

CARTOONISTS AGAINST THE HOLOCAUST

FEW CAN DENY THE POWER OF CARTOON ILLUSTRATION. NATIONS HAVE BEEN MOVED, BROWN BUSHES OR PLANTED AS AN EFFECTIVE RESULT OF THESE GRAPHIC. POLITICIANS HAVE FELT CARTOONISTS' FEEL AND LIVE WORDS OR BUILD STRONG PLATFORMS TO STRENGTHEN OPIONS.

WHEN THE CONCENTRATION CAMPS WERE BUILT, DRAWINGS WERE DISCOVERED HIDDEN IN DRESSERS OR BURIED UNDER TREES. AT DEATH'S DOOR, THE INMATES WERE IMPULSED TO LEAVE SOME TESTIMONY OF THE HORRORS THEY EXPERIENCED.
A TESTIMONY.

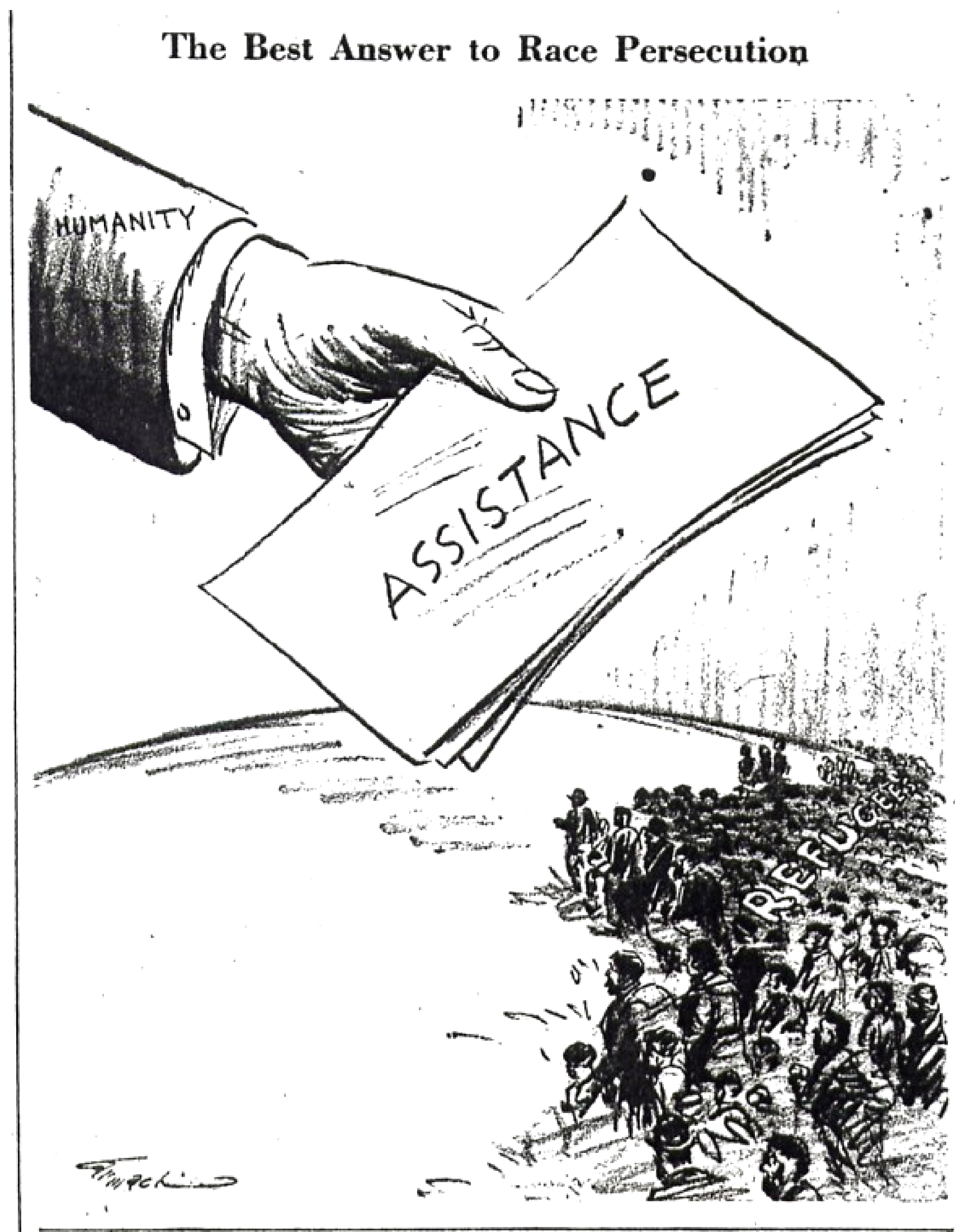
WE HAVE LEARNED FROM THOSE WHO HAVE SUFFERED. WE ARE PRIVILEGED TO CONTINUE THE TESTIMONY.



