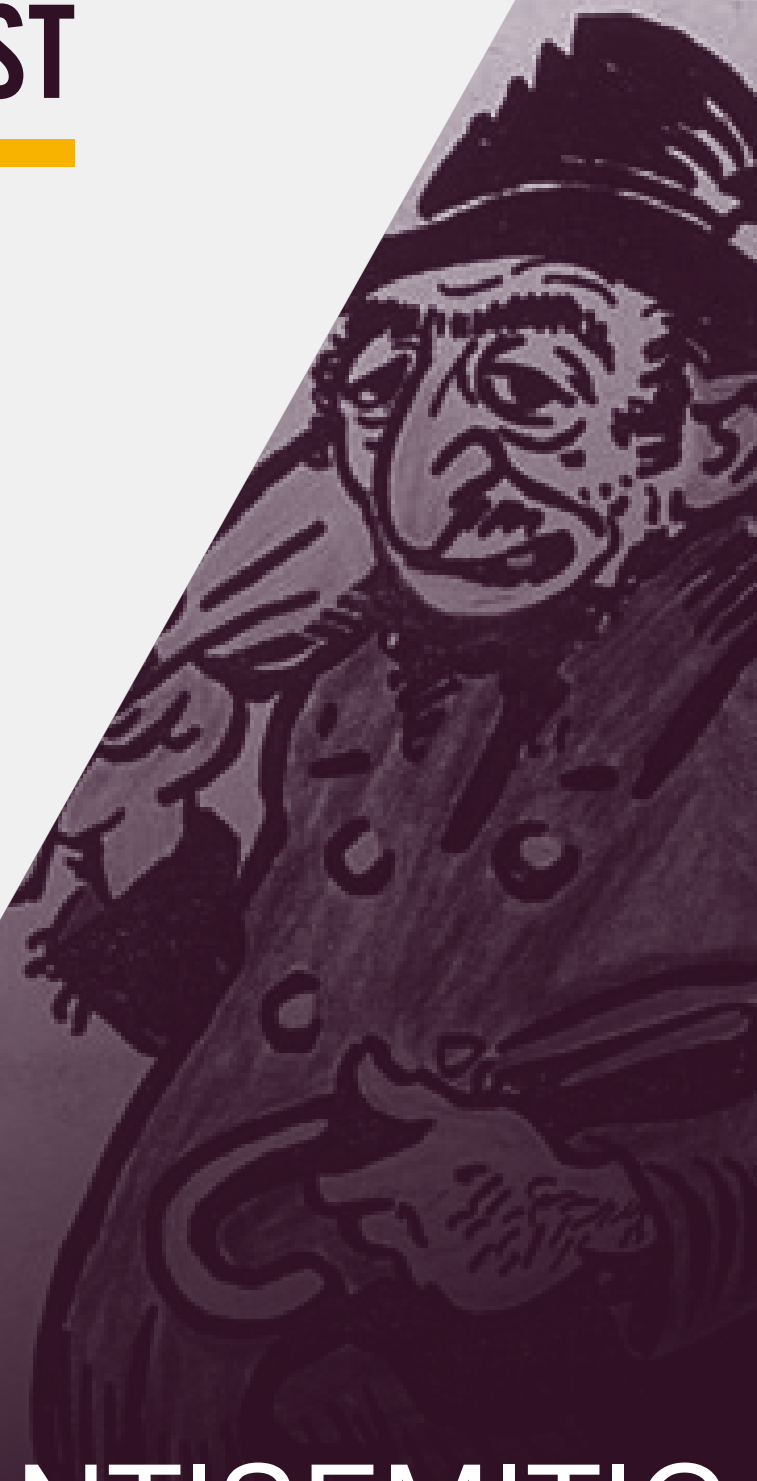


ANTISEMITISM POLICY TRUST



ANTISEMITIC IMAGERY AND CARICATURES

Cover Image: One page of an antisemitic coloring book widely distributed to children with a portrait of a Jew drawn by the German caricaturist known as Fips, from the Nazi era. Credit: United States Holocaust Memorial Museum Collection, Courtesy of Salo Kluger

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Introduction

Antisemitic imagery and cartoons have been drawn and disseminated throughout time, from as far back as the Middle Ages in Europe. From false depictions of Jewish ritual murder, to the images produced by the Nazis of a Jewish pollutant contaminating German Society they have sought to inspire hate and fear. Antisemitic imagery repeatedly represents the Jews as ‘the Jew’, namely as one homogenous group working against society. Today, pictures echoing age-old antisemitic tropes can be found on social media, portraying the Jew as ‘the other’; as a nefarious controller of banks, Hollywood and politics, and as the hidden hand behind society’s contemporary problems

This guide aims to explore common antisemitic imagery, the history of the depictions and how they manifest themselves today, specifically focussing on cases from the last decade. Antisemitism can be nuanced, and in some instances, the case studies included in this guide have caused ample debate and discussion about their meanings. However, this document serves an illustrative purpose, that for future cases the reader will be equipped to understand why such images will cause concern or should not be considered acceptable.

Many of the images that are found circulating today, seek to pass the acceptability test by merely replacing the word or images associated with Jews with Zionists. Using classical antisemitic tropes in an anti-Zionist context, in the form of pictures, can be antisemitic, as labelling the actions of the Government of Israel as the fault of Jews collectively likely will be.

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The Octopus



Antisemitic cartoon by Seppla (Josef Plank) depicting Churchill. Circa 1938, Germany. Credit: United States Holocaust Memorial Museum, courtesy of Library of Congress¹

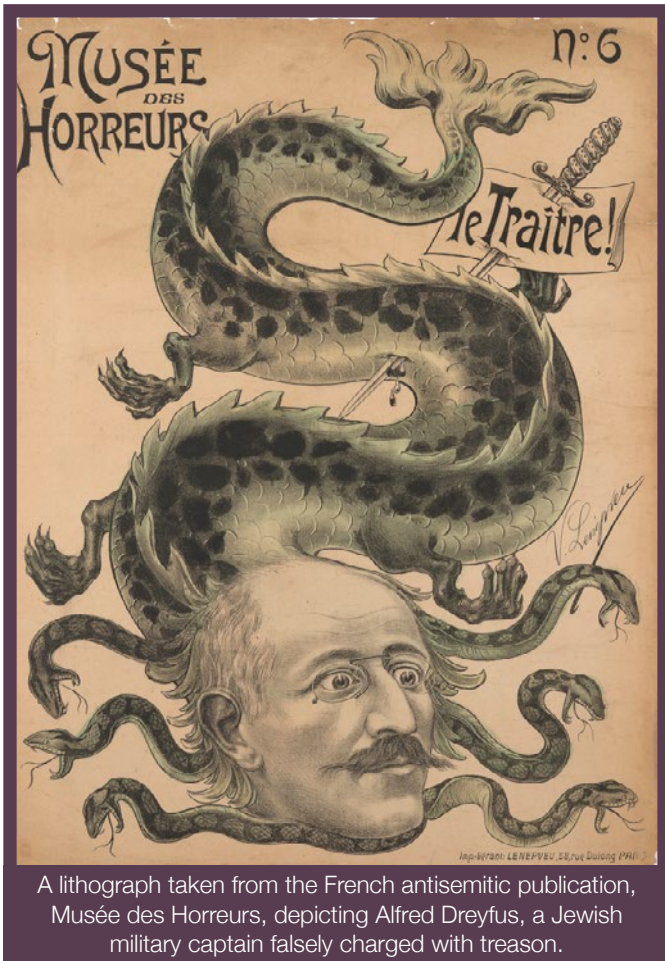
The Octopus is a common antisemitic image found in anti-Jewish images and cartoons, representing the antisemitic canard of Jewish control. In 1903, the antisemitic forgery, *The Protocols of the Elders of Zion*, alleged, among many other falsities, that Jewish leaders were conspiring to control the world, including global politics, the world economy, and the media. The image of an octopus, with its tentacles wrapped



