2020

**Media Technology and the Dissemination of Hate**

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Media Technology & The Dissemination of Hate

November 15th, 2019-May 31st 2020

O’Hare Special Collections
Fordham University
&
Center for Jewish Studies
Media Technology and the Dissemination of Hate

Highlights from the Fordham Collection

November 15th, 2019-May 31st, 2020

Curated by
Sally Brander FCRH ‘20
Clare McCabe FCRH ‘20
Magda Teter, The Shvidler Chair in Judaic Studies
with contributions from
Students from the class HIST 4308 Antisemitism in the Fall of 2018 and 2019

O’Hare Special Collections
Walsh Family Library, Fordham University
# Table of Contents

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preface</td>
<td>i</td>
</tr>
<tr>
<td>Media Technology and the Dissemination of Hate</td>
<td>1</td>
</tr>
<tr>
<td>Christian (Mis)Interpretation and (Mis)Representation of Judaism</td>
<td>5</td>
</tr>
<tr>
<td>The Printing Press and The Cautionary Tale of One Image</td>
<td>13</td>
</tr>
<tr>
<td>New Technology and New Opportunities</td>
<td>22</td>
</tr>
<tr>
<td>Popular Culture, Humor, and Ephemera</td>
<td>26</td>
</tr>
<tr>
<td>Entertainment</td>
<td>32</td>
</tr>
<tr>
<td>Children’s Books</td>
<td>37</td>
</tr>
<tr>
<td>Explicit Propaganda of Hate</td>
<td>42</td>
</tr>
<tr>
<td>Father Coughlin and Radio</td>
<td>47</td>
</tr>
<tr>
<td>The Overlap of Antisemitism and Antiblack Racism</td>
<td>50</td>
</tr>
<tr>
<td>Responses to Hatred</td>
<td>54</td>
</tr>
<tr>
<td>Suggested Readings</td>
<td>58</td>
</tr>
</tbody>
</table>
Preface

Fordham University’s core curriculum includes a requirement that all seniors take the so-called “values seminar.” In these courses, students are expected “to identify, take seriously, and think deeply and fairly about complex ethical issues in contemporary and former times.” One such seminar is a seminar on antisemitism. It is taught each year at both campuses. Since Fordham has a growing collection of rare books and materials related to Jewish history, including antisemitica, in the fall of 2018 and 2019, 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.

Each student chose an item from the collection, and conducted research trying to explain what each object was. They prepared short papers and object descriptions. In the fall of 2019, two undergraduate students holding internships in Jewish Studies—Sally Brander FCRH’20, and Clare McCabe FCRH’20 in Jewish studies, who were also taking the class on antisemitism that semester—worked with me to prepare an exhibition. We conceptualized the exhibit to focus on how media technology facilitates the dissemination of hatred. Though the class focused on antisemitism, and the materials included in the exhibit show many examples of anti-Jewish prejudice, religious and racial, Jews were not the only group targeted by such publications, especially in the United States, where other minorities were subject to equally degrading imagery and language. Most prominent example are representations of African Americans in the so-called “Sambo art.”

This exhibit is co-curated by Fordham’s undergraduate students—Sally Brander FCRH’20, and Clare McCabe FCRH’20—and myself, with contributions from students in the values seminar on antisemitism (HIST 4308) from Fall 2018 and 2019. The exhibit would not have been possible
without assistance and support from Linda Loschiavo, the director of the Walsh Family Library and Vivian (Wei) Shen of the O’Hare Special Collections. It would also not have been possible without the generous support from Eugene Shvidler, Henry Miller, and Dario Werthein. Thanks to their generosity we have been able to support undergraduate student internships and grow Fordham’s collection of Judaica.

Magda Teter
Professor of History and The Shvidler Chair in Judaic Studies
Media Technology and the Dissemination of Hate

Technological advances can lead to positive social change. Technological innovations have helped create, preserve, and disseminate knowledge. In medieval Europe, the introduction of paper lowered the costs of manuscript production and record keeping. The invention of movable type and the printing press in the middle of the fifteenth century made books more easily accessible. The innovations in the production of paper in the nineteenth century and in printing methods made newspapers, postcards, color books possible. Photography, radio, and films facilitated new forms communication of news and entertainment. But along positive change, technological advances often have also been harnessed to less laudable goals, allowing for easier access to and dissemination of not only “useful” or “respectable” knowledge, but also of hateful stories, derogatory images and stereotypes.

In June 2019, the Council on Foreign Relations concluded that “Violence attributed to online hate speech has increased worldwide.” Twenty-first century media technology has been shown to facilitate dissemination of hate—bullying on social media; chat groups that allow for racist and antisemitic individuals to find like-minded communities; bots amplifying hateful messages. But while the media technology we live with is new, the phenomenon of harnessing new technology for hateful purposes is not. Anytime communications technology advanced, hatred spread as well. The exhibition explores how different technological breakthroughs facilitated the propagation of hate: in Europe—anti-Jewish and antisemitic images and tales, in America—antisemitism and racism.

Derogatory anti-Jewish iconography emerged at the end of the 12th century not to channel anti-Jewish sentiments but rather to amplify Christian piety. With time this anti-Jewish imagery gained more explicit hateful meaning. Still in the Middle Ages its reach was relatively limited—in church art seen only locally, or in precious manuscripts seen by few,
such as here displayed the splendidly illuminated *Bible moralisée*—the medieval picture bible—made for King Louis IX of France between 1226 and 1234, on display here in facsimile.