A project of The David S. Wyman Institute for Holocaust Studies

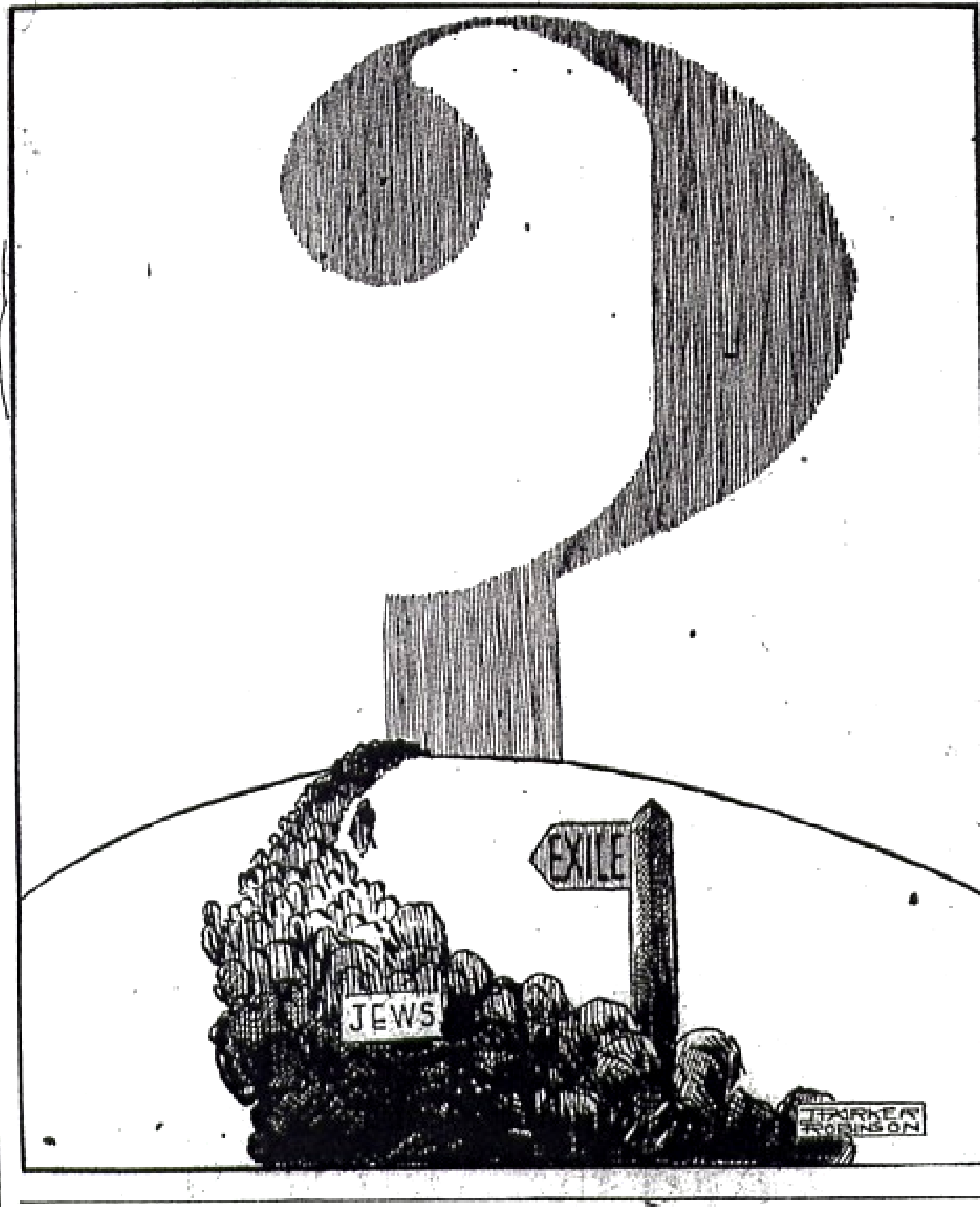


This cartoon by Eric Godal (1899-1969) appeared in Ken magazine on April 7, 1938. It was published just days after the Roosevelt administration announced that it was inviting 33 countries to send representatives to a conference on the Jewish refugee problem, to be held in Evian, France. Skeptics doubted that the United States, with its strict restrictions on immigration, was ready to take serious steps to aid the refugees. Godal took the ancient image of the "wandering Jew" and infused it with new meaning, presenting