Confronting Hate Antisemitism, Racism, and the Resistance

Magda Teter
Confronting Hate
Antisemitism, Racism
and the Resistance

Curated by
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Confronting Hate
Antisemitism, Racism, and the Resistance

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O’Hare Special Collections
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Preface

Fordham University’s core curriculum includes a requirement that all students take an Interdisciplinary Capstone Course (or an ICC), which is to expose students to different approaches to similar topics. For some time, Professor Westenely (Wes) Alcenat and I have engaged in a conversation about connections between Black Studies and Jewish Studies, for example, parallels between the ideas promoted by early Zionism about the need to create a safe space and equality for Jews and the promotion of Haiti as a safe space and equality for Black people.

As we have all witnessed in the last several years an increase in antisemitism and racism, Wes and I decided to create a team-taught course that would engage, in a sustained way, with existing scholarship on race, racism, and antisemitism. Fordham already has a course on the history of antisemitism, regularly taught on both campuses as part of another core requirement—the so-called “values seminar,” in which students are expected “to identify, take seriously, and think deeply and fairly about complex ethical issues in contemporary and former times.” And while the seminar on antisemitism considers connections between antisemitism and racism, it necessarily does not focus on them. Moreover, since Fordham has a growing collection of rare books and materials related to Jewish history, including antisemitica, students taking the class on antisemitism at the Rose Hill campus in the Bronx worked with these historic materials to explore questions of history of anti-Jewish hatred and, more broadly, of hatred and prejudice in general. This has been an incredibly valuable experience for all involved. Thus, Wes and I decided to integrate Special Collections into our course “Antisemitism and Racism.”

Each student chose an item from the collection and conducted research trying to explain what their particular artifact was. They prepared short papers and object descriptions. Over the summer of 2022, the two of us, together with Lesley East
FCRH ‘24, curated an exhibition based on the students’ work. We also use some of the work done by students in the previous classes on antisemitism I have taught over the years.

The exhibit would not have been possible without assistance and support from Linda Loschiavo, the director of Fordham libraries, Gabriella diMeglio and Vivian (Wei) Shen of the O’Hare Special Collections. It would also not have been possible without the generous support from Fordham Trustees Henry Miller, Eileen Sudler, and Dario Werthein; The Picket Family Foundation and Eugene Shvidler. Thanks to their generosity we have been able to support undergraduate student internships and grow Fordham’s collection of Judaica.

We also want to thank all the students who contributed their research to this project: Julia Ardolino, David Arizmendi, Maya Bentovim, Flannery Brown, Nick Bucholtz, Amanda Carey, Michaela Carter, Chloe Corkery, Kacey Decker, Grace Derks, Hudson Flynn, Valerie Glass, Kyla Hill, Ava Lichter, Eric Connor Lutts, Joe Moyer, Caitlin Schauffert from our class in Fall 2021; Jack Brodersen, Katherine Brown, David Campo, Sara Castricato, Connor Chapman, Jenna Curran, Michele Daye, Denise Domeneck, Mala Fereday, Mika Freund, Palma Hutter, Nick Khilwani, and Julia Wardlow from our class in the Spring of 2022; and Adele Blokh, who worked on the Futerman family photos.

Magda Teter
Professor of History and The Shvidler Chair in Judaic Studies
Confronting Hate
Racism, Antisemitism, and The Resistance

Antisemitism and anti-Black racism have often been viewed as separate issues. The exhibit “Confronting Hate: Racism, Antisemitism, and The Resistance,” a fruit of the work of students in HIST 4312: Antisemitism and Racism taught by Professors Westenley (Wes) Alcenat and Magda Teter in 2021-2022, seeks to open a conversation about historical and phenomenological connections between racism and antisemitism. The exhibit highlights the way popular culture, scholarly works, and art have served to construct ideas about race and racial identity. It explores how racist ideas became entrenched in European and American cultures and how Jews, Black people, and their allies strove to push back.

Premodern works displayed here illustrate the process of construction of racist and antisemitic ideas through rhetoric and imagery. More recent works, in turn, show how these ideas have left residual ramifications, continuously influencing future generations.

These anti-Black and anti-Jewish imagery and ideas were meant to promote hierarchical frameworks to reinforce Black and Jewish inferiority and the idea that the presence of Jews and Black people presents a danger to the dominant Christian—in case of Jews—and white—in case of Black people—society. Dehumanization and demonization became a function of social subjugation and exclusion. With relentless dissemination of these ideas, these anti-Jewish and anti-Black stereotypes and prejudices have been normalized and naturalized, influencing the conscious and subconscious perceptions of Jews and Black people, especially in Europe and in the United States.

This normalization and naturalization of racist and antisemitic rhetoric have not gone unchallenged. The main voices seeking to
combat the anti-Black and anti-Jewish narratives in society came from the Jewish and Black communities—that is those most affected by their harmful effects. But there were some allies within the dominant society who used their more privileged platforms to push back against antisemitism, racism, or polices that were constructed by anti-Jewish and anti-Black ideologies.

Alongside the historical sources demonstrating how these pernicious ideas became part of the cultural mainstream, the exhibit spotlights those men and women who spoke up against them. From the seventeenth-century Jewish and Christian writers defending Jews from deadly libels to voices challenging Enlightenment scholars producing racist and antisemitic literatures under the guise of rationalism and science, to modern Black and Jewish scholars who turned to historical scholarship to offer new perspectives on dominant history, to ordinary Jews and Black Americans who, in spite of the odds, created spaces of luxury and travel that affirmed their dignity as citizens. The exhibit also highlights the ways in which Black and Jewish writers of children’s books harnessed the power of early education to push back against antisemitism and racism.

By exploring why racist and antisemitic ideas exist and how they continue to persist in modern ideologies and cultures, this exhibit hopes to open a conversation toward mitigating their pernicious effects today.

Wes Alcenat
Lesley East
Magda Teter
What Is “The Problem”? Negro Problem, Jewish Problem, White Problem, Christian Problem

The idea of “the Jewish problem” or “the Jewish question” was first articulated during the debates on whether Jews qualified for French citizenship in the years following the French Revolution. The “Jewish question” as an idea related to Jewish exclusion from citizenship spread to other European states where it remained potent. Nazi leaders used the idea of “the Jewish question” as an anchor for their ideology and genocidal plan.

A similar idea framed as the so-called “Negro problem” emerged in the United States around the legal and social status of Black Americans. Jewish and Black writers sometimes tried to find ways in which the groups could try to become more integrated into the dominant society by committing themselves to ideas of self-uplift through “self-improvement.” But ultimately “the Negro” and “the Jewish” problems were “the White” and “the Christian” problems—it was Christians and whites who rejected Black Americans and Jews as equals and created policies of exclusion and genocide.

What we explore here are works that engaged with this issue in a polemical way. While the Methodist minister Arno Gabelien articulates “the Jewish Question” as a theological issue of Jews’ rejection of Jesus as the Messiah, the other items here come from the communities
affected, Jews and Black Americans, seeking to push back against having been defined as “problems.”


*The Negro Problem*, a collection of seven essays by prominent Black Americans, addresses the social status of Black Americans in the US through various topics, including law, education, economics, and voting rights.

considers the theological issue of Jews’ rejection of Jesus as the Messiah. Gaebelein eventually left the Methodist church. He opposed Jewish Zionism and Christian support of it. He strongly endorsed missions to convert Jews to Christianity, hoping “to bring the fullness of the gospel of Jesus Christ to His brethren according to the flesh.” He rejected postbiblical Judaism “Talmudic or Rabbinical, still less Reformed,” accepting only “Scriptural Judaism” as “divine revelation.”

The Jewish Problem was written by Louis Golding and was published by Penguin Books in 1938 in response to the rising persecution of Jews in Nazi Germany. The book traces the history of antisemitism, stressing the lack of power of Jews within dominant societies.
Louis Golding was one of the most successful Anglo-Jewish authors of post-World War I England. He was born in Manchester of Jewish parents who had recently emigrated from Cherkassy, in what in 1922 became the Ukrainian Soviet Socialist Republic of the USSR.

Golding made his reputation as an English novelist known for his interpretive writing of British Jewish life. He is probably best known for his novels Magnolia Street (1932) and the five-volume series Tales of the Silver Sisters, also known as the Doomington Saga—novels that examine twentieth-century Jewish life in Western Europe. One of his most notable nonfiction works is the Jewish Problem, a book that examines some of the effects of German Nazism in creating a “Jewish consciousness” in many places around the world, where it had not been seen before. In this work Golding surveys the history of antisemitism from the beginnings of the common era through the rise of Nazis to power in Germany. The book traces the history of antisemitism, stressing the uneven power dynamics between Jewish communities and their non-Jewish neighbors. With the rise of racial antisemitism and conspiracy theories, Jews were rejected as citizens and falsely seen as seeking to control the world.

Golding discussed the impact of Nazi propaganda in Europe and North America. And as a British citizen, he made specific efforts to highlight fascism in England and admonished the West's failure to offer shelter to persecuted Jews.

In her memoir, Cecil Roth: Historian without Tears, Irene Roth, Cecil’s wife, suggested that Cecil Roth was the ghost writer behind The Jewish Problem, as part of his efforts to combat Nazi propaganda.
In August 1965, *Ebony* devoted an entire issue to essays by many prominent Black Americans, including James Baldwin and Martin Luther King Jr., seeking to redefining the issue of racism in America not as “the Negro problem” but “the White problem.”

*Ebony* Magazine was founded in 1945 and remained for decades the highest circulating African American-focused magazine. The coverpage of *Ebony’s* special issue *The White Problem in America* is completely black with a white silhouette of a face. The signature EBONY title remains in the top left corner and the issue’s title is written in bold white letters.

But just as *Ebony* was tackling issues of racism in America, the magazine encapsulates the pressures put on people of color to assimilate into white American society. Advertisements within, for example, try to sell hair product used to “control” black hair. Furthermore, many people featured in the magazine have very light skin, perfect straight permed hair, and skinny
bodies—an inaccurate representation of how an average black person truly looked but rather projecting how they were supposed to look.

A year after *Ebony* published the special issue, some of the essays published in the magazine were republished in a book *The White Problem* a year later, in 1966.