Modern iteration of the octopus, this time depicted wrapped around the Capitol Building in Washington DC, with the tentacles representing various Jewish and anti-hate groups.

around the world, or penetrating the globe, is an antisemitic representation of this canard. The Octopus is comparable to the puppet master, pulling the strings of control, an image also used to portray this antisemitic canard.¹

The Animal

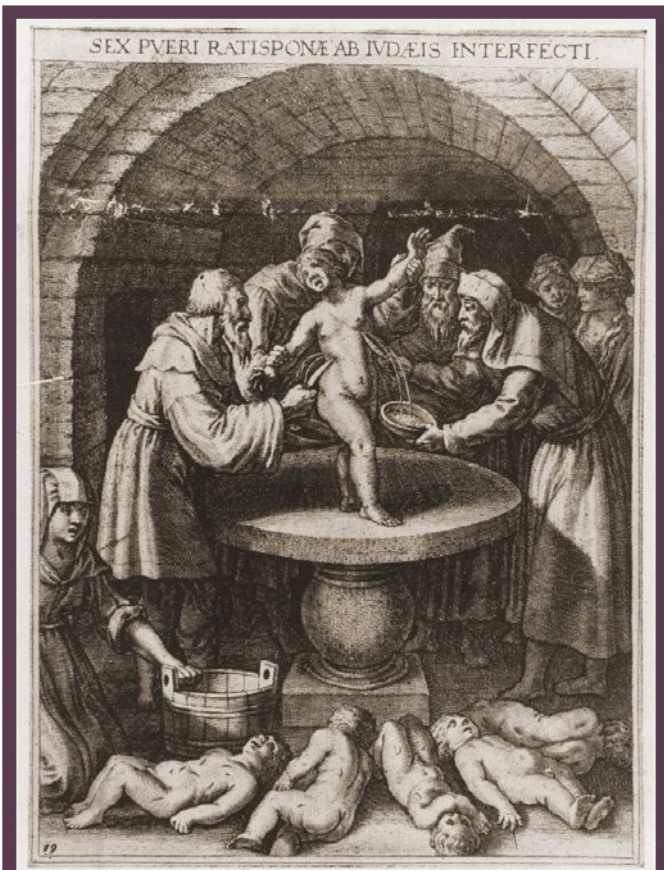


Jews being depicted as animals is a form of antisemitic zoomorphism, where animal qualities have been ascribed to Jews. The Jew as an Octopus, in the previous section, is a form of zoomorphism depicting Jewish global control. However, other antisemitic forms of zoomorphism represent Jews as lowly creatures to be eradicated, where Jews take the form of rats, spiders and other beasts with negative connotations. When Jews are portrayed as such animals, the onlooker subconsciously sees the Jews as something less than human; not worthy of human rights, of human dignity or human life. Sometimes in this form of antisemitic caricature, Jews are presented as less than



animals; as vermin, as the plague or disease. The pest, which the Jew is depicted as in antisemitic cartoons, is perceived as something which will eat away at society and rot the wood of societal values; it must be eradicated. In Medieval Europe, one version of this antisemitic depiction was the Judensau, the Jewish pig.

The Child Murderer and Blood Eater



Antisemitic depiction of a child being murdered for their blood. Germany, May 1938. Credit: United States Holocaust Memorial Museum, courtesy of Virginius Dabney.²



The Martyrdom of Simon of Trent, an antisemitic accusation of blood libel. Credit: Hartmann Schedels Weltchronik, Nürnberg, 1493.



Modern iteration of the blood libel, shared on social media with the caption, "The Jewish Ritual Murder of White Christian Children"

Throughout Medieval Europe until today, the antisemitic canard of the Blood Libel has permeated society. The Libel alleges that Jews murder non-Jewish children, typically Christian children, in order to use their blood in religious or other rituals. Many of these murdered children in pre-modern and early modern Christian Europe were then sanctified as martyrs and saints. Allegations persisted that Jews used the blood in the unleavened bread, matzahs, which are eaten during the Jewish festival of Passover. Other rumours contended that periodically Jews would need to draw blood through a child sacrifice. This allegation is patently untrue. Jewish kashrut, dietary laws, prohibit any consumption of blood. Therefore, the depiction

of Jews murdering children, consuming their blood or depicted as covered in blood, is antisemitic. Today the use of blood in antisemitic imagery is not as obvious as murdering and eating children but is used to the same effect, echoing the Libel.

The Jesus Killer



Polish anti-Jewish propaganda poster, 1943. The text reads, 'The mortal enemy of Christianity'. Credit: United States Holocaust Memorial Museum Collection, Gift of the Katz Family³

The concept of Jewish deicide, that Jews murdered Jesus, the host, has existed since the times of the New Testament. In 1965, the Second Vatican Council released a declaration, the *Nostra Aetate*, asserting that no Jews today, and not all Jews during the time of Jesus, were responsible for his crucifixion.⁴ In 2011,



Meme posted on Reddit accusing Jews of killing Jesus

Pope Benedict XVI reaffirmed that Jews were not collectively responsible for the death of Jesus.⁵

Since the time of the death of Jesus, the antisemitic canard of Jewish deicide has been used, in both text and images, especially in Christian Europe, as an excuse for violence against the Jewish population. It has also found a home today in antisemitic propaganda, imagery and cartoons. It is antisemitic as it holds Jews collectively responsible for Jesus' death, regardless of who was at fault.