it as an implicit challenge to the United States and its allies to address the refugee crisis.



Six days after the Nazis' Kristallnacht pogrom devastated the German Jewish community, this cartoon in the Christian Science Monitor (Nov. 16, 1938) urged the international community to offer practical assistance to the refugees.

Wanted: A Christian Answer



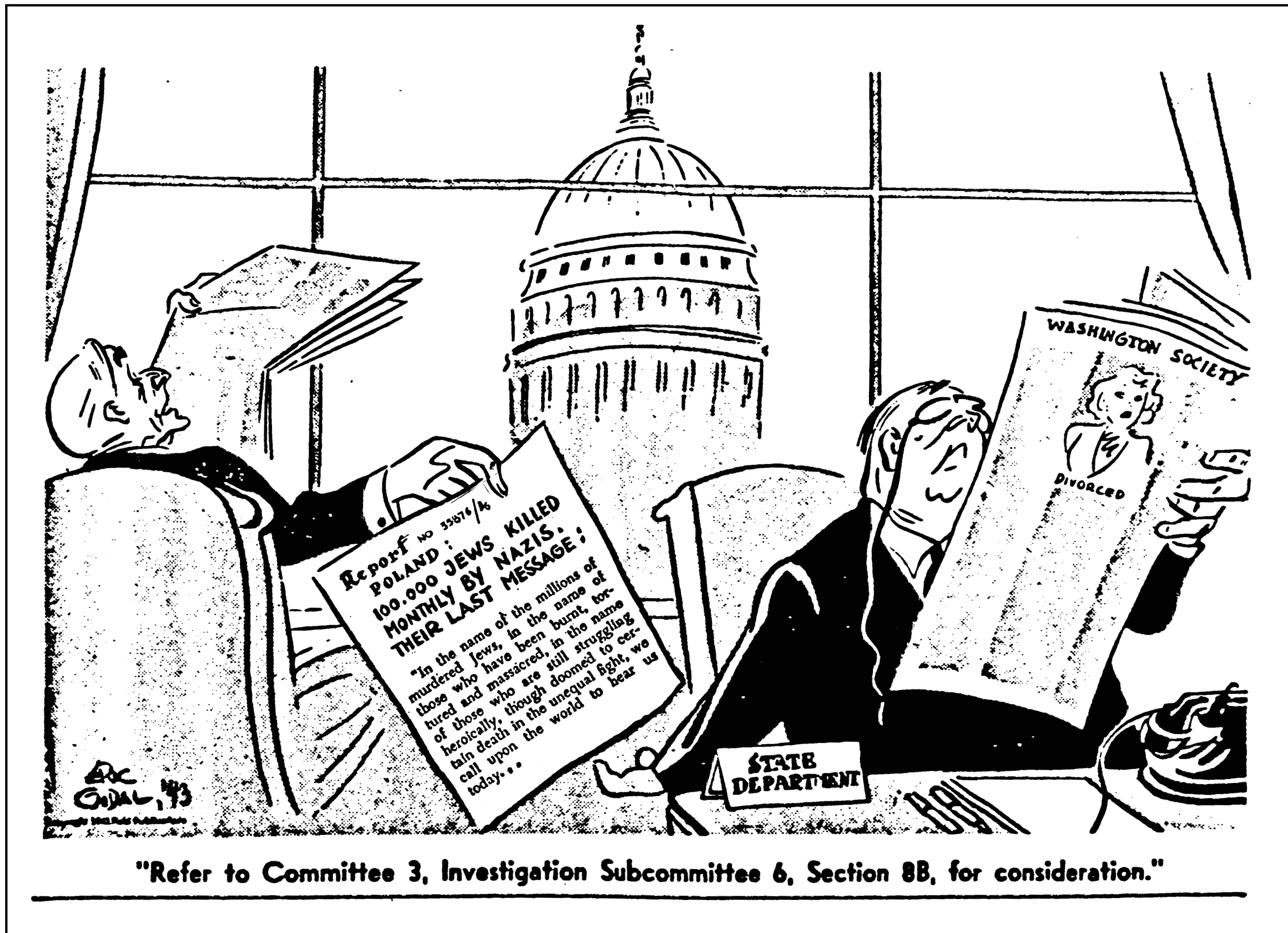
On November 21, 1938, eleven days after the Kristallnacht pogrom, J. Parker Robinson, in the Christian Science Monitor, pointedly challenged the Christian world to address the plight of Hitler's Jewish victims.