*Kyla Hill*

On the right: *The White Problem in America.*
*By the Editors of Ebony* (Chicago: Johnson Pub. Co., 1966)
Manufacturing the Negro and the Jew in Popular Culture

Just as the ideas of Jews and Black people as “the problem” or “question” were manufactured, so too were the representations of “the Negro” or “the Jew.” These manufactured images and ideas had deeper historical roots. But in the nineteenth-century, improvements in production of paper and printing technology made printed materials cheaper and more attractive, allowing for color images and quick reproduction, this facilitated the creation of newspapers, posters, flyers, songbooks, and postcards. Newspapers began to publish serialized novels, such as Charles Dickens’s *Oliver Twist*, which appeared between 1837 and 1839. *Oliver Twist* featured antisemitic imagery in the character of the Jew Fagin, who was typically depicted as an ugly, dirty, big-nosed Jew. The novel became popular and was soon published in print, turned into plays, and later also films. It even became a popular 1960s musical, *Oliver!*

With the introduction of the railway systems, dissemination of these newspapers became faster and wider. While earlier newsletters were printed and circulated, either locally or through private couriers, at the end of the nineteenth century, newspapers and newsstands became more widely distributed.

Postcards, newspapers, songbooks, and flyers, displayed here, demonstrate the pervasiveness
of racial and antisemitic imagery and the cheap ways it could be disseminated. The two postcards with anti-black caricatures were postmarked in 1906 and 1908, and the antisemitic postcards were published and posted between 1905 and 1911.

Popular songs and songbooks often perpetuated—sometimes even unintentionally—ethnic stereotypes through lyrics and images on their covers.

“Carry Me Back to Old Virginny” was a song by James Bland, an African American songwriter, written in 1878, not related to the 1847 song under similar title created for the blackface Christy Minstrel show. This version was published in 1934 by Morris Music Co. in Philadelphia. The James Bland version of the song became state song of Virginia in 1940 but was retired because of its problematic content in 1997.
Minstrel Songs (Ontario: The Frederick Harris Music Company, 1934) 23pp Gem Series (no. 13), a sheet music booklet, are another example. Arranged for piano and voice with lyrics and accordion chords, collection of Minstrel Songs features relatively simple arrangements for household instruments, so this book was most likely intended for households. The copy at Fordham is in overall good condition with only minor signs of handling and storage. Arranged for piano and voice with lyrics and accordion chords. The sheet music booklets in the Gem Series were a collection of simple arrangements of a range of different songs and pieces, from folk to classical. This version of the series contains 22 songs that were written by various composers for minstrel shows.

Minstrel songs were developed for minstrel shows in the first half of the nineteenth century primarily in the north. They included comedic skits depicting African Americans and were performed by white actors and signers in blackface. The lyrics of many of these songs contain over-exaggerated folk pronunciations and vocabulary that many consumers of the mid-19th century would have considered to be explicitly African American, and the tropes and characters portrayed are characteristic of the style of the minstrel show. While minstrel shows declined by the end of the 19th-century, the songs and the occasional shows continued to perpetuate racist stereotypes about Black Americans.

Auden Dykes FCRH ’20

Postcards

These satirical postcards, meant to be cheaply bought and easily shared, display a range of racist and antisemitic views—they embody the manufactured “Jews” and “Negros.” All postcards are approximately 14 cm by 9 cm. The antisemitic postcards feature caricatures, stereotypes, and jokes, published between 1905 and 1911.
These postcards demonstrate the pervasiveness of racial and antisemitic humor and the cheap ways it could be disseminated. The postcards each require only a one cent stamp, and the postcard itself was likely not much more expensive than that. Furthermore, the postcards which have been mailed demonstrate their geographical range: the antiblack caricatures are mailed from Washington DC to Havana, Cuba, in 1906. Others are sent across the United States. The messages written on these postcards are relatively innocuous: “Many happy returns on your day, Ed” is written on a postcard caricaturing an African tribe.

A trio of postcards published by E. Nash in 1905, postmarked 1906 draws on visual tropes introduced in the early modern period.
The postcard above exploits the antisemitic stereotype of Jews as moneylenders.

The postcard, “Just to pass the time away,” was mailed from Newtown, PA on November 3, 1906, and reached Middletown, PA on the next day.

Such blatantly racist and antisemitic postcards used to keep in touch with friends and family normalized antisemitism and racism as innocuous humor.

The postcard “Vat’s the use,” which mocks Yiddish accent, was sent from Cleveland on May 20, 1907 to Detroit.
Media and Dissemination of Hate

The idea and visual representation of “a Jew” as a (murderous) enemy has its roots in medieval Christian Europe but is grounded in the stories presented in some of the Gospels. In the medieval period such anti-Jewish imagery was localized and often inaccessible, found in precious manuscripts for the eyes of restricted audiences.

With the invention of movable type and the printing press and the creation of the first mass produced commodity—the printed book, for the first time, it became possible to reproduce a work in hundreds if not thousands of copies. It was not just the written work that was reproduced, also images. Books, pamphlets, and broadsides were printed. Chronicles, law books, bibles, philosophical works, no longer copied by hand, now entered wider circulation. So too images. The majority of early printed images in Christian Europe were devotional, such as representations of Jesus on the cross, the saints, and Mary.

But not all imagery was benign. The first iconographic representations of Jews in print come on the heels of a notorious and protracted trial in Trent 1475. During the Easter week of that year a toddler named Simon disappeared and was found dead. Jews were accused of killing him. Many were executed, some converted, resulting in the total destruction of the tiny Jewish community in Trent.

One of the most famous examples of both the genre of chronicles and of the visual representations of Jews is Hartman Schedel’s Liber chronicarum, known in English as the Nuremberg chronicle. Published in 1493 in two editions, German and Latin, the chronicle was a splendid example of what the new printing technology could accomplish. The chronicle, telling the (his)story of the world, from creation until 1493, also included thousands of pictures.
of biblical stories, of cities, kings, and popes. Among them were eleven derogatory stories about Jews, showing them as killing Christian children, desecrating Christian sacred objects, and being punished by burning for their supposed crimes. Shown here are images from the chronicle—two loose pages come from the original 1493 edition, including that of Simon of Trent—one of the longest stories in the chronicle accompanied by one of the most elaborate woodcut. The large facsimile is from 1933, published in Leipzig, became influential thanks to its use by Nazis in their antisemitic propaganda.

The original page from the Latin edition of the 1493 Nuremberg chronicle, depicting Simon of Trent, a child whose death in 1475 was blamed on Jews. In the image Simon is the central subject and his arms are held out as if he were being crucified with nine Jewish figures tormenting him and collecting his blood.

Simon of Trent, a page from Hartmann Schedel, Liber Chronicarum/Weltchronik (Nuremberg: Anton Koberger, 1493), 16.88 x 11.75 in.
As a result of this spurious accusation the entire Jewish community of Trent was destroyed, many were executed, some converted after years of imprisonment. The case against them was obviously sparse and was contested by various prominent leaders, including Pope Sixtus IV, who sent his envoy to Trent. Nonetheless, the body of Simon became a subject of veneration despite the initial condemnation by the pope. He was beatified in the 1580s, but the cult was abolished in 1965.

Kate Courter FCRH ’20
But these libels against Jews did not remain unanswered. The book by Isaac Cardoso *Las Excelencias de los Hebreos*, published in 1679, is one of the most sophisticated works defending Jews against many calumnies and one of the earliest books of discussing Jewish contributions to the world.

*Las Excelencias de los Hebreos* was published by Casa de David de Castro Tartas in Amsterdam in 1679 in the aftermath of an anti-Jewish libel in Metz. The book was written by Isaac Cardoso, a prominent Jewish doctor born in Spain who grew up as a Christian, and after relocating to Verona, Italy, began living as a Jew. The book has two parts: one entitled “excelencias” and the other “calunias”, each of which is divided into ten chapters. “Excelencias” explores the virtues of the Jewish people and gives information about their history. This section explores the divine law, or “ley divina,” the invention of the Sabbath, as well as the history of Judaism in Israel. The second section, “calunias”, refutes common
misconceptions about the Jewish people with facts about Jewish laws and customs. The tenth calumny responds to the anti-Jewish blood libels that were disseminated in printed books and pamphlets across Europe. It refutes the accusation that Jews killed Christian children and published a list of Christian legal documents that refuted Jews’ culpability in the alleged murders. Fordham’s copy is bound in contemporary leather, which has some cracks. The pages are stained and browned but the book is legible and in excellent condition.

Ava Lichter

On the right: Cardoso, *Las Excelencias y calunias de los Hebreos* (an interior title page)
In 1705, Roman Jews, who had come to Viterbo, a city in Papal States, for a fair, were accused of attempting to kill a Christian boy. The boy claimed that two Jews captured him and tried to strangle him. When a lengthy trial ensued, Jews in Rome marshaled resources in their defense. This pamphlet here is one of six such publications. This one features Christian voices refuting the anti-Jewish libels that accused Jews of killing Christian children. It includes a letter of the general of the Dominican order to the Polish province urging them to condemn such anti-Jewish accusations and several other documents, which were first listed in Isaac Cardoso’s Las Excellencias de los Hebreos. Significantly, the pamphlets presented in the Viterbo case were printed by the official papal printing house in Rome.
The Enlightenment and the Construction of Race

The Enlightenment became a turning point for European racial self-perception. The Enlightenment scholars in the eighteenth century with their keen interest in science and experimentations created a more methodical and “scientific” classification of human “races.” But this interest in classifications of peoples of the world began to emerge in the seventeenth century, first in books that categorized different peoples from the perspective of religion, describing their customs and ceremonies, and creating proto-racialist epistemic frameworks that would later be deployed in works covering topics other than religion. These works, in turn, had their roots in the sixteenth-century proto-ethnographic literature about Jews.

In the seventeenth and eighteenth centuries this proto-ethnographic literature about Jews, now influenced by the countless publications and travelogs, was transformed into broader comparative works describing different people and cultures around the world. Displayed here are examples of this kind of literature, a 1666 French edition of Alexander Ross’s of *Les religions du monde ou démonstration de toutes les religions et hérésies de l’Asie, Afrique, Amérique et de l’Europe, depuis le commencement du monde jusqu’à présent* (The Religions of the World or Demonstration of all the Religions and Heresies of Asia, Africa, America and Europe, from the Beginning of the World to the Present) and the English edition of Bernard Picart’s multi-volume, monumental *Ceremonies and Religious Customs of the Various Nations*, published in 1733.