3 <https://collections.ushmm.org/search/catalog/irn545098>

4 <https://www.myjewishlearning.com/article/who-killed-jesus/>

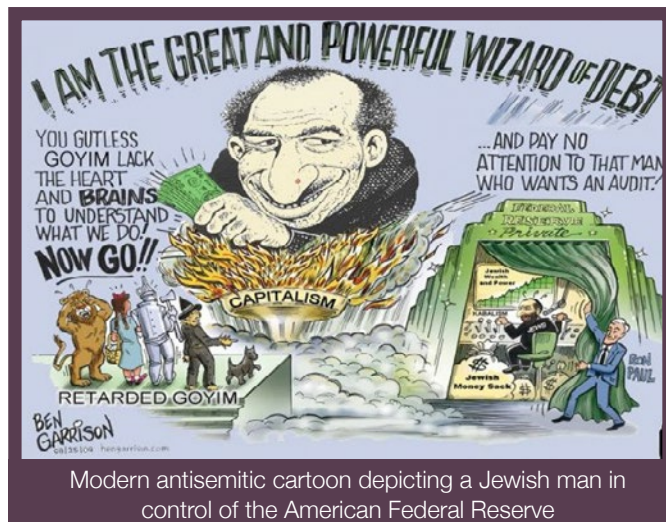
5 <https://www.theguardian.com/world/2011/mar/02/pope-jews-jesus-death-crucifixion>

The Fat Banker



Antisemitic depiction of a Jewish banker plotting to corrupt the world through Bolshevism. The title reads, "This is the real and only goal of the Bolshevik world revolution" with the text at the bottom reading, "The Jew fattened with the tail and blood of the subjugated and enslaved people in Moscow and New York, in London and Johannesburg. He will, with the pleasure of the slave owner, ensure that the bloodlust of his executioners destroys everything that opposes him, if Europe does not agree, from the North Cape to the Black Sea and from the Mediterranean to the Volga."

Credit: United States Holocaust Memorial Museum Collection, Gift of the Katz Family⁶



Modern antisemitic cartoon depicting a Jewish man in control of the American Federal Reserve

The concept of the Jewish banker is often depicted as a grotesque fat man, with a cigar and hooked-nosed. This antisemitic image emanates largely from the forgery *The Protocols of the Elders of Zion*, which solidified the anti-Jewish canard of the Jew, as a homogenous group, as rich and all powerful though there are other historic primers. This image can be found throughout antisemitic propaganda and cartoons, from Nazi imagery blaming Jewish bankers for the fall of Germany, to modern cartoons depicting Jewish bankers as causing economies to fail and creating poverty. Portrayals of the Jewish banking dynasty, the Rothschild family, are often used to show this form of antisemitic trope, creating a perceived tangible controller of global wealth. Images of Jews cheating non-Jews, of being stingy, of using money as power to benefit their own or controlling global business, all symbolise this form of antisemitism.

The Corruptor



Antisemitic cartoon from the interwar period in Germany depicting a Jewish man corrupting a young Aryan woman. Credit: Jewish Museum London, artist: Philipp Rupprecht

In antisemitic canards and imagery, Jews are portrayed as the ultimate corruptor; degrading society, the white race, Aryan women, societal values and spreading corruption throughout. Again, the presentation of a stereotypical Jew, fat and with a large nose, seeks to indicate a form of wealth especially in times of poverty and famine. As with many forms of antisemitic imagery, this depiction emanates from The Protocol of the Elders of Zion, which specifically alleged Jews conspired to undermine society.

JEWs explain **WHY** they bring millions of **Muslims** and **African** immigrants to **Europe**

IQ<65 IQ=70 IQ=75 IQ=80 IQ=85 IQ=90 IQ=95 IQ=100 IQ>105 N/A

“ The ultimate goal is the forcible-coordination of all countries of the world: That shall be achieved by mixing the races with the goal to create a light brown race in Europe. For that reason 1.5 million immigrants from the third world shall migrate to Europe every year. The result would be a population with an AVERAGE IQ OF 90 that is so dumb to grasp anything but intelligent enough to work. The European countries would NEVER AGAIN BE COMPETITORS in the struggle for global domination and a multiple millennia old culture would be destroyed. Irrational people who will fight against this “mingling of races”, and put up any resistance against the global world order, should be killed.” ~ Thomas P.M. Barnett, JEW, director of the Israeli military consultancy ‘Wikistrat’ in his book ‘The Pentagon’s New Map’, 2004 Alice.F

Image posted on Facebook blaming Jews for corrupting European society through immigration.

This form of antisemitic imagery portrays Jews as corruptors of society, creating wars, using pornography to degrade values, using and controlling education to corrupt children, corrupting religion, destroying traditional family values and spreading gossip.

The Vampire

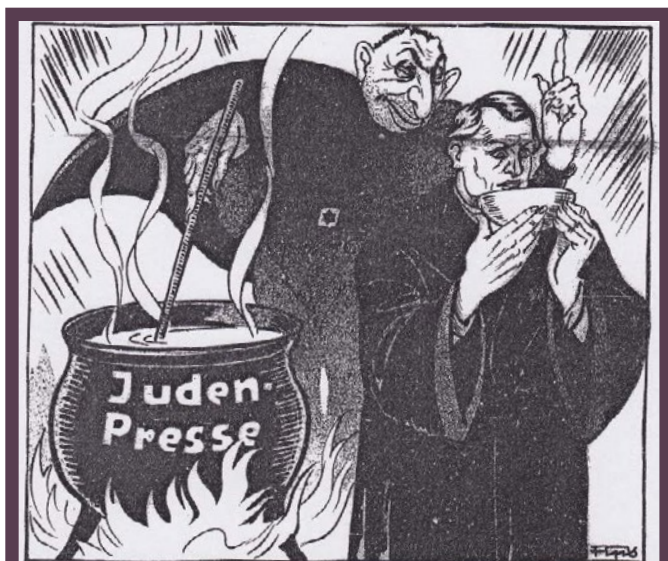


Image depicting a vampire feeding the “Jewish press” to unsuspecting Germans. The image contains classic imagery associated with vampires: the cape, the long spindly fingers, the bumps on the forehead as horns and a cauldron.⁷

Much like zoomorphism, used in antisemitic depictions of Jews as octopi or other animals, this form of antisemitic imagery portrays Jews as blood sucking vampires. A vampire is a mythical creature which drinks human blood in order to stay alive. This antisemitic portrayal of the Jew as a vampire is interconnected with the anti-Jewish concept of the blood eater and the blood libel. Vampires are a creature to be feared and to avoid, who prey on the innocent in order to corrupt them and their souls. By depicting the Jew in this way, the onlooker learns to fear the Jew, in case they corrupt them too. Vampires are parasitic creatures, feeding off of others, like the banker profiting off of others, or the corruptor perverting non-Jewish society.

