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*The Jew and Judaism of the Nineteenth Century*  
*Illustrated by Stereopticon Views.*

BY G. DEUTSCH.

SYNOPSIS.

I date the beginning of modern Jewish History from 1791, when the Jews of France were given full political and civic equality, which was the first case of its kind in Europe, and I divide my subject, after an introduction, into four parts.

1. The evolution of the political condition.
2. The evolution of the intellectual life.
3. Religious development.
4. The Jews in the general culture of the world.

INTRODUCTION.

This part is devoted to the demonstration of how the misery produced by the war of thirty years fostered religious toleration and created the philosophy of the Deists, and how, furthermore, the mercantile activity of the Jews, tended to improve their position.

This part is illustrated by the following five pictures. Two reproductions of the seventeenth century engravings, showing a case of pillage and wholesale execution during the war of thirty years. A portrait of Sir John Locke; a contemporary caricature of a Jewish moneylender, which is matched by the portrait of Samuel Oppenheimer, the famous financier.

PART I.

*The political development of the Jews.*

The influence of the deistic philosophy on the legal treatment of the Jews is illustrated by a portrait of Joseph II of Austria;

by a portrait of Count Mirabeau; of Prince von Hardenberg; the Prussian statesman, whose work was the edict of 1812; and finally a picture of the Vienna Congress, which introduces the period of reaction.

The next division shows the struggle for political emancipation, 1815-1848.

It is illustrated by a scene from the French July revolution, the entrance of Louis Phillippe into Paris, Gabriel Riesser, the champion of Jewish rights, whose portrait is preceded by that of his grandfather, Raphael Kohen, in order to show the evolution through which Judaism had passed within three generations. The next is a portrait of Johann Jacoby, the valiant champion of democratic ideas; and a session of the Frankfort Parliament of 1848, and in order to show the opposition to the demands of the Jews, the portrait of Robert von Mohl is added.

The next part is devoted to the achievements of the Jews in public service. It is illustrated by the picture of Adolphe Cremieux to represent France; while England is represented by Manasseh ben Israel, the worker for the emancipation of the Jews; and by David Salomons, the champion of the political rights of the Jews; and by Lord Rothschild, the first peer of England. Adolf Fischhof, represents Austria; and Samuel Alatri, Italy. Conditions in Prussia are represented by Frederick William IV, the romantic believer in the Christian state, and by Ferdinand Lassalle, the pioneer of Socialism.

The next division shows the development of Antisemitism since 1878, beginning with the Berlin Congress, which forced the Balkan states to grant the Jews equal rights.

This division is also illustrated by the portrait of Alexander II, whose assassination inaugurated the persecution in Russia; and by Count Ignatieff, the author of the May laws in 1872; and Prince Bismarck, whose change of front largely encouraged antisemitism in Germany. The theoretical side of antisemitism is represented by Ernest Renan and by a scene from Sudermann's Drama, Johannes der Täufer. The height of antisemitism is represented by Captain Dreyfus, and by a scene in the courtroom during the trial of Zola.

As consequences of antisemitism after its climax in the Dreyfus affair, the following pictures are given: Theodore Herzl, the

first Zionist Congress in Basel, a farm in Palestine, a farm in America; and, as a humorous ending for this period, a young Russian boy peddling notions and the same boy ten years later, when he made his way, under the respective titles of "Young Merchant" and "Successful Merchant."

## PART II.

### *The Intellectual Development of the Jews.*

The ideas of the cultured movement are represented by Basendow, the educator, and by Lessing, the poetical advocate of humanitarianism; and on the Jewish side, Moses Mendelssohn.

As illustrations of the intellectual life of the Jews in the eighteenth century, Rabbi Ezekiel Landau, and M. E. Bloch, the ichthyologist are shown.

The educational development is represented by Israel Jacobson, by the seminary of Breslau, and by the normal school of Muenster. The educational work is further represented by a scene from a school in Mogador, and the residence of the Wunderrabbi in Sadagora on the one hand, and by the Baron de Hirsch school in Sadagora and the educational Alliance on the other.

"Wissenschaft des Judenthums" and Haskalah are represented by the following: I. B. Lewinsohn, S. D. Luzatto, Zunz, M. Steinschneider, I. H. Weiss, H. Graetz, D. Kaufmann, Abraham Mappu, L. Philippson.

## PART III.

### *Religious Development.*

The contrast between orthodoxy and reform in its earliest struggles is represented by the portraits of Moses Sofer and his successors, and of Aaron Chorin. Neo-orthodoxy is represented by S. R. Hirsch; historical Judaism by Z. Frankel; Reform by Geiger; and, in order to give the lecture a distinctly American interest, the portraits of Samuel Adler, David Einhorn, Samuel Hirsch and Isaac M. Wise are added.

#### PART IV.

##### *The Jew as a Factor of General Civilization.*

Poetry is represented by Heinrich Heine; and by a scene the shrine of Kevelaar is added. Meyerbeer represents music; Antokolski, sculpture; Rachel and Sonnenthal, dramatic art, the latter pictured also in his role of Nathan the Wise; Max Liebermann and one of his pictures from lowly life represent painting; Steinitz and Zuckertort at the chessboard represent another feature of intellectual life. Jacob Rosanes, the mathematician, is chosen as representatives of science, because, being presented with his grandfather, Akiba Eger, he like Riesser, clearly shows the evolution of modern Judaism; and finally, two modern steamers and a portrait of Albert Ballin, show the participation of the Jews in the highest activities of commercial life.

A ghetto scene introduces two Ghetto poets, Bernstein and Perez, showing how romantic interest is created, by the passing of a certain aspect of Jewish life.