This comparative approach to religion resulted in the effective de-Europeanization of European Jews, by placing their religion in the Holy Land, thus Asia, and sometimes even by comparing their customs with non-European and non-Christian religions, as is shown in the book presented here *The Agreement of the*
Customs of the East-Indians: With Those of the Jews and Other Ancient People. The Enlightenment thus articulated new ideas about religion and race, inventing the notion of “civilization” and asserting not only European but also, if more subtly, Christian superiority.

There were also those who pushed back against these ideas and practices. Displayed here are two examples of writers who were challenging both philosophers and those in power to reexamine their perceptions of Jews and non-European people of color: Antoine Guénée’s Letters of Certain Jews to Monsieur Voltaire, which challenged Voltaire’s anti-Jewish views, and an anti-colonial and anti-slavery book by Guillaume-Thomas Raynal, or Abbé de Raynal, Histoire philosophique et politique des établissements et du commerce des Européens dans les deux Indes.

Alexander Ross’s *Pansebeia, or View of all the Religions in the World, with the Lives of certain notorious Hereticks* was first published in English in 1652. It was the first attempt to take account of world’s religious diversity.

But while the book explores different religions, ultimately it affirms Christian superiority. The book provided a framework on which other subsequent books of comparative religions were modeled. Jews and their ceremonies were discussed in the biblical not post-biblical context and located them in proximity with other non-European religions. Displayed in the exhibit here is the 1666 illustrated French edition.


SPEC COLL JUDAICA 1733+
The Ceremonies and Religious Customs of the Various Nations of the Unknown World, a nine-volume folio work published by Jean Frederic Bernard, a French bookseller in Amsterdam and illustrated by one of the most famous engravers of the time, Bernard Picart, has been dubbed by scholars “the book that changed the world.” First published in French in 1723, it was soon translated into other languages. Here is the first English edition, published in 1733. When the English edition was published, it sold—unbound—for about 3 guineas, or about 10% of a London craftsman’s annual salary at the time.

The work reflects Europeans’ awareness of religions outside of Christianity and outside Europe, though neither Picart nor Bernard themselves ever left Europe. As their sources of knowledge, they turned to works already available in print. By drawing on previously published works, they perpetuated existing preconceptions and stereotypes—their sources of knowledge contained them. The order of the work reflected European Christian understanding of history influenced by the narratives offered in the Bible and religious histories available to readers in early modern Europe. Though the book discussed different religions it was also a reflection of hierarchy, in which the primacy of Christian story remained, as the frontispiece demonstrates. Though Jews were placed at the beginning it was only because they were seen as historically the first religious group—to them the Old Testament belonged. Cérémonies et coutumes religieuses also reflected an increased interest in describing and categorizing the world. The book was placed on the Index of Prohibited Books in 1738 and in 1757.
Bernard and Picart, *The Ceremonies and Religious Customs of the Various Nations of the Unknown World*. Depiction of Africans: “Religious honors that the Caffres give to a cockchafer”

SPEC COLL JUDAICA 1733+

Antoine Guénée (1717-1803) was a French Catholic priest and apologist. His polemical work against Voltaire, *Lettres de quelques Juifs portugais et allemands à M. de Voltaire: avec des réflexions critiques, &c., et un petit commentaire extrait d’un plus grand*, went through many French editions, the first, displayed here, was published in 1769; the second was issued in the same year, and many more followed. It was translated into Italian in 1792 and then into English (the first American edition, displayed here, was published in 1795).

Antoine Guénée challenged Voltaire’s harmful ideas about Jews because he understood that Voltaire’s attacks on Jews were also aimed at undermining Christianity. He compiled letters by famous Jews and published them together in one volume with his own commentaries.
The page from the first American edition shown here contains a passage that encapsulates the complexity of the Enlightenment era: the same minds that championed rights, science, and rationalism, also embraced ideas that contributed to the development of modern racism and antisemitism. Indeed, Voltaire’s prejudice was not limited to Jews. He also was a proponent of polygenism, the racist idea that Black people could not share roots with Europeans:

But why does Mr. Voltaire, who was born to enlighten the world, add to that cloud of popular prejudices which have been heaped upon the professors of this religion to the scandal of humanity? How could this great man in despite of his understanding and his heart, in contempt of reason and truth, fall into such an absence of mind? For what more gentle term can I use, when I see the enemy of prejudices yielding up his pen to the blindest profession, that common tool of calumny, a monster which he has so often felled to the ground! (p. 21)
Guillaume-Thomas Raynal, or abbé de Raynal, (1713-1796), is perhaps the most renowned of the French men and women who rallied on behalf of enslaved Africans and people of African-descent during the Enlightenment. He raised the ire of authorities by denouncing the racism and cruelty of European slavery, empire, and colonialism, especially in the French Caribbean. As a writer, he was widely respected in literary circles and used his writing as a propagandist to create awareness about these practices. The impact of Abbé de Raynal’s ideas, as some historians contend, could be seen in the events that took place after the French Revolution in the movement for independence in French colonies.

In 1770, Raynal published the first edition of his most important work, *Histoire philosophique et politique des établissements et du commerce des Européens dans les deux Indes*, known as *Histoire des deux Indes* (History of the East and West Indies). This six-volume book had a radical anti-colonial voice that vociferously condemned slavery and many inhumane colonial practices and was blamed for fueling anti-colonial sentiments and encouraging Black insurrections among enslaved peoples.

In this work, Raynal focused on the importance of liberty as it relates to the property of one's self, distinguishing three types of liberty: natural liberty, civil liberty, and political liberty; that is: the liberty of the individual, the liberty of the citizen, and the liberty of a nation. The book was banned in 1772.

But two years later Raynal published a new edition, which was almost immediately placed on the Index of Prohibited Books by the Catholic Church and its sale was banned by the French crown; Reynal himself became a persona non-grata.

The 1780 edition, found in Fordham’s Special Collections Library, was published in Geneva, away from the French censorship apparatus and is considered more radical than the previous
editions. The book was condemned by the Parlement de Paris and burnt by the public executioner. Raynal was forced into exile.

His banishment, however, did little to suppress the popularity of the book’s radical interpretations, especially among enslaved people and “les gens de couleur” (free people of color). Even in exile, the book enjoyed wide circulation and went through some 30 editions that were produced between 1772 and 1789, the year of the French Revolution. Overall, by the time Raynal died in 1796, there were over twenty approved editions and another fifty had been pirated.

After the ban was finally rescinded at the start of the French Revolution, Abbé de Raynal returned to Paris and was elected as a deputy to the Estates-General in 1789. In protest to the outbreak of revolutionary violence, he refused to take his elected seat in the National Assembly. Although a prominent statesman among his contemporaries, he would eventually be expropriated of his personal property, likely because he advocated for a constitutional monarchy instead of republicanism.

De La Créquinière’s *Agreement of the Customs of the East-Indians: With Those of the Jews and Other Ancient People: Being the First Essay of This Kind Towards the Explaining of Several Difficult Passages in Scripture and Some of the Most Ancient Writers by the Present Oriental Customs with Cuts to Which Are Added Instructions to the Young Gentlemen That Intend to Travel*, originally published in French in 1703, compares Jewish customs with traditions from the East Indies, finding many similarities. It includes essays on circumcision, eating and drinking habits, manners of warfare, paganism, and even economic behavior. The book is a prime example of the gradual de-Europeanization and Orientalization of Jews through the study of religion that took place in the late seventeenth and in the eighteenth century, leading by the nineteenth century to racialization of Jews. The book was rendered into English by the Irish philosopher (1670-1722) who in 1714 published a treatise advocating for the naturalization of Jews living in Britain.

Another edition of *The Agreement of the Customs of the East-Indians* was published in 1724 in London. The text was also included in the English edition of Berard and Picart’s *Ceremonies and Religious Customs of the Various Nations*. 
Displayed here is the illustration and chapter that try to make connections between the story in the Book of Exodus of Moses transforming his staff into snakes with “the enchantments” of the Indians, “taking serpents and making them dance at the sound of the flute.”
Direct Responses

As printing technology became cheaper in the nineteenth-century, racist and antisemitic works proliferated. And although most of the time, they received no direct challenge, occasionally, works of particular notoriety did elicit a vociferous response.

Here are two examples of such paired responses. The first is Charles Carroll’s "The Negro a Beast," or "In the Image of God," published in 1900 in St. Louis by the American Book and Bible House. The lengthy and illustrated book centers around the idea that Black people were not human. Published at the height of the Jim Crow era, the book reflected the political and social climate, which promoted the tenets of violent racism in the United States. William Gallio Schell, a white man from Ohio, published *Is The Negro A Beast? A Reply To Chas. Carroll’s Book Entitled “The Negro A Beast”; Proving That The Negro Is Human From Biblical, Scientific, And Historical Standpoint* as a direct methodic rebuttal of the racist claims presented in Charles Carroll’s *The Negro a Beast*. Schell sought to demonstrate Black people’s humanity using similar “biblical, scientific, and historical” methods. The fact that Black humanity needed to be defended demonstrates the depth of racism at the time.
The second example is Édouard Drumont’s *La France juive*, published in 1886. Drumont’s book was also innovative. It did not simply repeat old anti-Jewish ideas, it also attacked the whole edifice of the French republic as a “Republic juive,” a Jewish republic. The book gained notoriety thanks to a front-page critical review in *Le Figaro*. Drumont and his book helped create a new movement in France that embraced modern antisemitism as a constitutive part of French Catholic identity.

The book received an immediate pushback in Léonce Reynaud’s *La France n’est pas juive* [France is not Jewish], which was a categorical rebuttal to Drumont’s *La France juive*. Reynaud’s book appeared in multiple editions, but it underperformed in comparison to Drumont’s antisemitic piece. Reynaud, a Catholic French public servant, rebuked not only the antisemitic ideas Drumont promoted but also the idea of the liberal French republic.