The breakthrough came with the invention of the printing press in the middle of the fifteenth century, which resulted in the first mass produced commodity—the printed book. Along came also cheaper pamphlets and broadsides. While the printing press allowed for the dissemination of knowledge, laws, and devotional texts, the new technology was also employed to disseminate anti-Jewish images and texts. These previously localized or obscured images or tales now had a broader reach. Books, even those that only tangentially discussed Jews, helped spread ideas and images—often false and derogatory—about Jews and Judaism to a much wider audience. On display is the lavishly illustrated Nuremberg Chronicle, published in 1493, which included, among thousands of other stories, some eleven stories about post-biblical Jews, all of them spurious. While there were books specifically focused on anti-Jewish content, at times books that were not meant to convey explicitly derogatory substance captured the state of current knowledge, effectively replicating biased epistemological models, the works of Johannes Buxtorf or Bernard Picart in Fordham’s collection can serve as examples.

But until the nineteenth century book production was still quite expensive: paper was made through a protracted process from rags, text had to be set from individual types, and any illustrations had to be either carved in wood to make woodcuts or engraved on copper plates. In the nineteenth century, wood pulp paper, lithography, rotary press, and offset printing made printing cheaper and more widely available. All this facilitated the development of daily newspapers, with front-page color images, postcards, posters, songbooks, joke books, and other ephemera. These too were harnessed to propagate hateful stereotypes much more widely through news and entertainment.
But these hateful challenges did not go unanswered. Jews, as well as non-Jews, often became allies in the fight against hatred, turning to religious values, celebrating festivals together, and organizing for a better future.

Magda Teter
Professor of History
The Shvidler Chair in Judaic Studies
Christian (Mis)Interpretation and (Mis)Representation of Judaism

From its very origins, Christianity has been marked by a tension between grounding its existence in Jewish scriptures and rejecting Judaism and Jewish practices at the same time. This rejection has been sometimes called “anti-Judaism,” a characteristic of Christian supercessionism—a theory that the “Old Covenant” with Jews was replaced by a “New Covenant” and old ceremonies with new faith. One of the manifestations of this theology was appropriation of Passover and the Passover sacrifice for Christian community. Jewish Passover became the symbol of the “old” now rejected sacrifice that was displaced by the “true sacrifice,” the “true Passover lamb”—Jesus. The result of such theology was invalidation of Judaism and Jewish practices. This idea is shown both in a medieval example of the thirteenth-century Bible Moralisee, but also in contemporary Christian evangelical Christian Haggadah (2018).

* 

The Bible moralisée is one of the most complete extant examples of illuminated medieval Bibles, or rather visual biblical interpretations. It was commissioned by Blanche of Castile for the French King Louis IX, and created between 1226-1234. The Bible features intricately drawn and illuminated illustrations for biblical scenes. Each page is divided into two columns with four medallions designed in pairs. In each pair, to top medallion represents a scene from the “Old Testament” and the one below a Christological explanation with a typologically representative example from the New Testament. Here are displayed scenes from the Book of Exodus with an illustrated Christological explanation beneath. The open page shows an image of Passover, with the sacrificed Passover lamb, below its accompanying theological explanation shows the image of Jesus on the cross. The Bible moralisée demonstrates the theological connections Christians made between Jewish scripture and Jesus. In the New Testament volume, some—but significantly not all—figures representing Jews have a derogatory appearance especially in situations
where their disbelief in Jesus Christ is to be visually transparent. The page in Volume 3 shows the story of Jesus’s passion. The St. Louis Bible is also significant in that King Louis IX was the only one to implement Gregory IX’s order to investigate and then to burn the Talmud. It was under the rule of King Louis IX that the infamous Paris disputation took place in 1240, which led to the burning of the Talmud and countless other Jewish books in 1242.

Gabriella Capote FCRH ’20

The image to the left shows Christian reinterpretation of Passover sacrifice in the Book of Exodus by including an image of Jesus on the cross as a visual representation of the “meaning” of the Passover sacrifice.

Bible moralisée/Bible de Saint Louis (Facsimile edition, M. Moleiro, 2000-2004; original, 13th century, between 1226 and 1234, now at Santa Iglesia Catedral Primada, in Toledo), V.1. 15 ½ “ in length and 11 ½ “ in width + SPEC COLL LEACH 2000 2 V.1
Bible moralisée/Bible de Saint Louis (Facsimile edition, M. Moleiro, 2000-2004; original, 13th century, between 1226 and 1234, now at Santa Iglesia Catedral Primada, in Toledo), V.3 opened on Gospels. 15 ½ “ in length and 11 ½ “ in width
+ SPEC COLL LEACH 2000 2 V.3

The Haggadah is available in hard copy and, taking advantage of new technology, also in PDF, as a free download. The Haggadah on display was purchased as a part of acquisitions of all commercially available haggadot for sale in 2018, as a snapshot of one year. All but two Haggadot were for Jewish use. The other non-Jewish Haggadah published that year is a Rastafarian Haggadah.

Our Passover Lamb: A Christian Haggadah, published by the Freedom Hill Community in Saint Charles, Missouri, is a Christian interpretation of the Passover Seder celebration. The book guides Christian celebrants through a Passover Seder, and provides them with prayers and blessings to recite. Throughout this text are explicit references to “Yeshua,” a Hebrew name for Jesus. Even the title, the Passover Lamb, alludes to Jesus, the crucifixion, and the image of the Paschal Lamb. Although this community does not believe the Torah/Law has been “abolished,” and maintains that “following it is an expression of love and obedience to God,” they also emphasize that “keeping the Torah is not a means to salvation, but is the believer’s response to their salvation already received by faith in the
Messiah.” By appropriating the Jewish Haggadah, this Christian community has co-opted the language and ritual of Judaism in the name of Yeshua. Such appropriation, here, as in the Bible of St. Louis, means negation of Judaism and the original meaning of Passover. This is part of a longer, albeit diverse, tradition of Christian anti-Judaism, exemplified by a 2nd-century homily “Peri Pascha,” attributed by some scholars to Melito of Sardis.