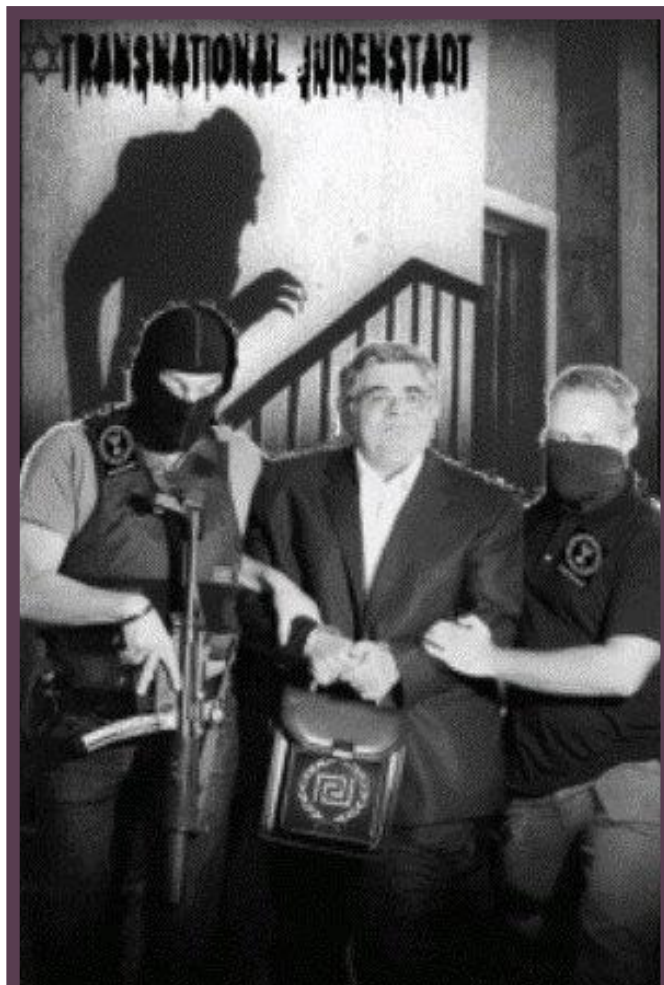


Image from the 1922 film, Nosferatu, depicted as the “Transnational Judenstadt” by German Neo-Nazi group, Golden Dawn and later shared by the British National Party⁸

7 <https://www.iwm.org.uk/collections/item/object/205194336>

8 <https://cst.org.uk/news/blog/2014/01/28/bnp-genetics-and-jewish-vampire-conspiracies>

The Devil and The Devil Worshipper



Legend of the Jew calling the devil from a vessel of Blood. Woodcut included in Pierre Boaistuau's 'Histoires Prodigieuses', France, 1560

Much like the vampire, the octopus or the rat, the Jew being depicted in the form of the devil creates an otherworldly-ness about them. They are a creature to be feared, standing against all that is holy. This portrayal is particularly poignant in Christian Europe and in the majority Muslim Middle East. When the onlooker sees the devil, with its Jewish Star, horns, pointed tail, they know it is something that needs to be curtailed. Jews are portrayed in antisemitic theories as children of Satan, as the biblical verse John 8:44 states, that Jews belong to their "father, the devil" and the Book of Revelation references the "synagogue of Satan". Both



A devil-monster with the Jewish Star of David symbol and the face of Ariel Sharon, former Israeli Prime Minister. Image published al-Watan, Qatar, 2002.



Still taken from a video on Bitchute, which has been accused of allowing users who post antisemitic content after being removed from other platforms, such as YouTube.⁹

biblical phrases are antisemitic tropes taken out of the context of the New Testament; the latter referring to non-Jews who shunned religious practice.

As well as being the Devil, Jews have been portrayed as Devil worshippers. This is also poignant for religious societies who see it as a transgression against God. Worshipping the Devil relates to the false claim that the Jews murdered Jesus: not only did they murder the host, the son of God, they are worshipping his enemy.

9 <https://www.algemeiner.com/2020/03/31/antisemitism-is-thriving-and-coronavirus-will-fuel-its-growth/>

The Jewish Enemy



Antisemitic Nazi-era poster depicting a Jew behind the enemies of communism and America. The caption states, "Behind the Enemy Powers: The Jew".
 Credit: United States Holocaust Memorial Museum Collection, Gift of Helmut Eschwege¹⁰



Antisemitic meme posted online blaming recent atrocities on Jews. Smoloko creates hundreds of conspiratorial images, often antisemitic in nature, which have become viral on social media and internet forums.

The Jewish enemy, lurking behind the shadows to sow seeds of destruction, again echoes the antisemitic concepts from The Protocols of the Elders of Zion. The Jewish banker, the corruptor, is the enemy of the people. The Enemy disseminates division, corruption, and creates war. By depicting the Jew as behind both communism and capitalism, behind other world problems, and by 'othering' them, the viewer knows who is to blame for anything that goes wrong. The Enemy, in this case, the Jews, are attacking society through an international Jewish conspiracy.¹¹

10 <https://www.ushmm.org/propaganda/archive/poster-behind-enemy-powers/>

11 The Jewish Enemy: Nazi Propaganda During World War II and the Holocaust, Jeffrey Herf

The Controller



Image of a man weaving a web of control with Jewish spiders across the world. The poster is from German-occupied Serbia in 1941. The text in Serbian reads: "Its weapons: democracy, masonry, communism, capitalism". Credit: United States Holocaust Memorial Museum Collection, Gift of the Katz Family¹²

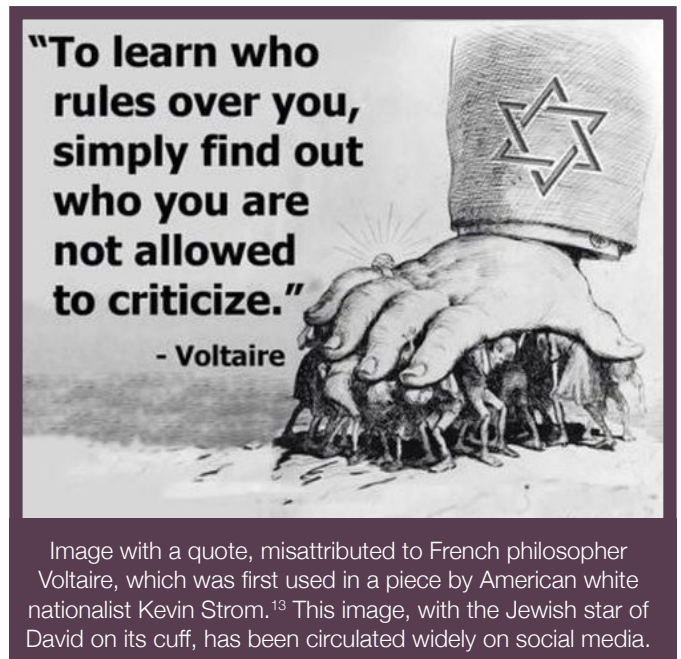


Image with a quote, misattributed to French philosopher Voltaire, which was first used in a piece by American white nationalist Kevin Strom.¹³ This image, with the Jewish star of David on its cuff, has been circulated widely on social media.