Schell’s and Reynaud’s books are examples of resistance to racism and antisemitism coming from those outside Jewish and Black communities. Although most voices of resistance and organized protests against antisemitism and racism came from within Black and Jewish communities, this exhibition highlights some of these rare voices of interracial and inter-religious solidarity against antisemitism and racism. The different ways of resistance from pro-Black and pro-Jewish advocates created new ways of thinking about Jews and Black people, set precedent for new legal arguments, social reform, and worked toward the overall shift in conversation about Black and Jewish identity and equality.
Charles Carroll, "The Negro a beast," or, "In the image of God," American Book and Bible House (1900)  
SPEC COLL AFRICAN AMERICAN 1900 1

The Negro a Beast or in the Image of God written by Charles Carroll and published in 1900 by the American Book and Bible House presents and defends an argument that Black people are not created in the image of God but rather are “beasts” with some human attributes that could be useful to “the White man.” The author turned to both the Bible and science as purported evidence to support the theory of lies that the Black man was a “beast” and in turn the White man was superior. Charles Carroll contests the idea that the Black people should even be considered human.

"The Negro a Beast," published at the height of the Jim Crow era, reflected the political and social climate, which manifested the ideologies of violent racism in America at the time. In this book, Carroll alludes to vague concepts of evolution and highly selective biblical interpretations to make his argument. For Carroll, the Bible and Christianity became means to justify his racist theories. The book contains illustrations, accompanied by explicitly racist captions, that contrast caricatures of Black people, depicted as wild beasts with exaggerated features like bigger lips, noses, and hair, with whites, who are depicted as purely perfect in the eyes of God.
The fascinating aspect of this text lies in considering the contemporary white reader who may have found Carroll’s writing convincing. The combination of new, at the time, scientific theory and traditional Christian orthodoxy may have been attractive to white readership in the early 1900s, eager to exploit new methodologies to affirm their racist views.

Little is known about Charles Carroll. He was born in 1849 and appears to have lived in St. Louis. In 1902, Carroll published another book, *The Tempter of Eve: Or The Criminality of Man’s Social, Political, and Religious Equality*.
with the Negro, and the Amalgamation to Which These Crimes Inevitably Lead, Discussed in the Light of the Scriptures, the Sciences, Profane history, Tradition, and the Testimony of the Monuments (St. Louis: Adamic Publishing). The book was the first in what was planned to be a series titled “Adamic Library.” Carroll was supposed to write six additional books in this series. The books were never published and not much is known about Carroll after 1902.

David Arizmendi, Michele Daye, and Lesley East

SPEC COLL AFRICAN AMERICAN 1901 1

Beast, published in 1900. Schell’s book seeks to humanize Black people. Schell’s book refutes Carroll’s false claims, saying that Carroll was “dabbling into things of vast importance, and advancing ideas upon which are hinged more perhaps than he is aware of. A false theory based on false premises is like so many poisonous snakes turned loose among the innocent and uninformed people.” Schell’s book is one of several published in response to Carroll’s racist work. The reader of Fordham’s copy added a handwritten answer “No” to the question of the book’s title.

Denise Domeneck

When Édouard Drumont published his book La France juive, the book received no attention—apparently only twenty-five copies were sold during the first week. But when it received a critical review on the front page of Le Figaro,
the sales skyrocketed, propelling Drumont and his book to notoriety and creating a new movement that embraced modern antisemitism boldly.

Drumont’s book repeated old, anti-Jewish tropes but was also innovative—it attacked the whole edifice of the French republic as a “Republic juive,” a Jewish republic, a result of “a Jewish conquest.” As Jacob Katz observed decades ago, unlike the German antisemites, who wanted to realize antisemitic goals “within the prevailing system,” Drumont “denied the legitimacy” of the existing political system and authority.¹

Drumont challenged the idea of Frenchness as detached from “blood, soil, and religion.” The book revealed an ideological rift between two political positions and visions for the French republic.

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Reynaud, a retired civil servant and a Catholic, “demolished,” as Jacob Katz put it, “step-by-step the alleged factual statements” and the conclusions Drumont presented.

The book appeared in multiple editions, but it could not compete with the popularity of Drumont’s antisemitic work. Reynaud rebuked not only the antisemitic ideas Drumont promoted but also the idea of the liberal French republic.
Reclaiming Respectability

Centuries of anti-Jewish and anti-Black stereotypes depicted them as lazy, dangerous, and useless, unless controlled and restricted by laws. Jews were said to be exploitative and cunning, unwilling to work honestly to earn a living; Black people were represented as dull-witted and simpleminded, lazy, and unwilling to work unless forced to by violence. Both were seen as dangerous outsiders. In modern times, these stereotypes weighted heavily on the dignity and social status of Jews and Black people, leading to their exclusion from the dominant society and questioning their eligibility for equal citizenship.

While Jewish works affirming their contributions and usefulness to society began to emerge already in the seventeenth century—one of the earliest was Isaac Cardoso’s *Las Excelencias de los Hebreos* (1679), on display in this exhibit—the genre, dubbed by Moshe Rosman as “contribution discourse” became the most prevalent in the nineteenth and twentieth centuries as a “apologetic rejoinder” to antisemitic and racist “denial of the possibility or reality of full integration.”

Many of these works were aimed at the external, non-Jewish and, in case of Black contribution discourse, white audiences. But because some of the anti-Jewish and anti-Black stereotypes had been internalized by Jews and Black Americans, some of these works were
intended for internal audiences as well to reclaim dignity and “bolster” self-confidence.

On display here are four such examples. John Williams Gibson’s *The Colored American from Slavery to Honorable Citizenship*, published at the height of Jim Crow era, seeks to highlight Black accomplishments since the abolition of slavery in the US and, as the title suggests, reclaim the notion of “honorable citizenship” as applied to Black Americans. W. E. B. Du Bois’s *The Gift of Black Folks* outlines the unique contributions that Black Americans to American society and asserts that the so-called “Negro problem” was America’s failure to recognize the contributions that Black Americans made in the country’s history and without which the country could not stand. This book was written to counteract derogatory ideas about Black Americans that were used to justify their discrimination.


The Colored American: From Slavery to Honorable Citizenship, written by John William Gibson and William H. Crogman, was published by J.L. Nichols & Company in Naperville,
Illinois, in 1902, at the height of Jim Crow era, which was marked by violence, political attacks on, and disenfranchisement of Black Americans. The book explores the social, economic, and political progress of African Americans following the abolition of slavery within industries, education, the economy, and wealth.

The book features illustrations throughout that depict significant historical figures, such as Abraham Lincoln and Frederick Douglass, and places, such as Black schools and churches. The final chapter of the book provides statistics documenting the progress African Americans made during the 19th. These include, but are not limited to, voting statistics, Black members of congress, and population counts based on race for each county of every state. All this underscored also the impact of discriminatory policies and laws implemented after the end of the Reconstruction. Ten years later, in 1912, a different edition of the book titled Progress of a Race, or, the Remarkable Advancement of the American Negro, from the Bondage of Slavery, Ignorance, and Poverty to the Freedom of Citizenship, Intelligence, Affluence, Honor and Trust was published, again by J.L. Nichols & Company.

David Campo
The Gift of Black Folk by W.E.B Du Bois, originally published in 1924, became particularly influential during the civil rights era. In this book, Du Bois outlined the unique contributions that African Americans have made to American society. This book was written to counteract derogatory ideas about Black Americans that were used to justify their discrimination and social inequality. Du Bois asserted that the so-called “Negro problem” was America’s failure to recognize the contributions that African Americans made in the country’s history and without which the country could not stand. Du Bois was a civil rights activist and scholar who published many widely recognized works with the aim of uplifting black men and women and promoting equality. The Gift of Black Folk is also an example of an early book of Black history written by an African American writer.

Connor Chapman
Mendel Silber’s *Jewish Achievements*, published in 1910 in St. Louis, is a lesser-known example of the “contributionist” genre. Silber, born in the Russian empire and educated in Frankfurt and Cincinnati, became a rabbi in Duluth, MN and then in 1906 in St. Louis. His book, he claimed, was “the only book in which the reader may find a survey of the entire field of Jewish contributions to the world’s progress.” The book was intended for both Jewish and non-Jewish readers, so that “the Jew will naturally feel a desire to know the illustrious service of his kin,” and non-Jews can appreciate “the work the Jew performed in every field of human endeavor.” Jews’ historical experience, with its “vicissitudes, glorious, tragic, romantic, the pains and pangs, the griefs and the joys,” asserted the publisher, were “the hidden wells and secret springs that drive the Jew onto achievements that benefit humanity.” The book covered a wide range of topics from agriculture to arts, music, and law; it surveyed actors, architects, scientists, explorers, even chess-players.

Perhaps the best-known example of this genre of literature is Cecil Roth’s *Jewish Contributions to Civilization*, published in 1938 and written to counter antisemitism of his time. The book went through numerous editions—in 1938 alone, it had four reprints—and translations, including into Serbo-Croatian in 1939 and, in 1941, into Arabic that was published in the Egyptian-
Jewish newspaper *al-Shams* as “Naṣīb al-yahūd min al-ḥaḍāra.”

With this book, Roth wanted to respond to antisemites who claimed that “the Jew is essentially a middleman, who has produced nothing: and that he is an alien excrescence on European life and that the influence which he has had on western culture, during the past two thousand years, has been entirely negative, if not deleterious.”

Because, as Roth noted, in his day “the assault upon the Jew is made on ‘racial,’ not religious grounds,” he focused on “Jewish contributions in terms of Jews, and not Judaism alone,” describing contributions “made by persons of traceable Jewish ancestry, whatever their religious affiliation or sympathies.” Roth wanted to demonstrate that “for centuries past, [Jews] have formed an integral part of the culture of Europe and have contributed to it incessantly—as scientists, as men of letters, as translators, as explorers, as pioneers, as physicians.” They are part of a common past and heritage.

R. N. Carvalho’s *Wherein I Glory. A Series of Jewish Contributions on Moral Leadership* was a collection of lectures delivered during “moral leadership courses” of the Royal Air Force during World War II. It was published in 1948 with a foreword by the Chief Rabbi of Great Britain, Israel Brodie.

**WHEREIN I GLORY**

*A series of Jewish contributions on Moral Leadership*

*With a Foreword by Rabbi Israel Brodie*

Senior Jewish Chaplain to the Forces

STANDARD ART BOOK CO. LTD.

R. N. Carvalho (ed.)


New acquisition.
Identity and Self-Representation: Family Photographs

With the ubiquity of antisemitic and racist imagery, Jews and Black Americans strove to maintain and express their dignity. One way to do so was through family and individual photographs, which represent what they wanted to be seen as, not how those from the outside sought to define them. Here is a series of family photographs from the Futerman family, a Jewish family from Ukraine.

