to introduce free checking here in 1965 — a move recently made unanimous by the three larger banks in town.

And he tells pungent experiences about serving on the boards of Armstrong Cork, Texaco, Sharon Steel, and many other firms of sweet or sour memories to him.

For the most part, McCune is tougher on himself, laughs at himself, more than at the other guy.

While he has given some time to certain nonprofit organizations, McCune makes this shrewd comment on himself:

"I am sorry to say that I seem unable to get interested in what I should call 'charity work.' I admire those that can do that, but I seem to want something where the profit and loss is, at least once in a while, a profit instead of a downhill money-raising campaign."

In a P.S., he lightly promises a second volume on his hundredth birthday, in September 1995. People will be looking for it. He is a delightful — and possibly an important memoirist.

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_The Jew in Early American Wit and Graphic Humor._ By RUDOLF GLANZ. (New York: KTAV Publishing House, Inc., 1973. Illustrations, appendix, notes. $15.00.)

One need not be a Freudian to recognize that humor can tell us much about the perception of the object of the humor. Glanz's book reveals much about the status of the Jew in the United States until the first decade of this century. Relying on published materials from such periodicals as _Puck, Judge_, and the original _Life_, Glanz has compiled puns, stories, and graphic art which often seem shocking to the contemporary reader. We are given a valuable insight into the standards of earlier times for no reputable magazine of today would consider publishing such items.

Even though one would have to look to the hate literature of today to find comparable material published, it is striking how many of the earlier attitudes toward Jews still persist. Present-day humor about Jews reveals a preoccupation with the earlier themes. Jews are still pictured as obsessed with the need to make money and acquire material
possessions, and these characterizations are the central theme of the earlier humor. A joke published in *Puck* at the turn of the century portrays a discussion between father and son:

Son: Fader dis pook says moneysch does not bring happiness.

Father: No, mein Sohn, It's der interest vot you gets on der moneysch vot makes you happy.

Such humor is common today although perhaps without the omnipresent dialect of earlier versions. (For examples of today's humor about Jews, see Alan Dundes, "Study of Ethnic Slurs: The Jew and the Polack in the United States" in the April 1971 *Journal of American Folklore*.)

To some extent the examples presented in *The Jew in Early American Wit and Graphic Humor* have counterparts in stories about Irish or Italian-Americans for these groups also experienced the trauma of the immigrant. The current rash of Polish jokes is an illustration, although these probably owe more to class distinctions. The obvious preponderance of Jews in such enterprises as the New York theatre and small businesses led to numerous jokes about these areas with Jewish protagonists. Usually, such humor included an emphasis on the concern for money. For example, the following was published in 1890:

Mrs. Abrams: An' so your poor tear husbant ees det. Vas he resignet?

Mrs. Isaacs: Yah, he was villing to go. He said dere vas no moneys in der cloding peesiness nowatays.

Glanz relates such humor to the identification of the Jew with urbanization and capitalism. Although he presents no evidence, other writers have argued that much modern anti-Semitism can be attributed to resistance by many Americans to these developments.

Certainly the Jew has long been associated with money-lending because of the Church's original opposition to Christian participation, although in the United States the number of Jews involved in banking and finance has always been small. (Stereotypes, however, die hard. The authors of *Jewish Radicalism* report that a Chicago bookstore shelved a study of "the WASP corporate elite, *The Rich and the SuperRich* . . . in a section labeled 'Jewish studies.'")

Because European states often prevented Jews from purchasing land, few Jews have been farmers, and this fact has drawn much comment. Also, many Europeans and Americans considered retailing, with its heavy concentration of Jews, a nonproductive occupation compared
to farming and industrial labor. Interestingly, some Jews have also held similar beliefs. The ideology of the early Zionist pioneers in Palestine included such attitudes, and they dedicated themselves to "rebirth" through work on the land. Even today many Gentiles, as well as Jews, are shocked to meet American or Israeli Jews employed as laborers, taxi drivers, or agricultural workers.

Nevertheless, it is true that a disproportionate number of American Jews are retailers. Their sons and grandsons, however, have striven for admission to such professions as medicine, law, and university teaching in unusual numbers; this trend has spawned the "my son, the doctor" joke which usually lacks the venom of the earlier jokes and is told by Jews as well as non-Jews. Despite the often vicious material collected by Glanz — the grotesque "Jewish nose" appears often in the cartoons — the story of the American Jew has mostly been a happy one. Taking advantage of the freedom of opportunity and religion in the United States, American Jews have created a flourishing subculture and a standard of living and secular education which have never been surpassed in Jewish history.

Essentially this book is a compilation of materials, often redundant, which provides much insight into public attitudes toward Jews in this country until the twentieth century. The large number of illustrations greatly enhances the value of the book, and the inclusion of an index is commendable. By the standards of modern social-science scholarship, Glanz's efforts at analysis are not very sophisticated. But most readers will not read this book from cover to cover; they will skim it for impressions.

Happily, there is evidence that the contemporary perception of American Jews is more positive. In a chapter entitled "Images of the Jew," in his book Jews in the Mind of America, Charles Stember's analysis of public-opinion data indicates the persistence of the "Shylock image" among Americans. But Stember concludes that Jews are increasingly judged as individuals, and not as stereotypes. Such trends can only benefit American life and relegate the type of materials reproduced in The Jew in Early American Wit and Graphic Humor to historical curiosity.