As with the Enemy and the Corruptor, the Controller embodies the entire focus of The Protocols of the Elders of Zion. The Jews sow their seeds around the world, like the Octopus with its tentacles penetrating the globe. The Controller uses its power to control the world, whether it be the economy, the media or politics. When a reader sees this, they are able to blame their societal position on the Jews; they couldn't succeed in one way or another because everything is being controlled. As the antisemitic German historian Heinrich von Treitschke put it, "the Jews are our misfortune".

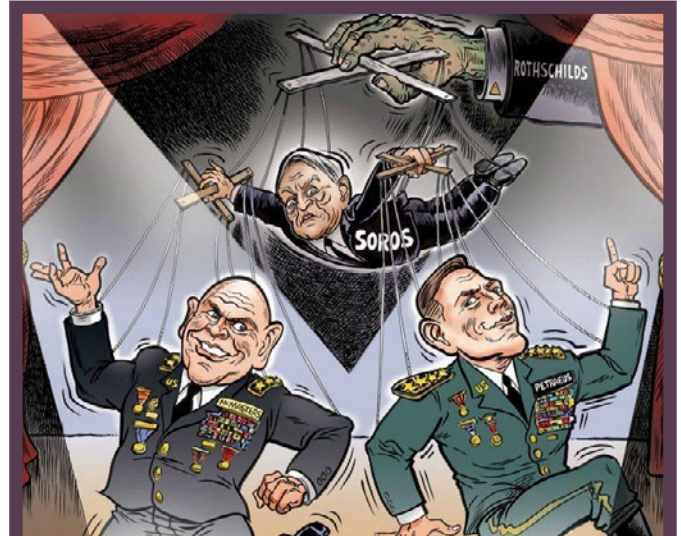
12 <https://collections.ushmm.org/search/catalog/irn542394>

13 <https://www.theguardian.com/australia-news/2015/nov/27/cory-bernardi-mistakenly-quotes-voltaire-on-twitter-with-supposed-neo-nazis-line>

The Puppet Master



Nazi era antisemitic cartoon depicting a stereotyped Jew as the puppet master, pulling the strings of various global figures.



Modern day depiction of the puppet master, with the Rothschild family pulling the strings of Jewish philanthropist, George Soros, who is in turn pulling the strings of the American army.

The concept of a Jewish puppet master, pulling the strings behind the scenes and controlling the world is another form of the Jewish control conspiracy theory. Like the enemy behind the curtain, the controller, and the warmonger, these images depict Jews as being the shadowy hand controlling politics, wars and other pressing global issues.

The Warmonger



The Warmonger, like the Enemy behind the curtains, is financing and commanding wars across the globe, in order to create division and to profit from it. This form of antisemitic trope was given voice by amongst others, Henry Ford, who said, "International financiers are behind all war. They are what is called the international Jew: German Jews, French Jews, English Jews, American Jews. I believe that in all those countries except our own the Jewish financier is supreme... here the Jew is a threat".¹⁴

Case Studies

Mear One



Freedom from Humanity was a mural painted by artist Mear One, in Hanbury Street London. After accusations of antisemitism, the artist responded by alleging the mural was about class, not race.¹⁵ Ironically, Mear One reacted to charges of antisemitism in a response he posted on the website of conspiracy theorist, David Icke.¹⁶ Icke has also been accused of antisemitism because of his persistent use of “Rothschild Zionism”, saying “I don’t give a s**t” about being called antisemitic.¹⁷ Labour Leader, Jeremy Corbyn, previously supported the mural in 2012 on Facebook after it was announced that it was due to be removed, following complaints about its antisemitic connotations. Corbyn was heavily criticised for doing so by Jewish former Labour Member of Parliament, Luciana Berger. Corbyn later apologised and expressed “regret” for not looking “more closely at the image I was commenting on”.

Why is it antisemitic?

This image contains several antisemitic themes. In his defence of the piece, Mear One lamented, “some of the older white Jewish folk in the local community had an issue with me portraying their beloved #Rothschild

or #Warburg etc as the demons they are.”¹⁸ Mear One’s reference to the Rothschilds underlines a classic antisemitic trope. The bankers in the mural, with their white skin and hooked noses can only be signifying the antisemitic stereotype of ‘the Jew’. This is the most obvious and egregious element of the mural which demonstrates a deeply antisemitic position.

The picture also echoes the antisemitic trope of the Jewish banker, one that is profiting from the people to their detriment. The bankers sit around the board counting their money, with the pyramid associated with the Illuminati beaming down on them. The illuminati is a supposed secret society often used as a code-word for Jews, playing closely into the antisemitic trope of Jewish control, working behind the shadows to control the globe. Even more so, the use of the phrase “New World Order”, often altered to read “Jew World Order”, emphasises the anti-Jewish canard that Jews are conspiring to control the globe, as it states in the mural, as the “enemy of humanity.”

15 <https://twitter.com/mearone/status/977299958054318080>

16 <https://www.davidicke.com/article/465695/exclusive-davidicke-com-street-artist-mear-one-responds-anti-semitic-painting-hysteria>

17 <https://archive.org/details/youtube-0xe5cQDlBMs>, from 20:10.

18 <https://www.thejc.com/comment/comment/there-is-only-one-word-for-jeremy-corbyn-1.461313>

Soros and The Puppet Master



This image is representative of several cartoons and photoshopped images circulating on the internet today. Other versions of the image show billionaire philanthropist as a puppet master controlling various aspects of the globe. Soros is Hungarian Holocaust survivor, whose Open Societies Foundation fund various political and social causes.¹⁹

Why is it antisemitic?

The image presented here, of Soros as the head of an octopus encircling the globe, is a stark reiteration of traditional antisemitic zoomorphic propaganda depicting the Jew as an all-controlling menace.

Depicting any Jewish individual as such a creature, or as a puppet master, is usually antisemitism of the most blatant form. This form of antisemitism has festered in Hungary, under the government of Viktor Orbán, claiming that Soros undermine Hungary. The same tropes are echoed by the far right in the United States, who accuse Soros of funding “White Genocide.”²⁰ Again, this is reminiscent of traditional antisemitic tropes depicting the Jew as the enemy and the corruptor of society. Whilst it is entirely reasonable to take issue with George Soros, his politics or actions, depictions of hidden control are at best unhelpful and can be deeply antisemitic.