The photos show Shmuel and Bila, the parents. Shmuel was born in the Russian empire in the Zhytomyr region, and Bila in Chernivtsi or Cherkasy. They had six children and seemed to have lived in Korosten (Ukraine) in the early 1920s. One of them, Misha, left some time between 1922 and 1923 for Palestine, returning to visit his family in the USSR only in 1964. The remaining children appear to have remained in the USSR, settling in bigger cities outside Ukraine, such as Leningrad and Moscow. Men from the family, including Shmuel’s brother and nephew, served in the Red Army during World War II, one lost his life in 1942 in Stalingrad.

Alongside the Jewish family photos are late-nineteenth and early twentieth-century photographs of individual Black Americans, mostly from Virginia. They project a confident middle-class image. The 1908 book by W. E. B. Du Bois, *The Negro American Family*, is a result of a study conducted by his students at the
Atlanta University, which sought to explore different aspects of lived experience of Black Americans. The book also pushed back against stereotypes of Black families, as implied by the quotes in the epigraph to the book, especially that by Alexander Hamilton: “The contempt we have been taught to entertain for blacks makes us fancy many things that are founded neither in reason nor in experience.”

Black Americans: cabinet card photographs in the late nineteenth century

Cabinet card photographs were introduced in the 1860s but became popular in the 1870s, peaking in popularity in the 1880s, and then declining in the 1890s. People took photos and made them into cards that could be posted in the mail. Displayed here are examples of such cabinet card photographs—they are manifestations of how they wanted to be seen.

A photograph of an unnamed man, Richmond, VA, Davis Studio, 1890s.
A photograph of an unnamed man, Tobias Studio, Lancaster, OH.

The photo was taken by John Henry Tobias who opened Tobias Studio, a photography studio, in last nineteenth century. When the studio moved to a new modern location in 1901, Lancaster’s newspaper *Daily Eagle* dubbed it “one of the very finest art studios in the country outside of the large cities.” John Henry Tobias passed the studio on to his sons Lloyd and Ray. The studio was active until 1954, when it was sold to Jerry LeVeck.

Photographs of the Futerman family

The photographs come from Misha Futerman, born in Ukraine in the Tsarist Empire. Futerman left for Palestine after 1923. He returned to the Soviet Union to visit his siblings in 1960.

Misha Futerman, a passport size photo. 1923.

During that visit he received many family photos. The photos have inscriptions in Hebrew and Russian on the back. Some of the siblings settled in Moscow and Leningrad, some in the far east.

Shmuel, born in Obrust, and Bila, born in Chernivtsy. Parents of Misha Futerman. Early twentieth century.

The back of the photo has a pencil inscription in Hebrew by Misha Futerman: “I received this picture from my sister, Ester during my visit in Leningrad in September 1960”
Lev, Sonya, and Asya—Misha Futerman’s brother and two sisters, 1933.

Back inscription in Russian: “As a souvenir for our dear brother Misha, Pola, and Yura from your brother and sisters, Lev, Sonya, and Asya. Leningrad 1935.” The picture appears to have been taken in 1933.

Misha’s siblings Asya, Yosif with their mother Bila and brother Leyb/Lev, and “the wife of my brother [Lev], who was killed in the war against Germany.” Photo before 1933, inscription later.
Asya and Sonya with Naum, Asya’s husband and an unknown person, possibly the wife of brother Lev, who was killed during WWII. 1950s.

A photo of two members of the family Manzburg [Манцбург] in the Soviet Army uniforms in 1946.
Fania and Liza, Misha’s friends from Korosten’ in Ukraine (December 29, 1922). The back of the photograph has an inscription in Russian “A souvenir for a glorious friend from friends Liza and Fania”

Unnamed woman, possibly Misha Futerman’s niece, the daughter of Asya and Naum.
Standing in Solidarity: The Allies Speak Up

While most voices against antisemitism, racism, and policies deriving from them came from the communities most affected by them, at times allies from outside also fought back by addressing members of their own communities in hope to effect change. Before the American Civil War, some white Christian Americans were advocating the abolition of slavery, though their advocacy often did not necessarily extend to racial equality. Later, too, occasionally, white allies would speak up, especially when they, like Margaret Halsey, personally witnessed the ramifications of racism. In Europe, some Christians wrote against antisemitism, as did James Parkes, a scholar and a clergyman, and Irene Harand, a Catholic activist in Vienna and one of the earliest opponents of Nazi persecution of Jews.

Founded and edited by radical abolitionist William Lloyd Garrison in Boston in 1831, *The Liberator* promoted abolition of slavery and sought to transform public opinion among white Christians in the Northern United States to oppose slavery. The *Liberator* continued to be published for more than three decades until it folded in January 1866. The paper was published weekly and, in 1843, sold for a $2.50 annual subscription fee.

The paper’s masts feature imagery meant to spotlight the horrors of slavery and hope of freedom. Beneath the graphic art, Garrison included the slogan, “our country is the world, our countrymen are all mankind,” thus communicating a hope for mutual respect amongst humanity regardless of race.

After 1850, the image of the mast changed, now featuring a commanding central white Christ figure gesturing toward a kneeling enslaved Black man with his right hand and
scolding a white enslaver with his gaze. The position of the Black man reinforced perceptions of his inferiority.

In 1876, responding to the Emancipation Memorial in Washington D.C., Frederick Douglass remarked, “What I want to see before I die is a monument representing the negro, not couchant on his knees like a four-footed animal, but erect on his feet like a man.”

The Liberator contained several sections, such as current events, letters written to Garrison, local advertisements, and poetry. The 1843 issue in Fordham’s collection was published on September 8, 1843, representing the thirteenth volume of the publication. The paper’s mast features imagery meant to spotlight the horrors of slavery and hope of freedom. Beneath the graphic art, Garrison included the slogan, “our country is the world, our countrymen are all mankind,” thus communicating a hope for mutual respect amongst humanity regardless of race. After 1850, the image of the mast changed, now featuring a commanding central white Christ figure gesturing toward a kneeling enslaved Black man with his right hand and scolding a white enslaver with his gaze.

Julia Ardolino

In Europe, the rise of Nazism forced a reckoning with European Christian antisemitism. The British scholar James Parkes began to write both scholarly and popular works demonstrating the role anti-Jewish sentiments played in the history of Christianity and in Christian culture. Irene Harand, an Austrian Catholic activist tried to force people to choose between justice and fascism.

Irena Haran, *Tak? czy tak? Prawda o antysemityzmie* [This? Or That? The Truth concerning anti-Semitism.] (1933) SPEC COLL JUDAICA 1933 4

Irene Harand (1900-1975) was a Catholic activist in Vienna, one of the earliest opponents of Nazi persecution of Jews. In 1933 she published a brochure in German, *So? oder so? Wahrheit*
über den Antisemitismus (This? Or that? The Truth about Antisemitism). The title of the publication “This? Or That? The Truth about Antisemitism” is tied to the cover design. The choice is between “This” represented as a swastika or “That” represented by the scales of justice. It was also issued in Yiddish (on display) and in Polish. In 1933 Harand created an organization Weltbewegung gegen Rassenhass und Menschennot (World Movement against Racial Hatred and Human Suffering).

In 1935, she published her response to Hitler’s Mein Kampf under the title Sein Kampf [“His Struggle, an Answer to Hitler”] the book was quickly translated into English and French. She died in New York in 1975.

James Parkes, an Anglican priest and a scholar, began publishing works against antisemitism already before World War II. His first book, published in 1930, was The Jew and His
Neighbour. He is most famous for his book *The Conflict of the Church and the Synagogue: A Study in the Origins of Antisemitism* (1934), which became a seminal work in the historiography of antisemitism. Here in the work *The Enemy of the People: Antisemitism*, published in 1945, Parkes used the phrase “the enemy of the people” deployed to ubiquitously by antisemites, including the Nazis, against Jews to flip the script—the enemy of the people was not Jews, it was antisemitism. And antisemitism as Parkes observed persisted even after the war.

When the book was reissued in 1946 in the US, the cover proclaimed “Now that the Nazis have been defeated, why is it that some of their most insidious propaganda persists? In this book a non-Jew makes a scientific study of historical, sociological and psychological aspects of antisemitism.”

As Marie Jahoda stated in her review of the 1946 US edition of the book in *The Commentary*, Parkes “wants to acquaint the Gentile reader with the full truth about the Jews and about anti-Semitism.” But, as much as he fought antisemitism, he too was sometimes blind to his own prejudice, employing in his writing antisemitic tropes.
The Nazi regime and World War II made some white Americans reckon with anti-Black racism. Margaret Halsey’s *Color Blind: a White Woman Looks at the Negro*, published by Simon and Shuster Publishing in 1946, speaks to white audience about racism in America and seeks to anti-Black stereotypes that Halsey felt were detrimental to the ideals of American democracy.

*Color Blind: The White Woman Looks at the Negro* was just one year after World War II had ended. During the war, Halsey had worked at the Stage Door Canteen, a famous venue for servicemen located in New York City. The Stage Door Canteen was enforced a “non-discrimination policy” requiring staff to entertain both Black and white soldiers, at a time when America was still heavily divided by segregation and integrated spaces and establishments were controversial and even revolutionary.

Throughout her time there, Halsey, a humor writer, took note of interactions between the groups of soldiers and worked to change the attitudes of white women who did not want to socialize with Black servicemen. The book about the racial biases of the white community, written by a white woman for a white audience, sparked much discussion.
Color Blind: A White Woman Looks at the Negro addresses several key themes about American race relations in the 1940s. The first half of this book mostly recounts Halsey's experiences volunteering in the interracial canteen during the war, moving on to a larger discussion of the roots for America's racial framework. Apart from the central argument that racism helped to ensure a supply of cheap labor. The book’s aim also was to destroy myths about Black people that Halsey felt were detrimental to the ideals of American democracy.

From Halsey’s perspective, white prejudice would lessen if white people integrated more with Black people. As she put it, “it is imperative to have as many white people as possible whose actual experience of Negroes as equals...enables them to take a realistic and nonlegendary view of colored Americans.”

Halsey tried to address the feelings of guilt on the part of liberal white Americans toward Black people when they confronted their own prejudices. She expressed hope that integration would result in white peoples’ acceptance of Black Americans as equals. As Halsey noted in the book, “one of the less dismaying aspects of race relations in the United States is that their improvement is not a matter of a few people having a great deal of courage. It is a great many people having just a little courage.”