Arthur Szyk (1894-1951), a Polish Jewish artist and illustrator, is perhaps best known for his stunning Passover Haggadah, first published in 1940, which depicted Hitler as the "wicked son." Many European publishers rejected it because they feared its anti-Nazi references might provoke German wrath. Szyk came to the United States in 1940, and began contributing anti-Nazi cartoons and illustrations to leading U.S. magazines. Among his many admirers was First Lady Eleanor Roosevelt, who once remarked, "This is a personal war of Szyk against Hitler, and I do not think that Mr. Szyk will lose this war!"

As news of the Nazi genocide began reaching the West, Szyk joined the Bergson Group, a coalition of Jewish activists who lobbied the Roosevelt administration to rescue Jews from Hitler. His dramatic illustrations were featured in many of the full-page advertisements the Bergson group placed in U.S. newspapers.

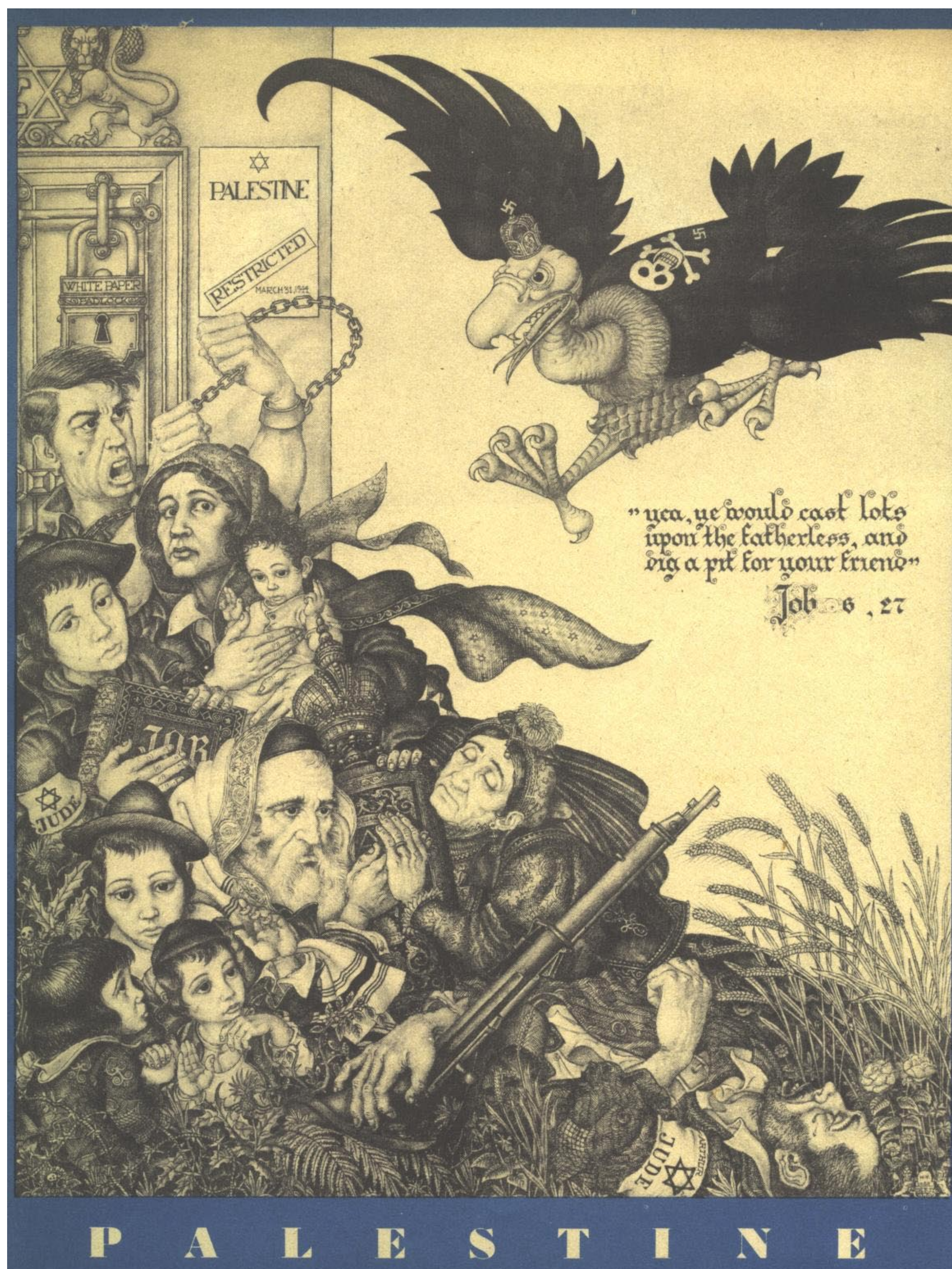
This Szyk illustration, which was published on the editorial page of the New York Post on June 1, 1943, challenged the Allies' evident indifference to the plight of European Jewry. It appeared amidst a rising tide of criticism in Congress, the Jewish community, and the media over the recent Bermuda Conference, at which the U.S. and British governments had again refused to take meaningful steps to aid the refugees.



