-Wilhelm Institute in Berlin-Dahlem.

Willstätter has done much pioneer work on the chemistry of the plant alkaloids, on the blood pigment, and on the plant pigments. His work is an excellent example of the application of chemistry to the elucidation of botanical and physiological problems.

5. Fritz Haber

Fritz Haber (born in Breslau, 1868) received the Nobel prize, in 1918, for his work on the synthesis of
MORDECAI MANUEL NOAH
John Wesley Jarvis
(Owned by Robert L. Noah, Esq., New York)

MANUEL JOSEPHSON
Jeremiah Theus
(Owned by Dr. I. Minis Hays, Philadelphia)
ammonia. Ammonia can be readily converted into stable ammonium salts or into nitrates, and the latter can be used either for fertilizing purposes or of the preparation of explosives. The fact that ammonia may become the starting-point for the preparation of explosives, and the further fact that Haber during the war had much to do with the German war gas machine, brought him into prominence. It has been said that he, rather than Ludendorff, was responsible for the stiff resistance offered by the Germans to the advance of the Allies. French scientists were particularly indignant when the Swedish Academy, in 1918, decided to award the Nobel prize to Haber.

Haber stands in the front rank of the physical chemists of to-day. His mathematical studies of gas reactions ultimately led him to his exhaustive investigation of the conditions necessary for the successful synthesis of ammonia—a problem the solution of which bids fair to solve all our fertilizer difficulties. He is professor of chemistry at the University of Berlin.

6. PAUL EHRLICH

Paul Ehrlich (1854-1915) is well known, by name at least, even to the layman. He belongs to the small group of great minds which includes Pasteur, Lister, and Koch. The layman connects Ehrlich with "606", an arsenical preparation that is a specific cure for syphilis; but this discovery is merely the culmination of a series of brilliant researches. He is the exponent par excellence of the application of a fundamental science such as chemistry to the elucidation of medical problems. Ehrlich received the Nobel prize in 1908.
7. Albert Einstein

Albert Einstein was born in Ulm, Germany, in March, 1879, but his family moved to Munich five years later. There Albert was started on his scholastic career. He received private Jewish instruction at home, and Catholic instruction at school. At this time he showed no particular love for his studies, music alone excepted.

In his twelfth year he passed into the Luitpold-Gymnasium, and there first made the acquaintance of a number of teachers who were to influence him, particularly Ruess, a teacher of classics, who revealed to Einstein the beauty of Goethe's "Hermann und Dorothea". The latent poet in Einstein came to the surface, and poet and dreamer he has remained.

His introduction to mathematics came through an uncle, Jacob, who was an engineer. "What is algebra?" asked Albert, and the uncle replied: "Algebra is the calculus of indolence. If you do not know a certain quantity you call it $x$ and treat it as if you do know it; then you put down the relationship given and determine $x$ later." This was the beginning of the road which has culminated in Time, Space, and Gravitation.

In 1896 Einstein was admitted to the Zürich Polytechnical School, where he remained for four years, specializing in physics and mathematics. For two years he followed a somewhat aimless existence as a private tutor, and then in 1902 he received an appointment at the Swiss Patent Office. This position he held until 1905, doing much reading and thinking in the meantime.

In 1905 Einstein burst upon the scientific world with a number of publications in the Annalen der Physik, one of
them, "The Electrodynamics of Moving Bodies"; being the first of a series of papers on the subject of relativity. In the same year he received his doctorate for a thesis entitled "A New Determination of Molecular Dimensions."

From now on his promotion was rapid. In 1909 he was appointed extraordinary professor at Zürich, and in 1911 ordinary professor at Prague. He returned to Zürich as full professor in the following year, and in 1914 accepted a call to Berlin to become a member of the Berlin Academy and a professor at the University. In 1921 he received the Nobel prize.

Einstein's theories regarding time, space, and gravitation, supported as they are by very convincing experiments, will probably profoundly influence philosophic and perhaps religious thought. In their conception of a cosmos decidedly at variance with anything yet conceived by any school of philosophy they will attract the attention of thinking men in all countries. The scientist is immediately struck by the manner in which Einstein has utilized various discoveries in physics and mathematics to build up a co-ordinated system showing connecting links where heretofore none were perceived. The philosopher is equally fascinated with a theory, which, extremely complex in detail, shows a singular beauty of unity in design when viewed as a whole. The striking ideas propounded regarding time and space, the brilliant way in which the most universal property of matter, gravitation, is for the first time linked up with other properties of matter, and, above all, the experimental confirmation of several of his more startling predictions—always the finest test of scientific merit—stamp Einstein as one of those super-
men who from time to time are sent to us to give us a peep into the beyond.