Flannery Brown and Palma Hutter
Cheap and colorful chromolithographic printing also allowed not only for the flourishing of popular publications such as postcards or song books, but also for the genre of children’s books to explode. While earlier children’s books were not unknown, in fact, Fordham does have some eighteenth-century examples, there was nothing like the ubiquity of books published from the nineteenth century on.

Children’s books could be both vehicles of prejudice—explicit or implicit, and instruments used to respond to harmful stereotypes. The items in the two cases show both. “Christmas Stockings Series,” Little Black Sambo, and the antisemitic Nazi children’s book Trust No Fox on His Green Heath, and No Jew on His Oath, on the one hand, and Julius Lester’s Sam and the Tigers, Levin Kipnis’s Medinati Israel, and Ruth Benedict and Gene Weltfish’s In Henry’s Backyard, on the other.

In the “Christmas Stockings Series,” we see implicitly prejudicial imagery and stories, transmitting ideas of beauty, sophistication, primitivism, and specific ethnic stereotypes. Published in 1905, during the Jim Crow era, the series reinforces the premise of an American genre known as “Sambo art” that promoted, as Henry Louis Gates Jr. has shown in his book Stony the Road, representations of Black men,
women, and children “as embodiments of all that was the reverse of Truth and Beauty, the Good and the Civilized.” This is visible in the contrasting imagery of *Little Black Sambo* and *Cinderella and the Sleeping Beauty*.

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*Cinderella and the Sleeping Beauty, Christmas Stockings Series.* (Chicago: The Reilly & Britton Co., 1905). 10 x 7.5 cm

Small in size and intended as holiday gifts for young readers, books from the Christmas Stockings series tell short stories accompanied by full-page illustrations. Included here are *Cinderella* and *the Sleeping Beauty* and *Little Black Sambo*. While the stories themselves are not explicitly hateful, the illustrations teach children important concepts of beauty and ugliness and the pattern of how each is used: as
a method of othering, punishment, and justifying difference.  
Sally Brander FCRH’20

Helen Bennerman’s children’s book *Little Black Sambo*, originally published in 1899, about a little Indian boy named Sambo. Having spent time in colonial India, Bannerman blended elements of Indian and African culture in creating her book. She chose to have the book take place in a made-up land to increase the exotic appeal of the setting. The book gained popularity worldwide and resulted in many editions and adaptations. Julia Wehr’s animated edition was originally published in 1943 and republished numerous times; the edition on display comes from 1949.

The illustrations in Wehr’s book are full of caricatures of Black people such as big red lips and people living in huts. The name Sambo itself was also a derogatory term historically used to describe “a happy black slave.”

As a result, though Bannerman was praised for depicting a “positive” representation of the Black protagonist in a children’s book that was “removed from race,” the book’s different editions, especially in the United States, perpetuated racist stereotypes. As much as Bannerman and other Europeans living in the British Empire firmly believed that the story was removed from race, it is clear that Little Black
Sambo was tied into race, highlighting the naivety of racial repression present in the British Empire during the early 1900s. The fact that the book inspired live performances in blackface and editions that exaggerated physical racial stereotypes underscores the book’s place in the history of western racism.

Yet, the storyline is not inherently racist. And thus, the African American writer Julius Lester reimagined this story in the 1990s and recreated it with the illustrator Jerry Pinkney in a new version titled *Sam and the Tigers*. The new version was imbued with positive images of Black people, allowing Lester and Pinkney to retain the charming and humorous appeal of the story. Now, without the offensive images and names of previous versions, a new generation is able to enjoy the book in a new way.

But if the “Christmas Stocking Series” played on the subliminal, there were also the explicitly ideological books, like the antisemitic Nazi publication by Elvira Bauer *Trust No Fox on His Green Heath, and No Jew on His Oath* issued in 1936.

*Trust No Fox on his Green Health, And No Jew on his Oath* is a Nazi children’s book written by Elvira Bauer and published by Julius Streicher’s notorious Stürmer-Verlag. Each illustration is accompanied by an anti-Jewish poem in Sütterlin handwriting script, taught in German schools between 1915 and 1941.
German Christians and Jews are immediately visually recognizable: images of the fat Jew, depicted in different situations—butchering meat, dressed richly and walking with the equally opulent and fat Jewess, stealing money and food, and acting lecherously toward a German woman—stand in stark contrast with that of the physically fit and beautiful German
Christian. Marked by exaggerated hooked noses, strong brows, big red lips and a darkened complexion, the Jew’s physical ugliness signifies, much as the Jim Crow era caricatures of Black Americans, his otherness and moral degradation. Through the text and image, children are taught the same and internalize messages of Jewish undesirability and fault. The book translates recently passed Nuremberg laws that excluded Jews from citizenship and civic society into children’s language.

_Sally Brander FCRH’20_

Elvira Bauer, _Trau keinem Fuchs auf grüner Heid und keinem Jud auf seinem_ (Nuremberg: Stürmer-Verlag, 1936)

The page is opened on a scene showing Jewish students and teachers being expelled from German schools accompanied by a poem:

It’s going to be fine in the schools at last,  
For all the Jews must leave.
For big and small it’s all alike.
Anger and rage do not avail
Nor utmost Jewish whine nor wail.
Away with all the Jewish breed.
’Tis the German teacher we desire.
Now he leads the way to cleverness,
Wanders and plays with us, but yet

Keeps us children in good order.
He makes jokes with us and laughs
So going to school is quite a joy

(translated by Randall L. Bytwerk)

Medinati Israel (Israel, My Country) and Sam and the Tigers seek to counteract racist and antisemitic ideas. Medinati Israel provides Jewish children with joy and self-confidence, Sam and the Tigers seeks to countervail the racist and ubiquitously reproduced Little Black Sambo. Ruth Benedict’s In Henry’s Backyard: The Races of Mankind presents, in children’s language and through simple illustrations, the
scientific case against racist beliefs, arguing that all humans are biologically the same even if they visually differ. The book based on a pamphlet published in 1943 by the Public Affairs Committee to counteract Nazi racist ideology.

The book titled Medinati Yisra’el, written by Levin Kipnis and illustrated by Ya’akov Guterman, was published by Karni in Tel-Aviv, Israel in 1960. The book contains short children’s stories many related to Jewish holidays and traditions, and all connected to the creation of the state of Israel. These stories encapsulate the empowered sentiment of Jews in Israel as they now have protective capabilities of their own. The stories respond to the history of Jewish oppression and the need for safety.

Medinati Yisra’el contains a variety of black and white illustrations as well as some blue and red detailing on selected pages (the cover page and some selected prayer pages such as The Seven Blessings (pg.45) and Ma Nishtana (pg.67).

Levin Kipnis, Medinati Yiśra’el: sefer ha-bayit li-yeladim (Tel Aviv: Karni, 1960) New acquisition
Through their Zionist sentiment, the short stories push back against global antisemitism both implicitly and explicitly as they create mostly fictionalized depictions of the dangers that necessitated the creation of a safe haven for Jews, Israel.

_Mika Freund_

In 1948, shortly before she died, anthropologists, Ruth Benedict, together with her colleague Gene Weltfish, adapted their 1943 pamphlet “The Races of Mankind” to become a children’s book. Just as the original pamphlet, In Henry’s Backyard: The Races of Mankind, sought to summarize state of anthropological knowledge to respond to rampant racism and racialist anthropology that had influenced Nazi policies.

While the original pamphlet was also illustrated, the artwork of In Henry’s Backyard is based on an animated film The Brotherhood of Man produced by Ring Lardner, Jr., Maurice Rapf, and directed by John Hubley. The film was commissioned in 1945 by the United Auto Workers to help integrate production plants.

When the book appeared, the New York Times published a review criticizing the iconography as “flat,” a “dumb show” unintelligible without captions. It also took issue with the book’s focus on different societies across the globe.

“Race hatred in America,” the reviewer stated, “is mostly directed toward our own Negroes and Jews.”

“So you see, Henry, all people of the world have done their share to build civilization. All human beings have the same aspirations, the same moving desires for…”

The book’s different characters, the reviewer wrote, “the Gook and Ginzo, the Ayrab, Limey
and Mick, the Fisheater and the Prod, are mere figments.” They are “undefined Orientals and African Negroes,” and the chances that Henry, the book’s title character, would meet “such remote aliens are virtually nil—and so, too, any opportunity for hating them.” (New York Times, March 7th, 1948)
Traveling While Black and Jewish in 20th-century US: Restrictions on Travel and Leisure

Until the passage of the Civil Rights Act of 1964, which prohibited discrimination based on race, color, religion, sex or national origin, travel in the US posed significant challenge to Black and Jewish travelers. Black travelers faced not only humiliation but outright danger, and Jewish travelers were unwelcome in many establishments. Some establishments made it clear which clientele they desired. Despite discrimination, and in case of Black Americans outright danger, Black and Jewish Americans refused to cede the right to travel and pleasure, opening businesses that catered to their communities and provided safe and dignified spaces and travel experience.

Guidebooks directing Black or Jewish travelers to these establishments were published, most famous was Victor Green’s *The Negro Motorist Green Book*, published between 1936 and 1966. “DON’T BE DISAPPOINTED!,” wrote Victor Green in his famous *Green Book*, which provided information and addresses of establishments welcoming Black travelers.

*The Negro Motorist Green Book* (1940 edition), facsimile on display. Here is an image from an original at the Schomburg Center for Research in Black Culture, Manuscripts, Archives and Rare Books Division. NYPL.
During the Civil Rights Era Green started adding useful information about local laws that affected the travelers’ safety, as did the

On the left: Travelers' Green Book: 1963-64 International Edition,a page outlining laws. Facsimile on display. Here is an image from an original at the Schomburg Center for Research in Black Culture, Manuscripts, Archives and Rare Books Division. NYPL.
“Segregation” and “postcards,” two words that seemingly do not relate, are brought together by racially and religiously restrictive hospitality advertising materials of the 1930s and 1940s. In the early-to-mid twentieth century, segregation was widespread in the United States, seeping into all aspects of public and private life and spreading from as far south as Miami to as far north as Lake Placid. In the South, segregation was legally sanctioned against Black Americans, explicitly marking spaces from which they were excluded, whereas in the North, such discrimination was more tacitly cultural and social.