Clare McCabe FCRH ‘20

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As the Christian Haggadah above suggests, Christians were quite fascinated by Jewish rituals. Since the sixteenth century, as the printing press made books cheaper to produce, a genre of books developed—Christian descriptions of Jewish ceremonies. At first they were written by Jewish converts to Christianity, later by Christian-born scholars, these have come to be known as “Christian polemical ethnographies of Jews.” On display here is an example of an eighteenth-century description of Jewish “ceremonies” published by Jean Bernard and Bernard Picart originally in French in 1723 and then in English in 1733.

In the first volume of influential work on “ceremonies and religious customs of various nations,” Jean Bernard and Bernard Picart sought to depict Judaism, as well as Catholicism, through an eighteenth-century “scientific” lens with objectivity, accuracy, and authenticity. Other volumes included discussions and depictions of ceremonies of Protestants, Muslims, and also religions of Africa and Asia. The Ceremonies and Religious Customs of the Various Nations of the Unknown World was first published in French in 1723, and then in London in the English translation in 1733. The volume focuses on Jews and Catholics and purports to explain their ceremonies and practices to an interested audience; the book is largely scholarly in nature. The text features several copperplate etching illustrations of Jewish ceremonies. Picard often includes a Christian “observer” in the illustrations: often off to the side and wearing a cross.

Ronan Campbell FCRH ’19 and Dominic Muscarella FCRH ’20

Modern secular antisemites too continued exploit Passover for their goals. In 1884, a German artist, Carl Maria Seyppel, prepared a satirical “graphic novel” centered on the Exodus story, but exploiting it to disseminate modern antisemitic tropes, such as “Jewish greed” and “Jewish power.”

Carl Maria Seyppel, Die Plagen: 3te aegyptische Humoreske aufgeschrieben und abgemalt bei idem Auszuge der Juden aus Augypten (The Plagues: Third Egyptian Humoresque written down and painted with the Exodus of the Jews from Egypt). (Düsseldorf: Felix Bagel, 1884). 42 pages, 27.5cm *19.5cm
Die Plagen, a satirical antisemitic account of the Exodus narrative, was published in Germany in 1884. The book is part of a trilogy called “Egyptian Humoresque.” It is frayed and treated as though to appear an ancient Egyptian artifact thanks to a book publishing technology called Mumiendrucke (mummy print) meant to create books to appear and feel ancient. Die Plagen is akin to a graphic novel, and its illustrations rely on antisemitic caricatures to portray the Exodus account. Finally, Die Plagen connects the Exodus story to Jews currently living in Europe, and suggests that it is “time to say farewell” to Jews. This “humoresque” or satirical comic book is an example of the ways that art, humor, and fanciful illustrations were used to propagate antisemitic ideas.

Chenelle Simpson FCRH ’20 and Michael Liberto FCRH ’19
The Printing Press and the Cautionary Tale of One Image

The invention of movable type and the printing press created the first mass produced commodity—the printed book. For the first time it was 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. On 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. The local bishop harnessed the new printing technology and began to promote the dead Simon as a martyr, seeking to establish a cult and a site of veneration. His efforts were opposed by Pope Sixtus IV, but the bishop ignored the papal admonitions and continued to promote the cult of Little Simon by sponsoring works of art, poems, printed books, and broadsides. The story of Simon spread far and wide, entering prominent printed chronicles of “world history,” with it spread the imagery of Jews as vicious killers, especially in northern Europe.

One of the most famous examples of both the genre of chronicles and of the visual representations of the Simon of Trent story 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 was the elaborate woodcut with the story of Simon of Trent—one of the longest stories in the chronicle accompanied by one of the most elaborate woodcut there (on display).

The woodcut with Simon of Trent became the most iconic anti-Jewish images, showing Jews killing a child. But its transmission was not linear. In fact, it was not reproduced beyond this chronicle, which itself was not reprinted in this version after 1493. The chronicle and the image fell into oblivion. They reentered the public consciousness in the twentieth century, and became particularly popular after 1933, when the chronicle in its German version was reprinted in the facsimile edition (on display) in Leipzig. Less than a year later, on May 1, 1934, the image was printed in the antisemitic Nazi paper Der Stürmer. And then it entered the circulation of Nazi and in Italy fascist publications, such as the magazine La difesa della razza (The defense of race) and books, such as Hellmut Schramm’s Der jüdische Ritualmord, eine historische Untersuchung [Jewish ritual murder, a historical examination], first published in 1943, and other publications of the time released to justify the Nazi “Final Solution.” Since then the image entered the circulation of both antisemitic and scholarly circles. Today the image circulates widely on antisemitic internet sites.

The history of this image offers a cautionary tale about the transmission of hate. It was not linear. The ideas, tropes, images have become part of a larger reservoir from which they can be retrieved in very specific historical moments. And like today, we have to ask why they (re)emerge at those historical moments.
Simon of Trent, a page from Hartmann Schedel, Liber Chronicorum (Nuremberg: Anton Koberger, 1493), 16.88 x 11.75 in.

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. The accompanying text describes the alleged crime, claiming that the Jews of Trent kidnapped Simon, ritually murdered him, and used his blood to prepare the Passover meal. 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
The Nuremberg Chronicle, written by Hartmann Schedel, was originally published by Anton Koberger in 1493 in Nuremberg as a history of the world and encyclopedia. The Chronicle features a plethora of illustrations, including several full-page woodcuts of cities like Nuremberg and small busts of historical figures. It also features a full-page story and image of Simon of Trent being tortured by members of Trent’s Jewish community. In March 1475, during the Easter and Passover Season, which coincided that year, a boy named Simon was found dead in Trent in Northern Italy. Jews were immediately tried, executed, and the local bishop sought to create a cult of Simon in town. He sponsored artists to produce art and
poetry celebrating the boy’s short life and passion. With the advent of print, the imagery of Simon spread far and wide. This 1493 representation from Hartmann Schedel’s chronicle is one of the most elaborate but the image was forgotten. In 1933, this facsimile was published and in May of the following year the image of Simon of Trent appeared in Der Stürmer. From then on, the image became the quintessential representation of anti-Jewish accusation of ritual murder in both antisemitic and scholarly publications. It is particularly associated with the Nazis.