8. T. M. C. Asser

Tobias Michael Carel Asser was born April 28, 1838; he was educated at Amsterdam and at Leiden. He received the degree of Doctor of Laws at the University of Leiden in 1860. In 1875 he was appointed official adviser to the Department of Foreign Affairs, and in 1893 became a member of the Council of State. He was the author of a number of important works on economics and law. He was awarded the Nobel Peace Prize (with A. H. Fried) in 1911. He died July 29, 1913.

9. Alfred H. Fried

Alfred H. Fried was born in Vienna, November 11, 1864. At the age of nineteen he went to Berlin and wrote for periodicals. In 1891 he began his life work as a propagandist for international peace, and founded in 1892 the German Peace Society. He wrote many books, among which are the following: The Peace Catechism (1895); Alsace-Lorraine and the War (1895); What Can the St. Petersburgh Peace Conference Accomplish? (1900); Under the White Flags (1091); The Peace Movement in Germany (1903); The Burden of Armed Peace and the War to Come (1902); Handbook of the Peace Movement (1905); Neither Sedan nor Jena (1904); The Problem of Disarmament (1904); The Modern Arbitration Movement (1904); The Objective of the Peace Movement and What It Has Accomplished (1905); The Modern Peace Movement (1906); The First
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He founded and was the editor of the monthly magazine *Die Friedensworte*, published at Vienna and Berlin. He was awarded the Nobel Peace Prize (with T. M. C. Asser) in 1911. From 1912 until 1917 he was special correspondent, in Austria, of the Division of Intercourse and Education of the Carnegie Endowment for International Peace. He died in 1921.
A CLASSIFIED LIST OF STANDARD BOOKS IN ENGLISH ON JEWISH SUBJECTS

By I. George Dobsevage

The following is a classified selection of books on Jewish subjects in the English language. The titles have been chosen from several thousands of books published mainly within the last few decades. They are thus obtainable either from publisher or bookseller. Many "out-of-print" books have been listed because of their intrinsic importance, and are, as a rule, to be found in good libraries. In a selection of several hundred titles, some books may have been included which other compilers would omit, while some were omitted which others would include. Care has been taken to make the selection representative. This list does not include purely scientific books which would interest specialists only.

This classification does not divide the list into too many bibliographical subdivisions. It aims rather at an arrangement under headings which might readily suggest themselves to the lay reader. This grouping connects cognate topics and analogous subjects. Thus under "BIBLE AND BIBLICAL LITERATURE", were grouped Apocrypha, Handbooks, Dictionaries, Concordances, Criticism, Exegesis, and Introductions; but Bible Readers and Biblical Works for children were listed under "JUVENILE LITERATURE", and Biblical History under the general heading of "HISTORY". Under "RABBINICAL LITERATURE AND LAW" it was thought expedient to include not only specific works on the Talmud but the cognate rabbinical literature, Kabbalah, and Jewish jurisprudence. Under "JUVENILE LITERATURE" were included books which could be used by children at home or in religious schools, and this list was supplemented by a considerable group of available plays intended primarily for presentation on holidays and special occasions. The demand for such plays makes their inclusion desirable. There was no room for critical annotations, in most cases the titles and their position in the classification are deemed sufficient.
Translators, as a rule, are given under the name of the author, without reference to the translator.

Though the present list contains titles of books on every phase of Jewish history, life and thought, it, nevertheless, suggests the paucity of Jewish books in English on many Jewish subjects, and emphasizes the need of books still to be produced by Jewish scholars if Jewish literature is really to be adequately represented in all departments. The Jewish Publication Society of America, conscious of this need, has planned to fill the gap partly with the carefully thought out series of twenty-five volumes of Jewish Classics with text and translation on opposite pages. Its projected standard Jewish Commentary on the Holy Scriptures will equally prove a welcome addition. It has announced its intention to publish biographies of Jewish worthies, a series of books on historical communities, Jewish movements, and helps to the Bible.

There is need of a good English translation of the Talmud, of a comprehensive brief Jewish history, and of a history of the Jews of America. The problem of Jewish text-books for school use, though receiving the attention of a number of Jewish educational agencies, is still in an embryonic stage. There is no book of consequence dealing with Jews and art. In the field of Belle Lettres there is room for several great novels depicting Jewish history or modern life.