19 <https://www.adl.org/blog/the-anti-semitism-lurking-behind-george-soros-conspiracy-theories>

20 <https://www.adl.org/blog/the-anti-semitism-lurking-behind-george-soros-conspiracy-theories>

New York Times Dog on a Leash Cartoon



This image was published by the international edition of the New York Times, showing American President Donald Trump, blind and wearing a Jewish skullcap, a kippah, being led by Israeli Prime Minister Benjamin Netanyahu. Following the publication of the image drawn by Portuguese cartoonist António Moreira Antunes, the image was widely decried as antisemitic. The New York Times then published a lengthy apology and announced it would cease publishing all political cartoons.²¹

Why is it antisemitic?

The image portrays the antisemitic canard that Jews control global politics. With the Star of David around Netanyahu's neck, and a blind Trump following obediently behind, this conspiracy theory could not be clearer. Trump, who is not Jewish, but portrayed in this image as a Jew, alludes to the idea that Jews are secretly controlling the world through control of politics. Netanyahu is also represented as a dog, another antisemitic degradation of a Jew as an animal and less than human.

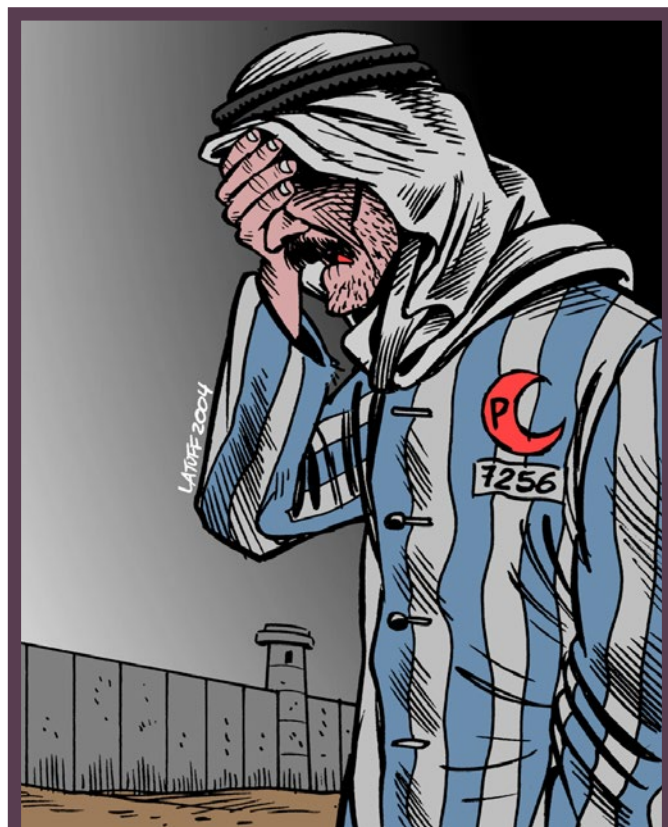
21 <https://www.jpost.com/Diaspora/NYT-ends-political-cartoons-after-antisemitic-controversy-592125>

Carlos Latuff

Latuff is a Brazilian cartoonist who has previously been accused of incorporating glaringly antisemitic tropes in his cartoons.²² Possibly one of the most infamous cartoonists who frequently evokes the Israeli-Palestinian conflict in his drawings, he has previously compared Israel to the Nazis, depicted Palestinians in the Holocaust-era Warsaw Ghetto, and compared the West Bank barrier with Nazi-era concentration and extermination camps. Latuff also entered, and shared second place, in the Iranian International Holocaust Cartoon Competition, a grotesque mockery of the Holocaust, in which six million Jews were killed. The following are a selection of illustrations from Latuff, with an explanation as to why they seem to be antisemitic.



This illustration by Latuff, created during the 2009 Israeli-Gaza conflict, directly compares a Jewish victim of the Nazi concentration camps to the situation in Gaza during the conflict. This is antisemitic as it draws a parallel between the Jewish State of Israel and the Nazis, who murdered six million Jews during the Holocaust. Using this form of comparison is only used to upset and provoke Jews, it is rarely found in criticism of other states. The comparison is emphasised by the Swastika shape of both the concentration prisoner and the Palestinian; suggesting they are both victims of Nazis.



Another illustration by Latuff comparing the Holocaust perpetrated by the Nazis to the situation in the West Bank. In this instance, the saddened Palestinian man weeps because of the creation of the Israeli security barrier. The man, dressed in garb like that of Nazi concentration camp uniforms, with the red crescent with a 'P' on it, echoes images of Jews from the Holocaust, who were forced to wear a yellow star.



In 2010, the Mavi Marmara ship sailed to Gaza under the guise of delivering humanitarian aid to the region. A violent clash occurred on board as Israeli military personnel attempted to board the ship. The Israeli Government claimed to have found weapons on board, and medicine and aid found on board was expired. Other ships in the flotilla did carry aid to the area. This image by Latuff, representing the incident, is antisemitic as it employs several antisemitic themes. Firstly, the octopus, with its tentacles wrapped around the ship, is a classical antisemitic trope portraying Jewish control. Secondly, the octopus, with its red devilish eyes and Israeli flag distorted to include a Nazi swastika is antisemitic. The inclusion of the swastika, like with the previous image, is again included to offend Jews.

Labour Party Conference



This image, drawn by controversial cartoonist Carlos Latuff, appeared outside the Labour Party conference in 2019. This particular image by Latuff was hung outside the Brighton Centre, where the Labour Party's 2019 Conference was being held. Sussex Police removed the banner, hung by Peter Gregson,²³ and said that "a man will attend a voluntary interview by appointment with Police."²⁴ Members of the Jewish Labour Movement, affiliated to the party for over a century, complained that they were made to feel unwelcome at the conference because of the banner.²⁵

Why is it antisemitic?

The cartoon evokes several classical antisemitic tropes. The Prime Minister of Israel, Benjamin Netanyahu, flying a plane with 'The Lobby' emblazoned on it suggests that Israel is in control of a worldwide effort by Israel to achieve a particular aim, diminishing deeply held concerns by Jewish people. The concept of a Jewish lobby is often invoked by antisemites to

allege disproportionate influence in public life. The militaristic lobby is also firing 'defamation' bombs at Labour's Jeremy Corbyn, who has been embroiled in an antisemitism crisis, which suggests Jewish concerns about anti-Jewish hatred are not founded. The lectern, with 'Palestinian Rights' emblazoned on it, implies that the 'Jewish lobby' is using genuine concerns about antisemitism for nefarious purposes; namely to shut down debate about Israel.

The wider banner, with the additional caption of 'IHRA: Tell the NEC how you feel', refers to the International Holocaust Remembrance Alliance's Working Definition of Antisemitism and the Labour National Executive Committee. This caption, taken together with the cartoon, appears to suggest that there is a Jewish plot, ultimately led by Israel, to undermine political discourse in Britain and specifically to force a definition of antisemitism on Jeremy Corbyn's Labour party.

