

Jelena Banjac

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ВОСТИ ТРЕБАЛО
СЕ УПОЗНАЈУ
ЋУ МАСОНЕРИЈЕ

ли ништа о раз
стављало велику добит
не је ЗАТВОРЕНА

МАСОНСКА ИЗЛОЖБА

жба је трајала три месеца и постигла незапамћен успех

Понедељак, 3 новембар 1941

БИЛИ СУ МАСОНИ

Библиотека антимасонске изложбе

У издању Радног комитета за припрему Изложбе рада масона, јевреја и комуниста, изашла је ових дана из штампарије комплетна библиотека едитаја које третирају проблем масонства, јеврејства и комунизма. Сви ови проблеми објашњени су на један крајње приступачан начин: приступачан чак и читаоцу мале културе. И поред врло приступачне техничке опреме и илустрације, цела колекција ове библиотеке кошта:

16 едитаја за само 36 динара!

Поклон за 20.000 посетиоца изложбе

Господе Министри, Господе,

ство или слободно зидарство, ма разграната тајна међународна организација, хоће преобрати у коме више не би било нице, ни отаџбине, ни религије, свих тих драгоцених тековичанства требало би, по замисли, да постоји само њихова да и милиони заробљених бића. То је у суштини смишљено када масони тајно зидају им ложама широм целог света. њихових лепих речи о човеко-слободи, братству и једнакоју људима крију се у ствари превратничке замисли и радосне црви, масони годинама народни организам, да га врло потпуно униште. Иако је њихов дивљак, они успевају да антицаја прошире на све стране делатности. Као паук заплеће мрежу око своје жрке и слободни зидари невинитима своје подземне организације могу да заробе читав народ да воде куда они хоће.

ство је духовни извор свих националних доктрина, расадник потстрекач међународних револуционих покрета. Оно је немо везано за јеврејство и ком. две друштвене појаве које се успевају код оних народа где се масонерија претходно увержила.

је масонска организација под опасна свима народима, на

ПРЕДАЈА НАГРАДА ПИДЕСЕТХИЉАДИТОМ ПОСЕТИОЦУ АНТИМАСОНСКЕ ИЗЛОЖБЕ

У свом одговору београдски фелд-командант фон Кајзенберг указао је да су слободни зидари главни кривци за прошли и за садашњи рат и да је ова међународна разбојничка банда увек радила само да националној вољу народа подјарми и да је учини слугом јеврејских и комунистичких интереса.

ПОЗОРИШТЕ НА АНТИМАСОНСКОЈ ИЗЛОЖБИ

„Данас је предузеће Геца Кон А. Д. центар нашег духовног стварања као што су стари манастири били центар нашег средњовековног духа“

Мада је антимасонска изложба у Гарашаниној улици отворена још пре 30 дана, она још увек привлачи велику пажњу грађанства (Фото: приватна својина)

Срби су најтолерантнији народ на свету...

Ко је тај јунак јучерашњег дана са Антимасонске изложбе? То је г. Радосав С. Ђокић, избеглица из Белог Манастира. После прве забуне, он је схватио о чему се ради и, незнајући како да манифестује своје задовољство, почео је да објашњава:

„Све ми је упропашћено, сем голог живота и нешто породице. Али сам на изложби увидео да не само ја нисам једини који сам изложио своје сведоштво наше националне трагедије али и на овим изложбама деловају мнози који су тако очекивани 20-хиљадити посетилац. А друго и због природе ових поклона. Ово ће доприносити ми у прави час. Баш ових дана родила ми се унука. А зима није наклањена ни према одраслима а камо ли према новорођенчету. Овај енограм масти сматрам као божињски посланик.“

Српске антимасонске поштанске марке продаваће се

КОМУНИСТИЧКИ ЗВЕРОВИ ВРШЕ И ДАЉЕ ИСТРЕБЉЕЊЕ СРПСКОГ НАРОДА

ТАЈНЕ ПРОСТОРИЈА У ГАРШАНИНОВОЈ УЛИЦИ БРОЈ 8

Поред марака продаваће се и колекција разних фотографија

Г. Д. Љотић на изложби

Изложбу рада масона, јевреја и комуниста у Гарашаниној 8 сваким даном посећује све већи број људи. Посетиоци, поред огромног интересовања које показују за изложбени материјал и за српски народ, су и велики број лично-сти из нашег јавног живота. Ту су министри, генерали, посланици итд.