Lizz Khalil
FCRH ’20

Hartmann Schedel, Weltchronik (original, Nuremberg: Anton Koberger, 1493; facsimile, Leipzig: Hendel, 1933), 254r-255v, Simon of Trent.
Der Stürmer, May 1st, 1934, front page and interior page with Simon of Trent from the Nuremberg chronicle (facsimile)

Der Stürmer was a virulently antisemitic newspaper published by Julius Streicher from 1923 until the end of WWII. This issue was devoted to the spurious anti-Jewish and antisemitic charge of “ritual murder.” The red screaming headline on the front page above the antisemitic cartoon read: “Jewish Murder Plan against non-Jewish mankind uncovered!” Caption below the image: “Throughout the millennia, the Jews, following the secret rite, shed human blood. The devil is still sitting on our necks today, it’s up to you to pack the devil’s brood.” Inside were nearly twenty pages of stories and images, including that of the 1493 Simon of Trent. This issue of Der Stürmer provoked a massive pushback from Jews and Christians Europe, especially in England. But the publication of this issue gave the
1493 image a new lease on life. It came to be used in antisemitic publications across Europe, and today beyond. As seen in the image of the front cover of a Nazi publication published in occupied Poland in Polish in 1943, and in a screenshot of a blog post in the US (from Michigan) in 2007.

La Difesa della razza, the issue from March 5 1940, (24cm by 30 cm)

La Difesa della Razza, an Italian fascist magazine, was in publication from August 1938 until the end of 1943. The issue displayed here from March 5, 1940 demonstrates the long-lasting legacy of Simon of Trent and the impact of Der Stürmer’s 1934 publication, here with the image from the front page and the woodcut of Simon of Trent from Schedel’s Nuremberg Chronicle. In 1940, Easter was on March 24 and coincided with a festival in the Catholic liturgica calendar devoted to Simon of Trent (he was
removed from the calendar following the Second Vatican Council in 1965). The March 5 issue of La difesa della razza also contains an article on “Passover Haggadah: The Origins of the Jewish People.”

*  

Hellmut Schramm, *Der jüdische Ritualmord, eine historische Untersuchung* (Berlin: Fritsch 1944). On loan from Magda Teter, the Shvidler Chair in Judaic Studies.

Hellmut Schramm, Der jüdische Ritualmord, eine historische Untersuchung [Jewish ritual murder, a historical examination] was an antisemitic work, first published in 1943. The preface by Johann von Leers, a Nazi professor, SS officer, and a high-ranking official in the ministry of propaganda, sought to justify the murder of Jews as a "divine fight" (von Leers survived the war, moved to Argentina, then to Egypt, where he converted to Islam took name Omar Amin and served as the head of the Cairo-based Intitute for the Study of Zionism, and a source of anti-Israel propaganda). The book perpetuates the antisemitic myth that Jews killed Christian children by reproducing historical anti-Jewish images and texts. Here is displayed a page with the image of Simon of Trent, first published in 1493 and then made notorious in May 1934 thanks to the issue of Der Stürmer (reproduced above).
Frederyk to Gaste, Prawda o żydowskich mordach rytualnych [The Truth about Jewish Ritual Murders, Warsaw, 1943, in Polish]. The cover (in reproduction) of a Nazi publication issued in the middle of the “final solution” in occupied Poland as part of the effort to demonize Jews and to justify their murder. The booklet was originally published in 1937 in German as Die Wahrheit über die jüdischen Ritualmorde, and in 1943, it was translated into Polish, and apparently also into Ukrainian as Pravda pro zidivs'ki ritual'ni mordi.
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. And with the introduction of the railway systems, dissemination of these newspaper 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. Now partisans anyone could start their own newspaper. This led to creation of partisan press. Nowhere were the effects felt more than during the Dreyfus Affair in France (1894-1906), during which a Jewish officer was falsely accused of treason, convicted and sent into exile. France became divided into “pro-Dreyfussards”—those who maintained Dreyfus’s innocence and felt that the accusation threatened the foundations of the French Republic, and “anti-Dreyfussards”—those who believed he was guilty and espoused the most virulent antisemitism. Families and friends were torn apart by this affair. Artists and writers took sides. The partisan press thrived. Among them was a publication La Libre Parole (The Free Word) started by Édouard Drumont, an author of several antisemitic works, among them La France juive (1886) and Le Testament d’un Antisémite (1891). Hatred and antisemitism was now given permission to be voiced and displayed in public.

La Libre Parole (French for The Free Word) from Fordham’s Special Collections was a French antisemitic newspaper published in Paris by Édouard Drumont from 1892 until its closing in 1924. Fordham owns five issues, all of which were published between June of 1895 and November of 1898 during the Dreyfus affair. Every issue features a large cartoon on the cover page, often depicting a political theme relevant to current
events in France. The two issues on display were published in June 15, 1895 and on November 14th, 1898. The June 15, 1895 issue features inside a double page anti-Semitic political cartoon called “Apparences et Réalité” (“Appearances and Reality”). The cover of the November 14th, 1898 issue is dedicated to the Dreyfus Affair and is based on Edgar Degas’s *Portraits at the Bourse* [Paris stock exchange]. The illustration depicts a group of stereotypically drawn Jewish men. The artist portrays these men as greedy and traitorous, three common Jewish stereotypes in Europe at the time, all with large noses.