Postcards, such as the ones from the Mirror Lake Inn, The Marine Terrace Hotel, Peter Miller Hotel, were primarily used as promotional materials for hotels, allowing guests to boast about their stay while providing the respective hotels with relatively easy nationwide advertising.
The Mirror Lake Inn, The Marine Terrace Hotel, Peter Miller Hotel postcards are examples of widespread social discrimination against Jewish and Black Americans in the United States in the early-to-mid-20th century. These hotels only serviced “Christian,” “exclusive,” and “elite” clientele, signifying that they did not cater to populations considered inferior by white Christian Americans. Inclusion of such a detail that was meant to signal who the desired clientele was. Sometimes, as in the brochure from the Cape Cod hotel “Cap’n Bragg House,” the hotels did not state their desired clientele explicitly but, to signal who the preferred clientele was provided, information about churches nearby. This was a way around the law, which in some states, as in Massachusetts, prohibited discrimination even in advertising.
Such advertising normalized antisemitic and racist attitudes through respectable language entrenching segregation within the hospitality industry.

The Lake Placid Club was founded in 1895 by Melvil Dewey, the New York State librarian, best known for the Dewey decimal system. The club, self-characterized as “a congenial club,” excluded anyone “against whom there is any reasonable physical, moral, social or race objection, or who would be unwelcome to even a small minority,” as well as “invalids, whose presence might injure the health or modify the freedom or enjoyment of others.” In the 1914 handbook an explanation about “this standard” was added, stating that the Lake Placid Club had “many Southern members, so negroes can be admitted only to servants’ quarters; for no one has a right to entertain as his personal guest any person who would clearly be an ‘undesirable’ who would be rejected by the membership committee.” This was “a chief advantage of a strictly private club,” allowing for “the social life” to be “free from the embarrassment which the law enforces on public hotels.” And while the federal courts at this time allowed for segregated hotels, New York State laws prohibited discrimination in accommodations. Though the exclusion of Jews was not mentioned in the Lake Placid Club’s Handbooks, it was mentioned in its circulars, in which a phrase was added to the exclusion paragraph: “This invariable rule is rigidly
enforced; it is found impracticable to make exceptions to Jews or others excluded, even when of unusual personal qualifications.” More implicitly, the club banned “stock tickers,” had a piggery, and advertised local churches.

Lake Mohonk Mountain House was a high-class resort owned by Quaker brothers, Albert and Alfred Smiley. It was the host of the annual Lake Mohonk Peace Conference, which was founded in 1895. The Lake Mohonk Mountain House did “not solicit Hebrew patronage,” a fact that led in 1911 the prominent New York rabbi, Stephen Wise, to boycott the conference and challenge the owner’s commitment to peace by saying: “It is vain to hope for a cessation of war as long as men suffer racial antipathies and religious animosities to go unchallenged. War, after all, is not a thing of arms and armies. War is a thing of the human heart, and arms merely execute the purposes of the souls of men. If we can get slaughter out of the hearts of men war will speedily cease.”
In response to this discrimination, Jews and Black American created their own establishments that catered to their needs and comfort, or, provided directories of businesses that welcomed them, such as The Green Book. To stress that point, the Overlook Hotel in Ferndale, NY, catered to Jews and specifically called itself “A House of Comfort.” Below are examples of resorts catering to Jewish vacationers, signaled by references to dietary laws of kashruth.

Maya Bentovim and Magda Teter
Overlook Hotel in Ferndale, NY, about 100 miles from New York City.

Overlook Hotel, back of the postcard, detail. The Hebrew text is a transliteration of “Strictly kosher.”

In its advertising postcards Pine View hotel also noted “dietary laws” to signal it was catering to and welcoming Jewish customers. The postcard also advertised its modern facilities, which included “Filtered Swimming Pool. Roller skating rink. Distinctive social staff & Orchestra,” and “finest cuisine,” which adhered to “dietary laws.”

Pine View Hotel in Fallsburg, NY, about 90 miles from New York City, 10 from Ferndale.
Pine View Hotel in Fallsburg, NY (back),
postmarked August 17th, 1944

The card was sent to “Mr. O. Barban” at 193 Stanton Street in New York by Abe Falk, saying he was “having a pleasant stay.”

According to the 1940 census, Abraham Falk lived at 135 Ridge Street with his widowed mother, Rose, who was 62 at the time. They had come from Austria. Abe Falk, 38 in 1940 (thus 42 when he wrote the card), was an accountant with an income of $2,600.

But the census does not list 193 Stanton Street as an address, and no one with name similar to that on the card appears in buildings nearby on Stanton Street.
On the left: Menu from Young’s Gap Hotel in Parksville, NY, about 110 miles away from New York City, and 7 miles from Ferndale. July 24th, 1936. The hotel opened in 1928 and closed in 1967. It was the first hotel to close in the “Borscht belt.”
Scholars and Their Role

As the scholarly works from the Enlightenment era in this exhibit suggest, scholarship can play a role in shaping public opinion and in creating and entrenching bias and stereotypes. Knowledge and scholarship are not always benign. But scholars have also played a role in offering correctives to the dominant ideas and historical narratives and undoing, through their research, some of the epistemic damage that had been done by earlier scholars. In this case are works of historians, who have significantly shaped our understanding of histories of the United States, the Reconstruction, Black history, Jewish history, and the history of Jewish-Christian relations.

William Archibald Dunning is the key figure in the so-called Dunning School—a group of scholars of US history at Columbia University, responsible for shaping the narrative of the Lost Cause and the history of the Reconstruction, sympathizing with the white Southerners, and saw the Reconstruction as an illegitimate imposition and abuse of federal power. It presented Black suffrage and the Reconstruction as a disaster, giving authority to legal measures to disenfranchise Black voters.

As historian Eric Foner has noted, “the Dunning School of Reconstruction was not just an interpretation of history. It was part of the edifice of the Jim Crow System.” Dunning’s students were hired by universities across the
US, dominating how history of the US was taught and understood.

In 1901, Dunning explained “his objections to the United States government’s effort to establish racial equality in the post-war South” in The Atlantic (October, 1901) and then in 1907 he published his widely disseminated book Reconstruction, Political and Economic Commonwealth 1865-1877 (New York: Harper & Bros. Pub., 1907, E178 .A54 V.22)

In his landmark book *Black Reconstruction in America: An Essay Toward a History of the Part Which Black Folk Played in the Attempt to Reconstruct Democracy in America, 1860–1880*, W. E. B. Du Bois, seeking to change the way dominant historians viewed Reconstruction, explored the role Black Americans played in the Reconstruction and in the history of the US. Du Bois attacked the notion that the Reconstruction was a failure, instead showed it as a period of promise, in which democracy was given a chance to flourish. The book emphasized Black agency both in the history of the Civil War and in its aftermath. *Black Reconstruction* also shifted focus to the role racism played in the post-Reconstruction era and in the shaping of white identity, by calling attention to the “public and psychological wages” of whiteness. Du Bois’ book was praised in the New York Times but did not receive much attention in the academic world, still dominated by the Dunning School scholars. During the Civil Rights era, Du Bois’s scholarship received much more attention, leading to a new reevaluation of the Reconstruction era by historians and inspiring the slow displacement of the Dunning School version of US history.

Jack Brodersen

Primer for White Folks was published by Doubleday, Doran and Co., Inc. in New York in 1945. This hardcover, 491-page anthology of writings, both non-fiction and fiction, focuses on Black Americans and their struggles from times of slavery to a push for freedom at the time of publishing. Bucklin Moon, an editor at Doubleday between 1940 and 1951, chose essays by both Black and white writers who addressed racism and Black Americans’ lived experience in America. The book contains writings by Black authors—among them, W.E.B. Du Bois, Langston Hughes, Richard Wright, Chester B. Himes, and as well as by white authors, such as Shirley Jackson, Erskine Caldwell, Dorothy Parker, Kay Boyle, and Ruth Benedict and Gene Weltfish.

The book is divided into three parts. The first, "Heritage," covers much of the Reconstruction era and the reality of disenfranchisement—looks back at the past. The second section, "Black and White Mores," focuses on interactions between Black and white Americans, detailing individual experiences of discrimination and violence. The third section, "Today and Tomorrow," offers a reflection by contemporary writers of how to go on about this social dilemma at hand. The section includes Ruth Benedict’s and Gene Weltfish’s “Races of Mankind” and Margaret Halsey’s essay “Memorandum to Junior Hostesses.”

This was the first book of its kind published in the United States. As the preface stated, it was “an attempt to present a general picture of the Negro—his backgrounds, his relationship with whites, his everyday denial of first-class citizenship, and what he really wants in American life.” But Moon also wanted to showcase the significance, as well as the limitations, of white people’s allyship in working as agents for black social change.

John Caswell Smith Jr, reviewing the book for the Atlantic, praised Moon for making “a symphonic arrangement of the various pieces, on the theme that the destiny of America is not
separate or disparate from the future of this one tenth of her population. One is made aware that there is neither a “white problem” nor a “Negro problem”: there is a problem whose name is American Democracy and we are all — black and white — involved in it.” The book, Smith wrote, was “not for ‘white folks’ alone. It should be read by all thinking people.” (The Atlantic, October 1945)

Moon’s work earned him investigation by HUAC, as a result of which Moon lost his job.  

Kacey Decker and Magda Teter

The three scholars whose work on various aspects of Jewish history is displayed here—Salo Wittmayer Baron, James Parkes, and Cecil Roth—used scholarship as a means to respond to antisemitism. James Parkes, an Anglican priest and a scholar, shaped not only the field of Jewish-Christian relations but also the framework for the study of the roots of antisemitism. His seminal book, The Conflict of the Church and the Synagogue: A Study of the Origins of Antisemitism, was published in 1934 in response to the rise of Nazism in Germany. Salo Baron and Cecil Roth, two prominent Jewish historians, wrote their major works at the height, or in the immediate aftermath, of the Nazis’ genocidal campaign against Jews. In fact, both authors explicitly or implicitly used their scholarship to combat antisemitism, in part by expanding the existing understanding of what Jewish life and experience had been like in the past. Baron also was instrumental in preserving Jewish cultural heritage after World War II and, in 1961, provided expert testimony in the Eichmann trial.