ЈУЧЕ ЈЕ 20.000 ПОСЕТИЛАЦА АНТИМАСОНСКЕ ИЗЛОЖБЕ ДОЖИВЕО, ЗАИСТА, ПРИЈАТНО ИЗНЕНАЂЕЊЕ

био Радосав Ђокић, избеглица из Бачке

подне, око четири часа, насмехнула једном сиротинцу Радосав Ђокић, избеглица дошао је на Антимасонску изложбу као двадесетхиљадити посетилац. Директор изложбе, г. Стефан Јаковчић, предао му је као поклон једно фино вунено ћебе, енограм масти. Ови ћебе до ову зиму добро доћи.

Недељом остаје и даље Изложба отворена преко 17.30 часова.

Јевреји финансирају комунистичке банде

Масонерија, јеврејство и комунизам на једну дана

Јуче двадесетхиљадити посетилац

Српске антимасонске поштанске марке продаваће се

КОМУНИСТИЧКИ ЗВЕРОВИ ВРШЕ И ДАЉЕ ИСТРЕБЉЕЊЕ СРПСКОГ НАРОДА

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АНТИМАСОНСКЕ ИЗЛОЖБЕ

ВЕЛИКА ПОСЕТА

АНТИМАСОНСКЕ ИЗЛОЖБЕ

Обавештења посетиоцима

Изложбе рада масона јевреја и комуниста

Да би се омогућио што бољи преглед поменуте изложбе коју је наша јавност схватила као велику националну тековину, моле се посетиоци да се стриктно придржавају следећег:

- 1 — грађанство, незапослено пре подне, може користити радне часове изложбе од 9—12 часова.
- 2 — грађанству упусленом пре подне препоручују се радни часови изложбе од 12—3 часова.
- 3 — непотребне предмете не носите са собом: јер је немогуће примати их у гардероби које имају са њима не дозвољавајући да се донесе само у припадним случајевима.
- 4 — децу испод јединак не дозватају да се у изложбу доводе.
- 5 — сва поклона обавештења и стручни тумачи и водичи, обележени нарочитом траком.
- 6 — сва поклона обавештења и стручни тумачи и водичи, обележени нарочитом траком.

Интересовање за антимасонску изложбу у Гарашаниној улици број 8 расте из дана у дан. Поред масовног интереса из центра града, који се одликује постојањем јеврејских и комунистичких масонских ложа, највећи број посетиоца из провинције долази из околних крајева. Највећи број посетиоца из провинције долази из околних крајева. Највећи број посетиоца из провинције долази из околних крајева.

Antimasonski plakati

Anti-Masonic posters

Четрдесетохиљадити посетилац добио поклон

ВЕЛИКИ ДОБИО ПОКЛОН

УПЛЕТИ ТАЈНЕ ЗНАЧАЈНЕ ПРОСТОРИЈА У ГАРШАНИНОВОЈ УЛИЦИ БРОЈ 8

Кроз просторије изложбе, у Гарашаниној улици број 8 дневно посетило око 2000 лица.

1941—1942.

Тајне просторија у Гарашаниној улици број 8

ЈУЧЕ ЈЕ У БЕОГРАДУ ОТВОРЕНА ВЕЛИКА АНТИМАСОНСКА ИЗЛОЖБА

Говор г. Ђорџа Перића, шефа државне пропаганде

Свакога дана све већи број људи тиска се на улазу у Антимасонску изложбу која ће до завршетка достићи рекордан број посетилаца

ПРЕД ЗАТВАРАЊЕМ АНТИМАСОНСКЕ ИЗЛОЖБЕ

СРБИМА ИЗ УНУТРАШЊОСТИ ТРЕБАЛО БИ ОМОГУЋИТИ ДА СЕ УПОЗНАЈУ СА КОБНОМ АКТИВНОШЋУ МАСОНЕРИЈЕ

„Масонерија Југославија“

За оне који раније нису знали ништа о различитим интернационалама, то би претстављало велику добит

ЈУЧЕ ЈЕ ЗАТВОРЕНА АНТИМАСОНСКА ИЗЛОЖБА

Под овим насловом излази ових дана дело познатог јубилисте и јавног писца Милана Банчића. О овој значајној јубилејској књизи, која је издата у Београду, писало је још пре неколико месеци у једној од наших новина. Милан Банчић је у својој књизи, која је издата у Београду, писало је још пре неколико месеци у једној од наших новина.