²³ <http://archive.fo/7R1NS>

²⁴ <https://www.theargus.co.uk/news/17920631.jeremy-corbyn-responds-anti-semitic-banner-hung-outside-labour-party-conference-brighton/>

²⁵ <https://www.thejc.com/news/uk-news/labour-conference-2019-jewish-antisemitic-material-antisemitism-jlm-members-sick-unwel-come-1.489045>

Theresa May Banner



This banner was hung on the railings of the Bearpit roundabout in Bristol in 2017 before the election.²⁶ After complaints from passers-by, Nima Masterson, one of those who organised the banner, claimed it was not meant to be antisemitic, and rather a critique of foreign policy. After being reported to the council and the Police, Bristol City Council said they would remove the banner, but the organisers of the banner removed it first.²⁷

Why is it antisemitic?

Despite the organisers claiming the image is only a critique of foreign policy, the inclusion of the Jewish Star of David earrings implies an antisemitic undertone. Former Prime Minister Theresa May, with her Star of David earrings echoes the antisemitic canard of Jewish control of politicians. May's nose, emphasised with

the black outline, protruding over the text "For A Few", infers that May is a secret Jew, only providing for the few, namely for the Jews. There is text to the right of May's face, include the phrases, "causing ISIS", "arming despots", "racist wars...Libya, Syria, Yemen" and "Balfour". This suggests that the inferred Jewish controlled Government is responsible for all the wars, echoing the antisemitic trope of Jews causing wars. The inclusion of the name "Balfour" refers to the Balfour Declaration, which called for a Jewish homeland in the British Mandate of Palestine, possibly signifying that declaration was also obtained by a nefarious Jewish lobby.

²⁶ <https://www.bristolpost.co.uk/news/bristol-news/bear-pit-banner-showing-theresa-94646>

²⁷ <https://www.bristolpost.co.uk/news/bristol-news/bear-pit-banner-showing-theresa-94646>

Kayla Bibby's Bloodsucking Octopus



This image was posted on Facebook by Liverpool Labour activist Kayla Bibby. The image was originally posted on a far-right conspiracy theory site, Incog Man, on a page titled “Bloodsucking Alien Parasites Killing America.” Bibby directly contacted Incog Man on his website, asking for the image, showing she knew the provenance of the image and could not claim ignorance.²⁹ After the image was posted by Bibby, several complaints were sent to the Labour party. Allegedly, “Corbyn ally” Thomas Gardiner told a Labour complaints official not to suspend Bibby, claiming the image was simply anti-Israeli not anti-Jewish.^{29,30} Bibby was let off with a warning from the party, but later suspended.

Why is it antisemitic?

The image clearly shows an octopus type creature, with the Jewish Star of David emblazoned on its back, clutching at the face of the Statue of Liberty. Firstly, the use of a parasitic creature to depict Jews is antisemitic, it degrades and demeans. Secondly, the antisemitic trope of Jewish control, the alien’s tentacles suffocating the Statue of Liberty, imply that Jews are stopping freedoms in America and have control over the county. The tail of the creature appears to be wrapped around the Statue’s neck, further insinuating the strangle hold of Jewish control, a clear antisemitic canard. The title of the original image, with the term “bloodsucking” echoes the antisemitic blood libel, a vampire sucking at the blood of the nation.

29 <https://www.thejc.com/comment/comment/kayla-bibby-and-the-ever-present-question-on-labour-antisemitism-malevolence-or-stupidity-1.481299>

29 <https://jewishnews.timesofisrael.com/corbyn-ally-told-labour-official-that-antisemitic-image-was-just-anti-israel/>

30 <https://www.thetimes.co.uk/article/activist-cleared-of-antisemitism-over-alien-image-5hm8s8jt3>

Netanyahu the Builder



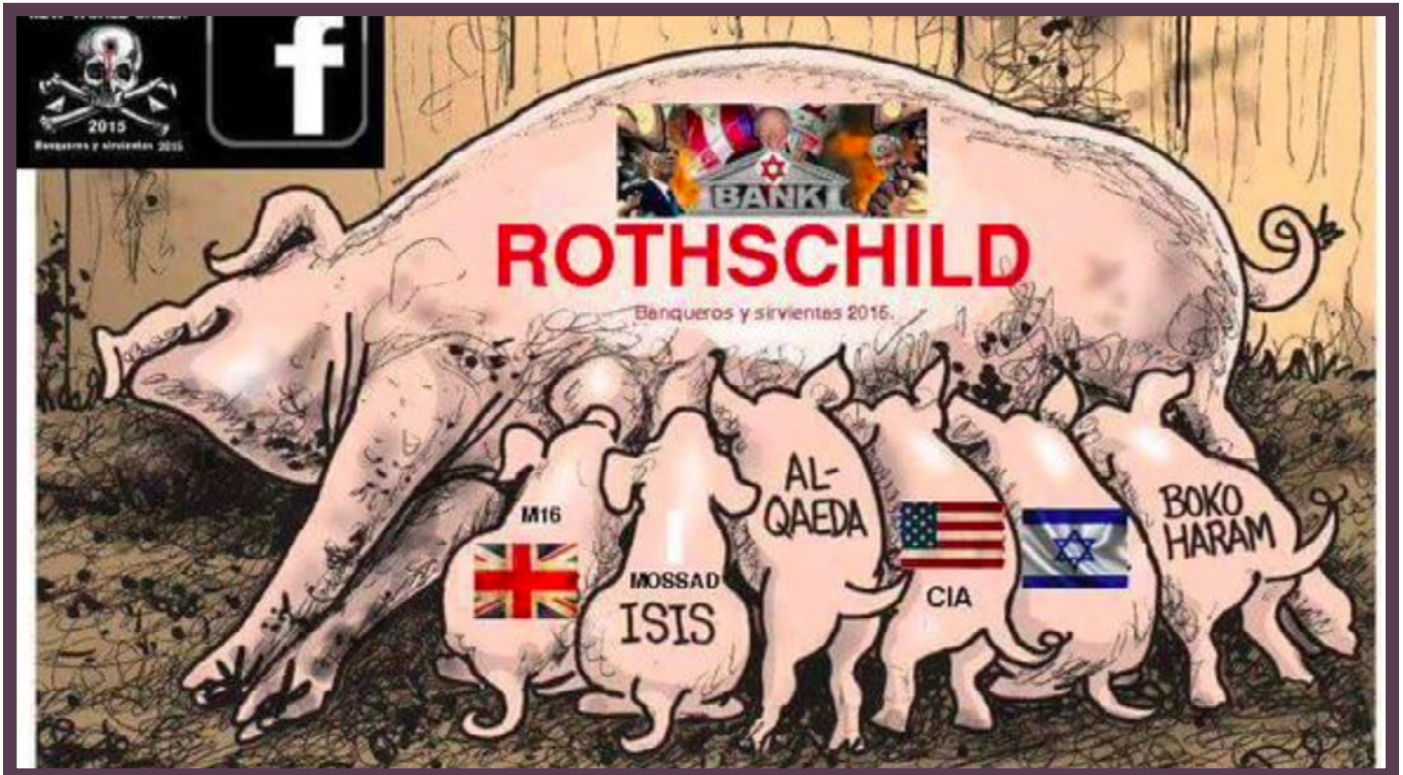
This image was drawn by Sunday Times cartoonist Gerald Scarfe. After an outcry from the Jewish community, The Sunday Times later admitted an error in publishing the cartoon, stating that “using the image of a puppeteer when drawing a Jewish politician inevitably echoes past antisemitic usage of such imagery, no matter the intent” but denied that the trope of a “puppeteer” was an antisemitic trope.³¹ The image itself was published on Holocaust Memorial Day, a time for reflection of the atrocities that took place during the Holocaust against Jews and other minority groups, further deepening the wounds of the antisemitic imagery incorporated.