Norah Aamoum FCRH ’19 and Lailinda Xu FCRH ’20


*La Libre Parole*, Issue No. 175 “Erreur judiciaire,” November 14th, 1898. The cover image is based on Edgar Degas’s painting “Portraits at the Bourse.” Degas was an “anti-Dreyfussard.”
L’Assiette au Beurre was a weekly avant-guard satirical magazine published in Paris between 1901 and 1912. It consisted mostly of political often vulgar cartoons addressing political issues. The French magazine focused on anarchist political learnings and satirical images against the social system. It played an important role in the development of modernism in pre-World War I Paris. The issue in Fordham’s collection dated September 5th, 1903 displays on the front cover a stereotypically antisemitic image of a Jewish man wrapping the Earth as a cover, titled “Ambition.” Inside other themes are depicted. This issue was illustrated by Tomás Júlio Leal da Câmara, a Portuguese artist living in Paris at the time, known for his anarchist, anticlerical, and antimonarchist views.

Victor Li FCRH ’19

The National American is an example of an American antisemitic newspaper, published between 1935 and 1939. It was likely not widely read, but rather contained to the New York City area. This issue was published in June of 1939 by the Nationalist Press Association, an organization officially tied to the American National-Socialist Party, which was likely founded by the editor of the paper, Peter Stahrenberg, in 1935. The paper is quite well preserved, with only one tear (repaired) on the last page. It includes articles that attack New York Mayor Fiorello LaGuardia, tie Jews to Communism, and pander to the fear that Jews control the American government at the detriment of Christians.

Theresa Petroni-Conaway FCRH ‘20
Advancements in printing technology made printing cheaper and allowed for new types of materials to be printed, which previously would have been difficult or expensive to produce. Jokebooks, posters, flyers, and postcards. Postcards were additionally a product of the new postal system developed in Europe and in the US.

The Original Hebrew Jokebook was published by I&M Ottenheimer Publishers in Baltimore, Maryland in 1907. It is part of a series of 10 Jokebooks, including “Coon Jokes” and “Irish Jokes,” and “Hebrew Jokes”, and relies upon antisemitic stereotypes of Jews to produce more than 60 pages of content. Available for only 10¢, it exemplifies the ease of widespread dissemination of anti-Jewish stereotypes and caricatures, as well as other racial stereotypes, in American culture through the use of popular, inexpensive publications. The jokes are mostly centered around money and feature a “cheap” or “stingy” Jewish character, often a “Cohen” or “Levy”, who speaks in an exaggerated Yiddish accent. The cover features a typical caricature of a smiling Jew which, along with the jokes, were a common feature of pervasive prejudice.

Clare McCabe FCRH ‘20
The left here is a cartoon with a caption: "Now if you don't give me your Christian name, I'll fine you for contempt of court. Mein gracious I can't give you what I don't vas got I am a Hebrew." To the right, are two antisemitic and racist jokes from a postcard “A Polish Jew,” a caricature of a Jew with a shoe polish, as a pun related to the immigration of Polish Jews to the US, and below is a racist cartoon captioned “Just Back from the County Jail.”

Molly Gleason FCRH ‘20
These satirical postcards, meant to be cheaply bought and easily shared, display a range of racist and antisemitic views. All postcards are approximately 14 cm by 9 cm. Two that feature anti-black caricatures were postmarked in 1906 and 1908. The antisemitic postcards feature antisemitic caricatures, stereotypes, and jokes, published between 1905 and 1911. One postcard features an anti-Japanese caricature, with the text “The Yanks are Coming, Watch the Little Yellowman Yello!” which signifies a likely context of World War II, it is not postmarked.
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. The postcard “Vat’s the use,” which mocks Yiddish accent, was sent from Cleveland on May 20, 1907 to Detroit. While the postcard to the right was mailed from Newtown, PA on November 3, 1906 and reached Middletown, PA on the next day. These postcards used racist and antisemitic humor to keep in touch with one another.

Clare McCabe FCRH ‘20
The Karta Okrętowa “Parchovia,” a fake, satirical boarding pass for a Jewish passenger on a ship travelling to Egypt is an example of an antisemitic piece of ephemera. It was bought from a seller in Israel but originally comes from Poland and is thought to have been made during the interwar period. This satirical document is approximately 13 cm by 7.0 cm and contains little to no surface deterioration, except for some dirt on the edges and minor feathering on the top left corner measuring 3 mm. A 3.3 cm by 3.0 cm image of a sailboat adorns the top, followed by a Hebrew-Polish description of the travel route and passenger, and refers to the passengers as “scabs”: parch in Polish means a scab but it is also a derogatory antisemitic term used for Jews. The name of the ship, “Parchovia” can thus be translated as “scabia.” The Karta Okrętowa “Parchovia” was likely distributed in Tarnów during the 1937 protests calling for Jews to relocate to the Middle East. There are three words or phrases in Hebrew: Shabbat Ha-Gadol [the great shabbat], Mitzraim [Egypt], and Haggadah.

Sarah Cavanaugh FCRH ’19 and Nicholas Di Grandi FCRH ’20
Nazi propaganda flyers in the USSR
(8” by 5.5”, 21 cm by 14cm)

The three anti-Semitic Nazi flyers in Russian from Fordham’s Special Collections are examples of Nazi airborne leaflet propaganda targeting the occupied territories in the Soviet Union as part of a psychological warfare campaign. They were distributed through artillery shells or dropped by airplanes. One flyer features a stereotypical big-nosed Jewish figure hammering a horseshoe with the caption: “Does it Happen? No! A Jew Himself Never Works.” Another shows a young family with a Jewish caricature looming in the background, with the caption: “Jews have no place in your midst. Be completely rid of Jews!” The third showed a group of Jews led by one Chaim Shmuelevich, with a caption “Is This Why Churches Were Shut Down in the Soviet Union?” These flyers, cheaply made and easily disseminated, promoted antisemitism and Nazism, and used the language of the USSR to appeal to Russians asking them to switch sides and promising “Europe without Jews, communists, and capitalism.”

*Isabella Dixon FCRH ‘20 and Rachel Blackburn FCRH ‘20*
Entertainment

As the jokebooks and humorous postcards show, humor is not always innocuous. The same can be said about entertainment, which may be a vehicle for inculcating hateful ideas and propagating pernicious stereotypes. The examples here also point to the dramatic shift in printing technology from hand press with copperplate illustrations, to modern drum printing with wide range of colors.