SEKCIJA ZA PROPAGANDU

Nedeljni izveštaj rada do četvrtka 31 juli 1941 godine.

Sledstveno pismenim instrukcijama G. G. Rihtera, a saobrazno psihologiji srpskih masa i duhu izložbe, dostavio sam pismeno uz usmeni komentar 10 ideja umetnicima g. g. Mitrinoviću i Kostiću za izradu skica-plahata. Obrazloženje tih ideja izvršio sam u prisustvu oficira g. Vitmice. Umetnici su primili obavezu da najdalje do 6 avgusta izrade skice. Skice, komisiski usvojene, izradiće se u plahatu najdalje do 10 avgusta.

Iste ideje dostaviću na isti način i drugim umetnicima ukoliko ih budem našao.

Sledeći kontigenat ideja dostaviću umetnicima tek pošto budem pregledao celokupni raspoloživi materijal svih sekcija, kada isti bude bio sakupljen.

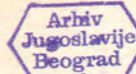
U vezi aktivne propagande izložbe preko dnevnih beogradskih listova knferisao sam sa glavnim urednicima "Novog Vremena" i "Obnove" i sporazumeo se sa njima o nesmetanom publikovanju tekstovnom i foto-grafskog materijala.

Sekcija je nabavila jedan veliki projekcioni aparat kome nedostaju izvesni delovi. Obratio sam se Kolarčevoj zadužbini, ali potrebne delove nism mogao naći. Preduzeo sam sve da nabavim bilo na posluhu ili pod zakup delove koji nedostaju ili pak jedan kompletniv veliki projekcioni aparat.

U toku protekle sedmice poslao sam dve pretstavke g. Šeferu tražeći: jedna kola za potrebe propagande, izvestan broj nemačkih, hrvatskih i srpskih listova, tekstovni i fotografski materijal za eventualnu upotrebu pri izložbenim radovima, filmove "Ninočka", "Večiti Juda" i "Jevrejin Zis" i žurnale i manje propagandističke filmove.

1 avgust 1941 god.
Beograd

Šef sekcije za propagandu



РЕГИСТАР

идеја, као предлог уметницима за плакате, у вези Списка парола

- 1-Москва-Кремљ (у даљини), стрелица, Јеврејин са заставама (троугао и большевичка), за њим море света у качкетима, са чекићима и пи-уцима (у сусрет њему Јевреји у цилиндрима носе српску заставу)
- 5-Џон Бул и Ујка Сем милују рањеног белог медведа и тепају му: "Ти само продужи, Брука би била да толика живориња као ти поустане. Уосталом, ми ћемо плаћати лекара"...
- 7-Стаљин за писањем столом, кроз прозор се види рат (бежање большевичких војника). Текст: Стаљин спрема књигу успомена под насловом "Ниса никада био Славен... зашто ме оптужују?"
- 9-Маска леног људског лица са црвеном звездом као симболом. Пред њом: маса гледа са усхићењем. Иза ње: Стаљин сасекиром, крај њега одрубљени трупови..
- 10-Глобус дуга васионом. Изнад њега Јехова: диригује и идређује смер. Текст: "Нека се ковитла све дотле док не кажем јадоста"...
- 11-Црвена карта С.С.С.Р. напукла у распаду (Стаљин покушава да повеже дрoчке). Из ње се лучи млаз рефлекторски који обасјава зелену карту Русије и по њој се шетају загрљени: цивил, радник и сељак.
- 13-Седница чланова Политбироа (да се распознају нека лица). Посматра их маса радника: једни пљују, други прете песницама, трећи окрећу главе и одлазе. Иза властодржаца - лешеве, пустош...
- 14-Кремљ... Беже властодршци са куферима у нереду-у првцу једног пристаништа (текст: Сеоба у Владивосток).
- 15-Цивил, сељак (српски) и радник на раскрсници. Две табле: С.С.С.Р. (большевизам) и С.С.С.С. (Само слога Србина спасава)-у даљини Оплепац (они иду овим правцем док их иза бусије вребају нека несимпатична лица).
- 16-Кремљ се руши. Под рушевинама лешеве једних док други беже. То гледа српски геца и крсти се побожно: "Во имја отца, заслужили су.."