Why is it antisemitic?

The cartoon employs several classical antisemitic tropes, who previously found their home in Nazi-era propaganda. Benjamin Netanyahu, the Israeli Prime Minister, is depicted as a form of puppet master, controlling the building of a wall using blood as cement, echoing the antisemitic blood libel. The people cry out from between the bricks, those suffering due to the ‘Israeli Elections’ as outlined in the cartoon. Regardless of whether Scarfe knowingly singled out the Prime Minister of the Jewish state of Israel for disfigurement and bloodlust, the image imitates the age-old blood libel.

31 <https://www.theguardian.com/commentisfree/2012/nov/25/accusations-of-antisemitism-political-cartoon>

Rothschild Pig



This cartoon of a pig was shared by Scottish National Party Member of the Scottish Parliament, Sandra White. After outcry from the Jewish community, White apologised with a statement on her website, where she claimed she did not mean to retweet the image. The Standards, Procedures and Public Appointments Committee found she was not in breach of the Code of Conduct for Members of the Scottish Parliament.³²

Why is it antisemitic?

The cartoon contains numerous antisemitic tropes. Firstly, the pig, which is reminiscent of the Judensau (see above, page 5). The use of the pig further degrades Jews as less than human. The pig then has the name of a Jewish banker family “Rothschild” emblazoned on it, from which others are feeding, suggesting Rothschild control and power. The Jewish Star of David superimposed on a bank, suggests

Jewish control of the banks. Alongside the bank are various world figures, presumably also in the pay of ‘the Jew’. There is some fire and satanic imagery too which plays into the trope of the Jew as the devil or devil worshipping. Underneath the pig are numerous suckling piglets with Mi6, Mossad, ISIS, Al-Qaeda, the CIA, Israel and Boko Haram all feeding, suggesting that Jews are the purveyors of all the world’s ills. The state of Israel and the intelligence services of the United Kingdom and America are, in this world view, in cahoots with terrorist groups ISIS, Al-Qaeda and Boko Haram, who are all dependents of the Jewish pig. As well as the pig, the concept of the “New World Order” with a skull and cross bones echoes the idea, often pushed by the Far Right of the “Jew World Order”. The New World Order is an antisemitic conspiracy theory that claims the Order is working to undermine freedom and enslave the population.³³

32 <https://jewishnews.timesofisrael.com/accidental-retweet-of-anti-semitism-by-msp-to-escape-sanction/>

33 <https://www.adl.org/resources/glossary-terms/new-world-order>

Jewish Swine and Scrabble



This cartoon was part of a wider video aired by the Norwegian public broadcaster, NRK. The words on the scrabble rack say, “Jewish swine.” After claiming the cartoon was not antisemitism, the broadcaster later apologised and removed it.³⁴

Why is it antisemitic?

The word “Jewish swine”, or Jewish pig, echoes the antisemitic zoomorphism employed in anti-Jewish imagery to degrade and dehumanise Jews. The Jewish pig in particular, used in Medieval Europe and beyond, is a classical antisemitic trope. It is antisemitic as it is animalising an obviously religious Jew, who the scrabble player is competing with and mocking.

34 <https://www.timesofisrael.com/norways-public-broadcaster-apologizes-for-jewish-swine-cartoon/>

Death Knocking on the Door



This image was tweeted by the Deputy Leader of the Green Party of England and Wales, Amelia Womak, with the caption, “When a picture paints a thousand words.”³⁵ Womak later apologised for posting the image, saying she was ignorant to believe it was simply “satirising US Imperialism.”

Why is it antisemitic?

The cartoon of death, with the Israeli flag depicted on the scythe dripping in blood, knocking on the doors of the war-torn countries of Iraq, Libya, Syria, Ukraine

and now Venezuela, echoes the antisemitic trope of the Jews as the warmonger. In this case, as part of a conspiracy, working with America to cause war and leave destruction and division in its wake. Furthermore, the depiction of the dripping blood insinuates the age-old trope of the antisemitic blood libel.

35 <https://www.thejc.com/news/uk-news/green-party-deputy-leader-amelia-womack-apologises-after-tweeting-antisemitic-picture-1.479154>

Jewish Gold



This image is an internet meme which has found widespread popularity on so-called freedom of speech social media channels, such as 4Chan and 8Chan where antisemitism is rife. The caricature was broadcast on satellite channel, Starz TV in 2018. The broadcasting regulator, OfCom received several complaints and concluded that the broadcast of the image constituted a serious breach of the UK Code of Broadcast Advertising. Namely, a breach of Rule 1.2, that “advertisements must be prepared with a sense of responsibility to the audience and to society”, Rule 4.2 that “advertisements must not cause serious or widespread offence against generally accepted moral, social or cultural standards” and Rule 4.8 that “advertisements must not condone or encourage

harmful discriminatory behaviour or treatment. Advertisements must not prejudice respect for human dignity.”³⁶ Starz TV was ordered by OfCom to broadcast a statement of OfCom’s findings.

Why is it antisemitic?

The meme clearly displays the antisemitic trope of Jews and money. This particular grotesque image of a Jewish man, which has found a home in all manner of antisemitic content online, with his hooked nose and gleeful smile at the sight of gold, portrays the false antisemitic canard that all Jews love money. The man with the Jewish Star of David emblazoned on his clothes, and the dollar sign on his tie, again emphasises this stereotype.

36 https://www.ofcom.org.uk/_data/assets/pdf_file/0020/155522/sanction-decision-starz.pdf

The Antisemitism Policy Trust's mission is to educate and empower parliamentarians, policy makers and opinion formers to address antisemitism. It provides the secretariat to the British All-Party Parliamentary Group Against Antisemitism and works internationally with parliamentarians and others to address antisemitism. The Antisemitism Policy Trust is focussed on educating and empowering decision makers in the UK and across the world to effectively address antisemitism.

Contact APT



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