While Baron stayed within the confines of scholarship accepted within the academy as he did so, Roth unabashedly sought to reach out to the public and touted in his popular books the “Jewish contribution to civilization.” Both Baron and Roth pointed the spotlight in Jewish history away from narratives of persecution, suffering, and antisemitic stereotypes toward many of the more positive aspects of Jewish
history. They sought to place Jewish suffering in its broader historical contexts, while also emphasizing other aspects of Jewish social, religious, and cultural experiences through the ages. In different ways, both scholars strove to show Jews not as insular victims of violence, but as historical actors integrated into the societies in which they lived, even in the premodern period. Both were early proponents of what is now called “shared history.”

Salo Baron’s *The Jewish Community: Its History and Structure to the American Revolution* was at the time a major study of Jewish communal organizations. The book offered a survey spanning from biblical sources to the dawn of modern times. Importantly, the work was not limited to European communities but broadened its lens across the Atlantic to North America. Baron, himself an immigrant from eastern Europe, keenly recognized the importance of American Jewish experience.
Baron’s work was in fact animated by questions dear to the Jewish community and Jewish communal organizations. Baron was interested in the “perseverance” and “survival” of Jews, and for that reason he understood that they needed to study more than moments of defeat and destruction.

In 1937, Baron noted, “What really matters in Jewish religion is not the immortality of an individual Jew, but that of the Jewish people.” And then, in 1945 as the war was coming to an end and three years after he published his history of the Jewish community, Baron insisted that “without an inner determination to survive, without strong beliefs and rich culture and powerful institutions, the Jewish people could not possibly have come down the ages.” As a community leader himself, he certainly understood that.
Cecil Roth belief in the vitality of Jewish society. Through his popular works, Roth drew attention beyond the intellectual and political life of Jews highlighting their artistic and material culture as well and showing, for example, the beauty of Jewish art.

In his *Short History of the Jews*, which was first published in 1936, Roth, by moving away from “the traditional tale of woe,” wanted to “prevent the wood from being obscured by the undergrowth, and to convey above all the glorious sweep and continuity which makes Jewish history the most fascinating.”

Confronting Antisemitism and Racism with Art and Scholarship

Black and Jewish scholars responded in a number of ways to ubiquitous antisemitic and antiblack imagery and written works, all meant to reinforce the idea of Black and Jewish racial inferiority and otherness and to justify discrimination against them. Intellectuals, artists, and patrons of the arts challenged the racist aesthetic of what Henry Louis Gates Jr. called “Sambo art” and of antisemitic imagery by promoting visual representations of Jews and Black people that emphasized their own aesthetic values and artistic ideas.

Here are two examples pushing back—explicitly or implicitly—against the visually predominant racist and antisemitic imagery and ideologies. Here two contemporaneous works are presented—the seminal book by Alain Locke, *The Negro in Art* (1940) and Lionel Reiss’s *My Models Were Jews* (1938)—each confronting racism and visual culture by deploying art.

The book *My Models Were Jews* by Lionel S. Reiss, published by The Gordon Press in 1938 during the rise of Nazism in Germany, battles the antisemitic Nazi ideology of a “Jewish Race.” It features a collection of one hundred and seventy-eight paintings, watercolors, drawings, and etchings depicting Jewish life drawing from a pool of Reiss’s oeuvre created
over 10 years of extensive travel and research. The book includes introductions by Franz Boas, a noted American sociologist, Cecil Roth, a British Jewish historian, and John Haynes Holmes, a prominent American Unitarian minister and co-founder of the NAACP and the ACLU.

My Models Were Jews is split into three parts: “Is there a Jewish Type,” with the introduction by Boas, “Life in the Ghettos,” with the introduction by Roth, and “A Voyage to Palestine,” introduced by Haynes Holmes. Each section shows the richness of history and beauty in Jewish culture.

As explained in the book, Jewish culture and appearance varies drastically because of the different environments of Jewish people, which was caused by widespread immigration. This emphasis on diversity of Jews was meant to push back against Nazi racial theories.
demonstrating the non-existence of a Jewish race, but, instead focusing on cultural differences.

*Sara Castricato*

**Alain Locke, The Negro in Art: Pictorial Record of the Negro Artis and the Negro Theme in Art** (Washington: Associates in Negro Folk Education, 1940)

New acquisition.

*The Negro in Art* by Alain Locke is one his most notable early works on Black art. Regarded as the “Father of the Harlem Renaissance” Locke was most known for his unique interpretation of Black aesthetics, which helped guide his work in African American arts and literature. Locke used art to develop theories of pluralism and cultural relativism that were reinforced and influenced by his work in Black art and aesthetics. *The Negro in Art* spotlights the development of Black artistic work and its rapid development within recent decades, while also viewing The Negro as a central figure and the changing social conceptions of The Negro.

In each section, the illustrations are arranged chronologically, with occasional shifting, in order to emphasize artistic period trends or stylistic similarities. Part one of *The Negro in Art* presents a range of art by Black artists from landscape, figure painting, still life, and abstract design, while part two demonstrates the expansiveness of Black representation in art, outside of work of Black artists.
In 1931, Locke published a short essay in the journal *Christian Education* exploring questions of “Negro Art.” In it, Locke wrote, “Negro art is the result of the interaction of American factors on the Negro, in which the external factors have been as important as the internal—and registers the contagious influence of this reaction as it has influenced the common life of the country. Looking at American history, noting the disproportionate influence of the Negro question there, you might well define the American race question as a minority problem with a majority effect.” “Negro art,” he continued, “is racial in origin and spiritual incubation, but inter-racial in consumption and effect, and national in scope and significance.”

Five years later in 1936, Locke published a short book *Negro in Art: Past and Present*, expanding on the topic. But the book was small in format and not illustrated.
Then in 1940 Locke published his illustrated work, *The Negro in Art: Pictorial Record of the Negro Artis and the Negro Theme in Art*, a fruit of the Harlem Renaissance movement of the 20s and 30s, a time of cultural revival for African American art, literature, politics, dance, and music.

The Harlem Renaissance movement was also known as the “New Negro Movement,” coined for its name because of Locke’s *The New Negro*, an anthology of fiction, poetry, and essays on African and African-American art and literature that inspired many of the ideas that emerged from the Harlem Renaissance Movement.

*Lesley East*

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Unspoken Collective Resistance: A Reflection

On January 22, I, along many others, joined Fordham faculty, Wes Alcenat and Magda Teter, for a tour of an exhibit “Confronting Hate: Antisemitism, Racism, and the Resistance,” which they co-curated with a student Lesley East FCRH’24. It is not often that I encounter scholarship and art with life changing power. But I did that day.

The remarkable exhibit and presentation had a profound effect on everyone who attended, me included. Juxtaposing the language and imagery of antisemitism along with that of anti-Black racism and showing commonalities in the language of resistance from scholars and activists who were not always aware of one another is something that I have ever seen done before.

On a personal level, the presentation by both of my colleagues inspired me to look at my own childhood and youth in a new way. I have written extensively about my own attraction to, and immersion in Black history and culture—an effort that has shaped my entire adult life. I even wrote an entire book about that: White Boy: A Memoir.

However, I never fully interrogated the Jewish dimension of my childhood and youth in terms of the historic dynamics which the exhibition presents, particularly resistance to the imagery as well as lived reality of antisemitism, in the US as well as globally. My parents’ generation not only lived through Hitler and the Holocaust, but they also faced fierce antisemitism on the streets of New York City and, if they chose to travel, throughout the country. My generation grew up with a completely different experience. We grew up believing that there was nothing that could stop us from achieving any position we sought in American life and we were determined to turn that into a reality. In my own scholarship, that journey has often been described as “Jews becoming white.”
But in the context of what the exhibit explores, there was something else going on: a concerted effort to create a generation that defied historic stereotypes of Jews that my parents’ generation was bombarded with. Some of this, interestingly enough, was done through diet; some of it through sports, often in a highly gendered way. My cousins and I, who grew up together in Crown Heights, were deluged with food by everyone around us—Jewish food, Chinese food, TV Dinners—at every meal, constantly told in Yiddish “es mein Kind” (eat my child). The results were visible in physical terms. I grew to be six full inches taller than my father, something quite common in my Brooklyn neighborhood. We were also taught to fight and were exposed to sports at an early age.

My father, a 5’5” teacher with dark hair, glasses and a hooked nose, almost a walking image of the Jewish stereotype, bought me boxing gloves and football equipment before I was 5 years and taught me wrestling holds that I could use in a fight. With me, who was 6’ tall and 180 pounds by the time I was 14 and ironically had reddish blond hair, he ended up creating someone who (from the vantage point of the exhibition) could avenge the insults, attacks and antisemitic imagery that haunted him his entire life. I grew up being afraid of NO ONE, and kicked the butts of many people who made fun of me for doing well in school, and in one or two instances, who made antisemitic remarks.

However, what the exhibition made me realize was that my experience was not idiosyncratic, but generational. I never thought of this before. But, when I graduated Columbia in 1966, I was one of three captains of Columbia teams who were Jewish—me in tennis, Stan Felsinger in basketball, Steve Richmond in baseball. Harvey Rubin, in football, had graduated a year prior. What’s more, EVERY SINGLE ONE OF US GREW UP IN BROOKLYN and attended a local public high school.
From the perspective that the exhibit and the presentation by Wes Alcenat and Magda Teter have provided me with, we were a collective example of resistance to antisemitism, something never fully articulated by those around us, but perhaps all the more powerful because it was unspoken!

I never saw myself as fighting antisemitism when I was growing up. Rather, I saw myself as attaining the heights of achievement in a country open to my efforts. But was it an accident that when the Civil Rights movement exploded to the fore during my years in college, I became deeply immersed in fighting anti-Black racism, with my civil rights activism, and emerging studies of race in America, becoming as important a part of my identity as being a star athlete? After all, wasn't my becoming a star athlete part of an unacknowledged, but collective mission, to resist and ultimately defeat antisemitism?

I grateful to Wes and Magda for inspiring me to take a new look at all these issues, to understand the trauma of being constantly bombarded with negative images, as well as very real threats, which shaped the outlook of my parents and everyone else in my parents’ generation in my Crown Heights neighborhood where the vast majority of people over 20 were first- and second-generation Jews and Italians. One of the big takeaways from the Exhibition was realizing that my emergence as a star athlete was more than a personal journey—an entire community was invested in training and mentoring me and so many other Jewish athletes so that we would shatter the widely disseminated stereotypes about Jewish weakness and fragility.

Mark Naison, Professor of African American History