*The Merchant of Venice* by William Shakespeare is one of the most controversial of his plays. The version of Shakespeare’s *The Merchant of Venice* from Fordham’s Special Collections is a 20-page print of the play to be performed at the Theatres-Royal at Drury Lane and Covent Garden in 1777. The play was originally written between 1596 and 1597 and first
performed in 1605. This version was printed for J. Wenman of number 144 Fleet Street in London, England and was sold by all other booksellers. The copy has signs of wear around the edges, loosening of the binding, and bleeding of ink onto the pages. However, the text remains easily legible with only a few light stains throughout the document with decorative boarding at the beginning and before each act. *The Merchant of Venice* popularizes anti-Jewish stereotypes of a Jewish moneylender, Shylock. The version performed at Drury Lane was pioneered by Charles Macklin in 1741, whose portrayal of Shylock, depicted in its inner cover, had a lasting influence on the future performances of the play. It was with Macklin that the play began to focus more on the anti-Jewish aspects of the play. The play is an example of dissemination of stereotypes and prejudice through entertainment and, like the imagery of Simon of Trent, an example of historically significant rises of popularity. The mid-eighteenth century interest in the play cannot be divorced from the debates about the status of Jews in England at the time.

Olivia Dixon FCRH ’20

**Songbooks.** Popular songs and songbooks often perpetuated—sometimes even unintentionally—ethnic stereotypes through lyrics and images on their covers. “Rosie the Redskin” was a ragtime hit by Al Stillman. This is the 1938 version. “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) sheet music booklet, 34 x 28 cm. Arranged for piano and voice with lyrics and accordion chords.

The collection of Minstrel Songs in this booklet 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

The Frederick Harris Company “Minstrel Songs” songbook, which has a copyright of 1934, is an example of a genre of music which often utilized stereotypes of Black Americans and invoked a nostalgia for the antebellum American South. The Songbook features twenty-two songs, the “gems” of the minstrel genre, and sheet music for piano and ukulele accompaniments. The cover features tropical palm trees, perhaps a reference to African jungles, and a faceless figure with a banjo.

Clare McCabe FCRH ‘20
The Ching Chong Song was written in 1917 in the middle of World War I and just as the Immigration Act of 1917 was passed. This song, and especially the phrase “Ching chong,” holds social implications today as a racial slur. As this song demonstrates, stereotypes disseminated through entertainment can leave a lasting cultural mark.

Angel Serrano FCRH ’20
Children’s Books

Cheap and colorful chromolithographic printing also allowed 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. But these books also could be vehicles of prejudice—explicit or implicit.

The examples below show both. In the Christmas Stockings Series we see implicitly prejudicial imagery and stories, transmitting ideas of beauty, sophistication, primitivism, or even specific ethnic stereotypes. Published 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.” But the books also coincided with anti-immigrant animus, including that against Chinese immigrants. In the “Emperor’s New Clothes” story we see an interplay between the text and image depicting Chinese men as cunning. 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.
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 *Fairy Tales from Andersen, 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*
Elvira Bauer, *Trau keinem Fuchs auf grüner Heid und keinem Jud auf seinem Eid* [Trust No Fox on his Green Heath, And No Jew on his Oath] (Nuremberg: Stürmer-Verlag, 1936). 24 x 20 cm

*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. German Christians and Jews are immediately visually recognizable: images of the fat Jew butchering meat, dressed richly and walking with the equally opulent and fat Jewess, stealing money and food, and acting lecherously starkly contrast that of the physically fit and beautiful German Christian. Marked by exaggerated hooked noses, strong brows, big lips and a darkened complexion, the Jew’s physical ugliness signifies, much as the Jim Crow era caricatures of African Americans, his otherness and moral degradation.
In turn, children are taught the same and internalize messages of Jewish undesirability and fault. Through these poems and images, the book translates recently passed Nuremberg laws into children’s language.

Sally Brander FCRH’20
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)
Explicit Propaganda of Hate

As the Nazi era children’s book demonstrates, there was little effort to conceal antisemitic ideology in Nazi Germany from the very beginning. The Nazi propaganda efforts ranged from statistical surveys, scholarly books, pamphlets, booklets, exhibitions, postcards, and even films. In fascist Italy antisemitic ideology influenced by Nazi propaganda found its way to a magazine that presented racism and antisemitism in the framework of science and research.

Franz Anton Rose, *Juden über Deutschland* (Berlin, Propaganda Verlag - Paul Hochmuth, c. 1934). An antisemitic Nazi publication with a cover drawing by Kurt Hinrichsmeyer, offering statistical information about Jews in Germany. This is an example of manipulation of statistical data for propagandistic purposes to show “Jewish danger” to Germany.
“Die Juden in USA” in the Special Collections section at Fordham University’s Walsh Library is an example of antisemitic Nazi propaganda. Within the sixty-three-page booklet are photographs of prominent American Jews and of the living conditions of Jews in America that are meant to evoke antisemitic feelings among the intended audience. Many of the photographs are from the Associated Press and were not in their original context antisemitic but put in this book they serve antisemitic purposes. The book purports to prove this conspiracy by enumerating influential Jewish people in the US, across finance, government, and entertainment. The book is particularly fixated on the Mayor of New York, Fiorello LaGaurdia, who is feature of its cover, and blames him for American poverty.

A.J. Lice FCRH’20

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In November 1937, an exhibition opened in the German Museum in Munich called Der Ewige Jude, the Wondering Jew. It was on view 8
November 1937 to 31 January 1938 and was visited by over 400,000 viewers.

