An 1893 cartoon published in the popular magazine *Puck* (Figure 4.1) pictures two Jewish men having “a pleasant social chat” about nothing but money, dollar signs emanating from their mouths as they ride the train. As in the cover art for “All Coons Look Alike to Me” (see Chapter 2), the drawing renders these men ludicrous in their failed imitation of proper American behavior and dress. Their large noses, bulging eyes, and dark unshaven faces look incongruous in comparison to the more refined features of the non-Jewish man sitting next to them with his small nose, barely detailed eyes and cleanly shaven face. Further marking them as outsiders, their strange clothing ridicules their inability to become modern. Their capitalist display of ostentatious fur coats renders them out of place in this train car, particularly in relation to the more dignified white American man, who does not wear a heavy coat. Similar to the clothing of Zip Coon and Dandy Jim, which showed African Americans unable to become modern, they wear gaudy evening top hats in contrast to his tasteful derby; one wears jarring plaid pants in contrast to the Euro-American’s under-stated light-colored pants. These Jews are both exoticized and debased: Their language is materialistic, speaking only in dollar signs, and foreign, portrayed in symbols of gibberish rather than intelligible English. Significantly, their dialogue threatens to take over the train car, a danger that the American man’s position on the edge of the cartoon and the Jewish men’s dominance of the scene emphasize. This cartoon constructs Jews as racially Other, notably un-American in language, clothing, physical features, and values, and as a threat to those American values.

Published in the midst of a massive influx of immigrants from Eastern Europe between 1880 and 1924, this cartoon reflects a widespread view in the late nineteenth and early twentieth century that recent Jewish immigrants were unable to adapt appropriately to modern American values and culture. Because of their “old world ways,” Jewish immigrants were slotted into the same primitivist slot designated for African Americans and Native Americans (Torgovnick). Yet they were also portrayed as overly ambitious and profiting off the work of others, thus posing a threat to American culture because they were seen as violating the most fundamental

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