This list does not include reference works like the JEWISH ENCYCLOPEDIA, in twelve volumes, which is a treasure-house of information covering every phase of Jewish history, life, literature, and thought, though a revised edition of the Encyclopedia would be welcome, and a handy Jewish Encyclopedia in one or two volumes is even more urgently wanted. The little volume by Joseph Jacobs entitled "The Jewish Encyclopedia, a Guide to Its Contents" facilitates the systematic use of the Jewish Encyclopedia in its very varied sections. Hebrew texts of the Bible are not included, though a carefully edited text similar to that of Kittel should be in every collection. As the literature on Palestine is very extensive, the list is confined to more or less recent books, while only a selection of the publications of the Palestine Exploration Fund was given.

Libraries of schools and institutions would do well to have complete files of such publications as the American Jewish Year Book, the
English Jewish Year Book, the Publications of the American Jewish Historical Society, and the Transactions of the Jewish Historical Society of England, all of which contain historical, biographical, and statistical data of considerable value. There also are several periodicals published in America and England which ought to form a part of a Jewish library collection. An index to the important articles in this miscellaneous literature would be most helpful.

The list is classified in the following order:

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**JUVENILE PLAYS**

**HANUKKAH PLAYS**

ANONYMOUS. Popper. 3 acts; 9 m. 2 f.

Modin in the Days of the Maccabees. 1 act.

BROIDO, LOUIS. Enemies of Israel. 1 act; 12 major characters.

COHEN, ESTHER. Watch Fires. The Story of Hannah's Youngest Child, 1 act; 15 m. 3 f.

DRECKER, AARON P. Judah Maccabee. 3 acts; 6 scenes; 16 m., 6 f.

ESTERMAN, JOSEPH. The Martyr Child. 1 act; 4 m., 1 f.

FREED, CLARENCE. The Maccabees. 1 act; 4 m., 2 f.
GERSON, EMILY GOLDSMITH. A Delayed Birthday. 1 act; 2 m., 3 f.
The Brass Candelabra. 2 act; 4 m., 2 f.
Merry Chanukah. 2 acts, 2 scenes; 6 m., 3 f.
New Lamps for Old. 2 acts; 4 m., 45 f.

GROSSMAN, SAMUEL S. The Mother of Martyrs. 1 act; 10 m., 1 f.
What's Tonight? 2 acts; 3m., 5f.

ISH-KISHOR, JUDITH. When the Candles Smoked. 1 act; 15 m., 8 f.
Our Golden Lights. 5 acts; 14 m., 5 f.

JACOBSON, JANIE. Chanukah Eve. 4 acts; 6 m., 7 f.
For Liberty. 4 acts; 16 m., 3 f.

KAHN, SAMUEL O. In Defiance of Antiochus. 1 act; 4 m.

KAPLAN, LOUIS. Night of Light. 1 act; 3 m., 1 f.

KRAFTE, IRMA. A Maccabean Cure. 1 act; 10 m., 3 f.

LEARSE, RUFUS. The Capture. 1 act; 3 m., 1 f.

LEISER, JOSEPH. A Make-Believe Chanukah. 3 acts; 7 m., 5 f

LEVIE, RUTH E. Chanukah Sketch. 1 act; 4 m., 1 f.

LEVINGER, ELMA EHRlich. Light. 1 act; 3 m., 5 f.
The Young Defender. 1 act.
The Light of Israel. 4 acts. 16 m., 2 f.
The Unlighted Menorah. 1 act; 4 m., 1 f.

LEWIS, RENA. A Hanukkah Surprise. 1 act; 2 m., 2 f.
LYONS, ALEXANDER. A Chanukah Evening. 1 act; 2 m., 2 f.
The Seven Lights. 1 act; 9 characters.

MENDES, H. PEREIRA. Judas Maccabeus. 3 acts, 6 scenes; 15 m., 3 f.
PERLMAN, DAVID H. A War Time Chanukah. 1 act; 9 m., 1 f.

SAMPTER, JESSIE E. Hannah. 1 act; 11 f.
The Last Candles. 1 act; 3 m., and f.; 2 children.

WITT, LOUIS. Pictures out of the Past. 1 act; 2 m., 4 f.