Der Ewige Jude Postcard
(Munich, postmarked December 19, 1937)

The Der Ewige Jude or “The Eternal Jew” postcard exhibited in Fordham’s Collection was produced for the exhibition. It depicts an antisemitic caricature of a Jewish man, emphasizing two antisemitic tropes: greed and bolshevism. The figure holds in one hand coins and under his arm the map of Germany with a hammer and sickle, the symbol of the Soviet Union, to symbolize what Hitler termed the threat of “Jewish Bolshevism” in Germany. The postcard in Fordham’s collection is post-stamped December 19, 1937 and sent from Munich to Frankfurt a/Main, with a glib message with basic pleasantries, unrelated to the antisemitic imagery is exchanged between friends. The cover of the catalogue featured the same image as the postcard.

Maggie Rodriguez FCRH’19
The 125-page-long catalogue of *Der Ewige Jude*, *The Wondering Jew*, was intended to accompany an art exhibit on display at the German Museum in Munich from 8 November 1937 to 31 January 1938. The catalogue features numerous photos of Jews, Jewish rituals, diagrams analyzing physical appearance, graphs that break down the demographics of the Jewish-German workforce, and trees depicting lineage. The image shown here focuses on the issue of “degenerate art,” one of Nazi obsessions.

Abby Ponticello FCRH’19

*Der Ewige Jude* (Munich, 1937), Exhibition catalogue, pp. 52-53.
La difesa della razza

Published under fascist rule in Italy, La difesa della razza (1938-1943) is an exemplar of the fascist radical press campaign devoted to the pursuit of a new racial consciousness. La difesa della razza, a bimonthly publication, sought to present itself as a forum for “the popularizing of modern biological racism” by providing a “scientific” and cultural basis for Italian racism and antisemitism. The cover of each issue features striking modern illustrations and photographs, often depicting Jews and other racial groups through stereotypes. Under the word razza in the masthead reads “Scienza Documentazione Polemica Questionario,” roughly translating to “Science, Polemic Documentation, Survey” followed by “Uomini siate, e non pecore matte, sì che ’l Giudeo di voi tra voi non rida!” meaning, “Be men, and not mad sheep, lest that the Jew among you not laugh at you!” Widely published and distributed throughout Italy La difesa della razza was to reach the intellectual class of readers, unlike Der Stürmer or other vulgar antisemitic publications, even though it frequently used the imagery originally published in Der Stürmer (as seen above with the Simon of Trent story).

Radley Ciego FCRH’19
Father Coughlin & Radio

The 1920s and 1930s experienced another type of technological breakthrough—radio broadcasting. AM broadcasting began in the 1920s and FM in late 1930s. Here too while the broadcasting brought news and information into households, it also was harnessed for hate and propaganda. One of the most famous and notorious examples in the US was Father Charles Coughlin, who became known as the Radio Priest thanks to his popular broadcast that reached millions of people. He was a founding priest at the Little Flower Catholic Church in Royal Oak, MI, where he served from 1926 until his retirement in 1966. During the Great Depression he supported President Roosevelt’s New Deal but soon turned to more radical populist ideology, mixing a message “of social justice” with a message against bankers, communists, and Jews, whom he associated with both. He promoted authoritarianism and populist dictatorship against democracy and capitalism, and supported Hitler and his policies. In 1939, after WWII broke out, his broadcast was cancelled, and his journal Social Justice was banned. He was widely criticized for his antisemitic “pro-Nazi” stance.

The Truth About Father Coughlin was an exposé published in 1935 against Father Coughlin’s extremism and antisemitism. It was written for the Communist newspaper The Daily Worker by the Jewish activist and journalist A.B. Magil, also known as Abraham B. Magil and "Abe" Magil, after Magil attended Coughlin’s sermons. The pamphlet was enormously popular, it sold over 150,000 copies. Magil later published a second pamphlet about Father Coughlin in 1938, The Real Father Coughlin. The pamphlet demonstrates the resistance that Father Coughlin’s sermons and broadcasts faced.

Clare McCabe FCRH ‘20


Made as a sort of “answer” to public accusations of antisemitism, Am I an Anti-Semite? is a compilation of nine essays from Father Coughlin’s weekly broadcast radio sermons. The dates of these addresses range from November 6, 1938 to January 1, 1939; the material deviates little from central messages of a “Judeo-Bolshevik” conspiracy, an anxiety about the current state of
America as a “godless, lifeless corpse of our once glorious civilization,” and a driving call for the reinstatement of the fundamental doctrine of Christian social justice. He defines this last concept as the “reestablising of the social order of Jesus Christ upon this earth” where the irreligious and the Communists, conflated with Jewry, have no place. Nazism, he notes, is a phenomenon that can be blamed on communism and the Jews who fund it; only appearing as a “political defense mechanism” and therefore legitimate. In the Preface he declared, “Our contest in America is to preserve Americanism and Christianity.”

Sally Brander FCRH ’20

An Answer to Father Coughlin’s Critics by Father Coughlin’s Friends
(Royal Oaks, MI: Radio League of the Little Flower, March 1940).

The book An Answer to Father Coughlin’s Critics defended Coughlin against critics by denying “the Radio Priest’s” antisemitism and justifying his views of Jews with “corroborative evidence” about Jews’ role in the communist movement. One of the essays in the book questions whether Coughlin’s was leading “An Antisemitic or An Anti-Communist Campaign?” The page displayed here serves as “proof” to Coughlin’s claims of Jewish role in communism.
The Overlap of Antisemitism and antiblack Racism

In the United States the most virulent antisemitic stereotypes emerged at the height of Jewish immigration at the end of the nineteenth and early twentieth century, coinciding, as the postcards displayed show, with Jim Crow era “Sambo art.” But a new wave of antisemitism reemerged in 1950s and 1960s in the context of Civil Rights era. White supremacist began to claim that Jews were behind “race mixing” and “the Black Revolution” to “doo White Race.” Old works created during the first wave of American antisemitism were resurrected, and new ones were written. New white supremacist organizations emerged, like the American Nazi Party, founded by George Lincoln Rockwell in 1959. Some of these tropes reemerged again since 2016.