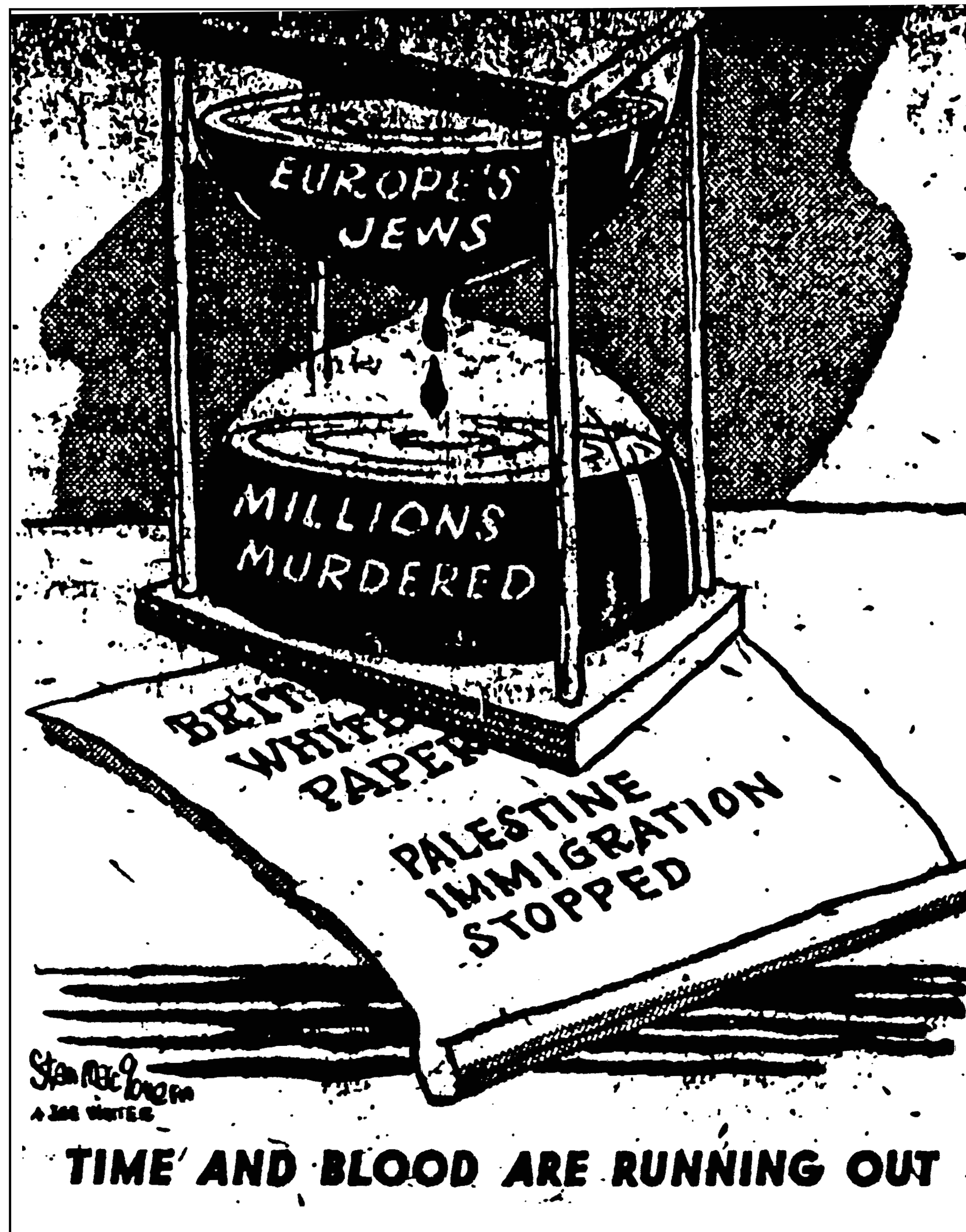
This cartoon by Eric Godal took direct aim at the State Department's lack of interest in the Nazi genocide. It was published in P.M. on October 3, 1943.



Stan Mac Govern (1902-1975), in the New York Post on December 13, 1943, challenged the State Department's opposition to a Congressional resolution which urged the British to open Palestine to Jews fleeing Hitler.



This Arthur Szyk cartoon appeared in P.M. on March 31, 1944. He depicts a Nazi vulture swooping down on Jews who are trapped outside the door to Palestine. The door is padlocked by the British White Paper, which severely restricted Jewish immigration.



Stan Mac Govern, in the New York Post (April 10, 1944), used an hourglass to dramatize his point that time was running out for Europe's Jews, while the British were continuing to prevent the refugees from finding haven in Palestine.



In the spring of 1944, rescue activists began urging the Roosevelt administration to create “free ports for refugees” — comparable to “free ports” into which foreign goods are brought, without the payment of customs duties, for temporary storage until being shipped elsewhere. The cartoon above by Charles G. Werner, in the *Chicago Sun* and *New York Post* (May 5, 1944), endorsed the free ports proposal. Werner (1909-1997) won the Pulitzer Prize for editorial cartoons in 1939, while with the *Daily Oklahoman*. He was, at age 29, the youngest person ever to win a Pulitzer for editorial cartooning.



The Roosevelt administration initially refrained from supporting the idea of "free ports for refugees." At a press conference on May 30, 1944, President Roosevelt sent mixed signals—first he praised the free ports idea, then he said that other countries, rather than the United States, should be the ones to take in the refugees. This cartoon by Stan Mac Govern, in the New York Post on June 1, 1944, challenged the administration for waffling on the issue.



**WHAT WILL WE DO ABOUT THE
OTHER 480,000?**

In the spring and summer of 1944, the Germans deported hundreds of thousands of Hungarian Jews to Auschwitz. A.W. MacKenzie, in the New York Post (August 19, 1944), criticized Britain's restrictive Palestine immigration policy for denying refuge to Hungary's Jews.



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This cartoon appeared in the New York Daily Mirror on June 6, 1939, while the S.S. St. Louis, with over 900 German Jewish refugees aboard, hovered off the coast of Florida. The Roosevelt administration refused to let the refugees enter the United States.