WOOLF, HENRY. Dream Book. 1 act; 10 m., 3 f.
A Unique Chanukah Party. 1 act; 7 m. or f.

PURIM PLAYS

ANONYMOUS. Esther, Her People's Friend. 4 acts; 15 characters.
BAIN, DONALD. Queen Esther. 4 acts; 32 m., 3 f.
BIEN, H. M. Purim. 4 parts; 5 m. 6 f.
BURSTEIN, ABRAHAM. A Dream of Purim. 1 act; 9 m. 4 f.
Casting of Lots. 1 act; 7 m., 3 f.
CHAPMAN, E. M. Esther, the Jewish Queen. 2 act; 4 m., 3 f.
DRUCKER, A. P. The Jews of Persia. 5 acts; 10 m., 4 f.
ELMALEH, L. H. Esther the Queen. 4 acts; 22 m., 4 f.
GERSON, EMILY GOLDSMITH. Ten Years After. 2 acts; 3 m., 5 f.

A Purim Basket. 2 acts; 2 m., 6 f.
GORDON, JACOB H. A Purim Injunction. 1 act; 3 m., 2 f.
GROSSMAN, SAMUEL S. The Purim Players. 1 act; 9 m., 5 f.

The Jester's Gift. 5 acts; 4 m., 5 f.

Vote for Haman. 1 act; 4 m. or f.

HARBY, CLIFTON. Haman and Mordecai. 5 acts; 20 characters.
Hoffman, Rebekah B. New Defender. 3 acts; 10 m., 2 f.
JACOBSON, JANIE. A Maid of Persia. 4 acts; 8 m., 2 f.

Esther Queen of Persia. 5 acts; 8 m., 8 f.

KRAFT, IRMA. The Power of Purim. 1 act; 4 m., 7 f.
KUHN, SAMUEL O. A Maid of Shushan. 2 acts; 6 m., 2 f.
LEARSI, RUFUS. The Last of Haman. 1 act; 4 m., 1 f.
LEIBSON, J. Too Much Haman. 4 acts; 120 characters.

LEONARD, OSCAR. The Feast of Esther. 1 act; 3 m., 1 f.

A Grown-Up Children's Purim Play.

A New Esther. 1 act; 1 m., 2 f.

LEVINGER, ELMA EHRLICH. The Star of Judah. 5 acts; 9 m., 2 f.

The Pageant of Esther.

A Sick Purim.

The Purim Robe.

A Purim Surprise. 1 act; 2 characters.

LEVINSOHN, HERMAN D. Spirit of Purim. 1 act; 1 m., 1 f.

LEVI, RUTH E. Festival of Feasts. 1 scene; either 5 m., 7 f. or 12 f.

The King's Choice. 1 act; 2 m., 15 f.

MENDES, H. PEREIRA. Esther. 4 acts; 25 characters.

ROTH, SAMUEL. A Modern Purim. 3 acts; 6 m., 5 f.

The Double Demand. 3 acts; 5 m., 3 f.

WOLF, HENRY. Haman's Conspiracy. 2 acts; 2 characters.

WOLF, RUTH L. Miriam's Purim Play. 3 acts; 4 m., 6 f.
BOOKS IN ENGLISH ON JEWISH SUBJECTS

PASSOVER PLAYS

DEITCHMAN, EMILY. The Two Orphans. 1 act; 5 m., 3 f.
   Elijah's Promise. 1 act; 4 m., 4 f.
GERSON, EMILY G. The Matzoh Shalet. 1 act; 4 m., 2 f.
GROSSMAN, S.S. The Crumb Conspiracy. 1 act; 12 characters.
   Before the Burning Bush. 1 act; 7 m., 2 f.
   The Glad Maker. 1 act, 2 m., 2 f.
ISAACS, MEIR. The Trial of Passover. 1 act; 10 m. or f.
ISH-KISHOR, JUDITH. The Slave from Egypt. 1 act; 8 m. or f.
KRAFT, IRMA. To Save His Country. 1 act.
   The Passover Guest. 3 acts; 6 m., 2 f.
LEVINGER, ELMA EHRlich. The Golden Ring. 1 act; 3 m., 3 f.
   The Silver Cup. 1 act; 4 m., 1 f.
   From the Waters. 1 act; 5 m., 4 f.
   Out of Egypt. 4 acts for intermediates and seniors.
   The Gift of Elijah. 1 act; 8 m., 7 f.
MARKS, HART MEYER. At the Court of Pharaoh. 1 act, 5 m., 2 f.
SAMPTER, JESSIE E. Some Dates. 1 act; 3 m., 3 f.