Прато у рад г. г. Митриновићу и Костићу

30. VII. 1941

▲ Nedeljni izveštaj rada Sekcije za propagandu od 31. jula 1941. [AJ]

A weekly report of the work of the Propaganda Section on 31st July 1941 [AY]

▲ "Registar ideja, kao predlog umetnicima za plakate, u vezi sa spiskom parola", 30. jul 1941. [AJ]

"A Register of Ideas, as a suggestion to artists for the posters, relating to the list of slogans", 31st July 1941 [AY]

Jelena Banjac

Antimasonski plakati

Anti-Masonic posters

1941–1942.

IZ KOLEKCIJE PLAKATA U VLASNIŠTVU MIRKA ILIĆA

FROM THE MIRKO ILIĆ PRIVATE COLLECTION OF POSTERS



- ▲ Obešeno telo dr Alfreda Bate Koena u centru Šapca, 21. avgust 1941. Na fasadi zgrade Narodne banke je crtež sa potpisom "ОВИ ЈЕВРЕЈИ – ВАША ЈЕ ПРОПАСТ". Ispod crteža su antisemitski nacistički propagandni plakati. [MIAS]

The hanged body of doctor Alfred Bata Koen in the centre of Šabac, 21st August 1941. On the facade of the building of the National Bank there is a drawing with the inscription "THESE JEWS – IT IS YOUR FAILURE". Below the drawing there are anti-Semitic Nazi propaganda posters. [IHAS]



brutalnim ubijanjem oko sedam i po hiljada Jevreja da bi se obezbedio prostor za nove zatvorenike u logoru Sajmište.⁰⁶ Među prvima u Evropi, Srbija je završila konačno pitanje i to samo nekoliko meseci nakon što je na sastanku najviših fašističkih funkcionera 20. januara 1942. u Vanzeju (Wannsee) kod Berlina, odlučeno da se “konačno rešenje jevrejskog pitanja” izvrši fizičkom likvidacijom.⁰⁷ Propagandna mašinerija Trećeg rajha je, putem dnevne štampe i radija, opravdavala takve postupke optužujući Jevreje za organizovanu zaveru sa komunistima i masonima. “Antimasonska izložba” je trebalo da pruži ideološko opravdanje masovnih represalija okupatora nad stanovništvom, posebno nad Jevrejima.⁰⁸ Cilj je bio da se srpsko stanovništvo zastraši i da se kod ljudi proizvede pomirljiv stav, bez kritičke distance, prema nacističkim metodama u sprovođenju “konačnog rešenja”.

Nacističko konačno rešenje jevrejskog pitanja je bilo deo plana nemačke rasističke koncepcije o čistoti i rasnosti germanskog naroda iz koje se razvila mržnja prema “manje vrednim” narodima. Podrazumevala je proširenje nemačkog životnog prostora na istočnu Evropu osvajanjem teritorija, germanizacijom stanovništva i sistematskim uništavanjem celih naroda likvidiranjem rasno nepodobnih “nearijevskih” Jevreja i Roma. U te svrhe bio je formiran ogroman državni aparat sa razvijenim sistemom koncentracionih i radnih logora, gasnih komora i krematorijuma. U osnovi nacističkog antisemitizma bila je ideja o moći međunarodnog jevrejskog kapitala i zaveri Jevreja, masonstva, kapitalizma i komunizma sa ciljem da sruše postojeći poredak i zavladaju svetom. Ta ideja je tridesetih godina 20. veka stekla pristalice i u Kraljevini Jugoslaviji, a jedan od vodećih propagatora nacističke ideologije bio je Dimitrije Ljotić.⁰⁹ On je u Ljubljani u januaru 1934. godine osnovao fašističku organizaciju “Jugoslovenski nacionalni pokret”, nazvanu “Zbor” – skraćeno od “Združena borbena organizacija rada”, koja je kasnije promenila naziv u “Narodni pokret zbor”. Nakon sloma Jugoslavije i nemačke okupacije Srbije, mnogi članovi prethodne vlade, uveliko indoktrinirani nacističkim idejama, pojedini predratni agenti nemačke obaveštajne službe i članovi “Zbora” ušli su u sastav kolaboracionističke uprave.