Written by George Lincoln Rockwell, the founder of the American Nazi Party, and originally published in 1966 during the Civil Rights movement, White Power espouses insidious propaganda for a Black-Jewish conspiracy with the claim that “Communist Jews” were financing a “Black Revolution” and the Civil Rights Movement “to overtake the White Race.” Rockwell used scores of examples and statistics to argue that the aforementioned “Jew-led”
“Black Revolution” places the white race and its survival in danger. Among examples of the “Jewish conspiracy” to overtake America is availability of kosher food. The book has a whole section about kosher certification of foods found in American supermarkets. The book aligns a belief of an innate racial hierarchy and natural White supremacy with other notorious views: Holocaust denial, deportation of all black Americans, etc. The book itself is dedicated to “all White Men of courage” and was printed twice; this is the second edition published after Rockwell’s assassination and includes a dedication to him as evidence of widespread respect and belief in his words. Rockwell’s only other work is the semi-autobiographical book This Time the World, in which he told the story of how he came to embrace white nationalism and Adolf Hitler’s ideas.

Sally Brander FCRH’20 and Ting Yana FCRH’19

The Jew Comes to America: An Exposé of His Career. Edited by Dr. Edward R. Fields. Savannah: The Thunderbolt, Inc., 196?. 18 x 13 cm

The Jew Comes to America: An Exposé of His Career is actually a 1960s’ re-publishing of the 1888 book The American Jew: An Exposé of His Career by T. T. Telemachus. The content of this version is identical to the original and chronicles the supposed breadth of ways Jewry has tainted American culture; ranging from the corruption of Wall Street, serial criminality under aliases, and the attempted seduction of innocent Christian men and women among others. With a slight change in title and a unique introduction, Edward Reed Fields of the National States Rights Party sought to reconstruct a mythology of Jew hatred and re-insert the text into mass circulation during a time of far right, Civil Rights-era anxiety.

Sally Brander FCRH’20

The New York Times article “Warren Studies Talmudic Law Here” was written by Richard Amper and was published on September 14, 1957. The original article describes Chief Justice Earl Warren’s visit to Jewish Theological Seminary, but it was used in this leaflet to advance an antisemitic conspiracy theory about Jewish influence over American law, the Constitution, and the Supreme Court. Someone has underlined ten sections of the text, added in the headline “IS THIS NOT PROOF?!! The New York Times, Saturday, September 14, 1957” at the top of the article, and made four changes to the text. Here, one of the phrases underlined is “Jewish law and its relevance to contemporary legal programs.” On the reverse, the underlined sections draw attention to Justice Warren’s role in Brown v. Board of Education, propagating the white supremacist conspiracy that Jews were behind the Civil Rights movement. This leaflet is another example of turning something that was not antisemitic into antisemitic propaganda.

Jamie Hashem FCRH’20 and Samuel Haviland FCRH ’20
Responses to Hatred

The rising hatred has not been left unanswered. While in the earlier centuries, Jews responded to Christian anti-Jewish polemic with their own polemical works, with the rise of modern virulent antisemitism the responses came from Jews and non-Jews alike, deploying different methods: political movements, such as Zionism, literature, sermons and religious alliances, and pamphlets.

The Zionist movement emerged in the last decades of the nineteenth century as a result of new attacks on Jews, first in eastern Europe, following the wave of pogroms in 1880-1881, and then in the west during the Dreyfus affair. This is a publication of the minutes of the II Zionist Congress that took place in Basle in 1898. A year earlier in 1897 the first Zionist Congress had taken place also in Basle, formally establishing the World Zionist Organization. It was organized by Theodor Herzl, a Viennese journalist reporting on the Dreyfus Affair, as a response to the virulent antisemitism he witnessed in France. The new organization faced a strong Jewish opposition, and the II Zionist Congress sought to tackle
pragmatically not only the question of Jewish homeland but also to quell this anti-Zionist opposition from the Jewish community.

Hugo Bettauer, *City without Jews* (New York: Bloch, 1926). An English translation of an international bestseller, originally published in German in 1922. Although it was a literary and satirical response to populist antisemitism of the interwar era in Austria, it deploys antisemitic stereotypes, albeit in a philosemitic way. In 1924 a film was made based on the novel. SPEC COLL JUDAICA 1926 1


This is a sermon delivered to a joint Jewish and Christian audience soon after Hitler came to power by Reverend Isaac Livingstone--the title of “rabbi” in England was reserved to the Chief Rabbi only--of the Golders Green synagogue, a traditional Anglo-Jewish synagogue in London. Rev. Livingstone (1885-1979), who led the synagogue from 1916 until 1953, was known for his outreach to non-Jewish audiences to explain Jewish life and practices.
Irene Harand, *Azoy? Oder Azoy? Der Emes vegen anti-Semitism*
[This? Or That? The Truth concerning anti-Semitism.]

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.
The Common Road to Freedom Passover Haggadah was prepared the Shabbat Ha-gadol Social Action Sabbath in 1985. It is an example of a joint response to racism and antisemitism. The blue cover features a black-and-white photograph of Martin Luther King Jr, Reverend Ralph Abernathy, and Rabbi Maurice Eisendrath. The participants declared, "Tonight, we participate as members of two communities, Black and Jewish—communities that have historically struggled for freedom side by side. We share a common history of slavery and oppression; we share common dreams of equality, justice, and peace. Many of the symbols we use and songs we sing tonight may be strange to some, but their message will be familiar. And so tonight, we join together to send out a message of freedom which we hope will ring through the hills of our land and across the seas." Passages about struggles for freedom from a variety of figures including Rev. Martin Luther King Jr., Winnie Mandela, Bishop Desmond Tutu, Anne Frank, Langston Hughes, and others, and well as sheet music.
Suggested Readings