LAG BO'OMER PLAYS

GROSSMAN, S. S. Arrows to the East. 1 act; 3 m. or f.
ISH-KISHOR, JUDITH. Unconquered. 5 acts; 10 m., 2 f.
LEVINGER, ELMA EHRlich. Israel's Arrow. 1 act; 6 m., 1 f.

SHEBUOTH PLAYS

ANONYMOUS. Ruth. 3 acts; 5 m., 3 f., several minor parts.
   Ruth the Gleaner. 1 act; 2 m., 4 f., several minor parts.
   Ruth's Choice. 1 act; 2 scenes; 1 m., 3 f., minor characters.
   Ruth of Moab. 3 acts; 3 m., 6 f.
   Ruth the Moabitess. 3 acts; 3 m., 3 f.
BLATT, WM. M. The Treasure in the Trunk. 1 act; 3 m., 3 f.
BURSTEIN, ABRAHAM. Near Sinai.
DAVIS, D. EDWARD. The Pageant of Old Israel. 1 act; 2 scenes;
   7 solos, 7 groups.
GROSSMAN, S. S. Marchers in the Sun. 5 tableaux; orations.
HERBST, EVA.  A Harvest Pageant.  5 acts; 3 m., 3 f.
ISH-KISHOR, JUDITH.  A Day of Exile.  5 m., 4 f., minor characters.
    The Slave from Egypt.  1 act; 8 m.
JACOBSON, JANIE.  Ruth the Moabitess.  3 acts; 4 m., 4 f., minor parts.
KRASS, IRMA.  Ambition in Whitechapel.  1 act.
LEISER, JOSEPH.  The Girl from Moab: A Harvest Play.  3 acts; 8 m., 8 f.
LEVINGER, ELMA EHRlich.  Lily of Israel.  1 act; 8 f., minor characters.
    Ruth of Moab.  1 act; 6 f., 3 m., minor characters.
    The Man with Empty Hands.  1 act; 8 m., 3 f., minor characters.
AND E. DAVIS.  In the Days when the Temple Stood.  2 acts; 8 m., 3 f.
MEYER, MARTIN A., AND OTHERS.  God is One.  10 scenes.

SUCCHOT PLAYS

ANONYMOUS.  Who Built the Succah.  1 act; 6 m., 4 f.
    The Ancient Fortress.  1 act; 4 m., 1 f.
    Our Own Succah.  7 m., 5 f.
    He Can Do It.  At least ten players, some to play double parts.
    The Fruit of the Land.  4 m.
LEVINGER, ELMA EHRlich.  How Succoth Came to Chayim.
    The Golden Staff (Operetta).  10 m., 3 f.

SCRIPTURAL PLAYS

ANONYMOUS.  Jepthah's Vow.  2 acts; 2 m., 2 f.
EBB, SOPHIE B.  Joseph.  3 acts; 16 m. or f.
ILLIOWIZI, HENRY.  Isaac's Blessing.  4 acts; 3 m., 1 f.
JACOBSON, JANIE.  Belshazzar.  4 acts; 7 m., 2 f.
    Joseph and His Brethren.  4 acts; 19 m., 2 f.
STEVENS, JAMES S.  Job.  14 m., 1 f.
SWIFT, F. H.  Joseph.  3 acts; 13 m. or f.
MISCELLANEOUS PLAYS

GROSSMAN, SAMUEL S. The Land of Aleph Bes. 9 scenes.
HARRIS, MAURICE H. The Story of the Jew in America. 6 scenes.
KRAFT, IRMA. Because He Loved David So. 1 act.
LAZARON, PAULINE H. Fraternity. 1 act; 7 m.
LEARSI, RUFUS. Brothers. 2 acts; 3 m., 3 f.
    The Great Deliverance. 1 act; 8 m.,
LEVINGER, ELMA EHRLICH. The Burden. 1 act; 3 m., 1 f.
LEVINSON, HERMAN D. "Riley". 1 act; 2 m., 2 f.
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NÜSBAUM, JULIA K. Golden Gifts. 1 act; 5 m. 6 f.
ROSENFIELD, JONAS A. Gordon versus Gordon. 1 act; 6 m., 4 f.
ROTH, SAMUEL. The Broomstick Brigade. 2 acts; 5 m., 4 f.

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