⁰⁶ Kreso, M., nav. delo, 77 • Кољанин, М., nav. delo, 112.

⁰⁷ Kreso, M., nav. delo, 9.

⁰⁸ Кољанин, М., nav. delo, 103.

⁰⁹ Dimitrije Ljotić (Beograd, 1891. – Ajdovščina, Slovenija, 1945) predsednik profašističkog pokreta “Zbor”. Od 1931. bio je ministar pravde u vladi Petra Živkovića, ali je ubrzo podneo ostavku. Sarađivao je sa nemačkim okupacionim vlastima u Srbiji. Ђирковић, С., *Ко је ко у Недућевој Србији: 1941–1944. Лексикон личности*, Београд 2009, 300–301.

Поклон за 20.000 посетиоца изложбе



Изложба рада масона, јевреја и комуниста привукла је огроман број посетилаца и изазвала је невероватно велико интересовање. Откако је изложба отворена број посетилаца из дана у дан расте, тако да је број достигао већ 15.835 особа. У недељу или, најдаље у понедељак, очекује се 20.000 посетилац коме се спрема једно, изненађење. Биће један веома интересантан и веома леп поклон.

▲ Predaja nagrade dvadesethiljaditom posetiocu Antimasonske izložbe, *Ново време*, 1.11.1941, 3.

A gift for the twenty-thousandth visitor of the exhibition, *Ново време*, 1st November 1941, 3

Страна 5

ПРЕДАЈА НАГРАДА ТРИДЕСЕТХИЉАДИТОМ ПОСЕТИОЦУ АНТИМАСОНСКЕ ИЗЛОЖБЕ



Награђени посетилац, г. Милан Јовић
(Фото: Београдска фотоагенција)

Јуче после полне посетио је анти-масонску изложбу њен тридесетхиљадити посетилац. Он се зове Милан Јовић, избеглица, а са службом се налази у рачуноводству железничке дирекције. Као и онај двадесетхиљадити, Јовић је добио поклон од управе антимагонске изложбе, који се је састојао од две кокошке и комплета брошура издатог од стране комитета, као и бесплатну улазницу.

Добитнику је предао награду лично директор антимагонске изложбе, г. Стеван Клујић.

Јовић је врло задовољан кокошкама које је добио, с обзиром на данашњу скупину, и високе цене житовних намирница.

◀ Predaja nagrade tridesethiljaditom posetiocu Antimasonske izložbe, *Обнова*, 11.11.1941, 5.

Handing over the prize to the thirty-thousandth visitor of the Anti-Masonic Exhibition, *Обнова*, 11th November 1941, 5.

Organizatori izložbe

“Velika izložba rada masona, jevreja i komunista” je organizovana pod nadzorom nemačkog Propagandnog odeljenja “S”, uz materijalnu podršku nemačke vojne vlasti i kvislinške srpske vlade. “Propagandno odeljenje jugoistok” [*Propaganda Abteilung Südost*] bilo je formirano pri nemačkoj komandi 20. aprila 1941. i direktno podređeno Propagandnom odeljenju Operativne uprave nemačke Vrhovne komande, a instrukcije je dobijalo od Gebelsovog ministarstva za propagandu.¹⁰ Veliki broj ratnih plakata koji su distribuirani u okupiranoj Srbiji izraden je u Propagandnom odeljenju “S”. Na poslovima izrade plakata, osim slikara i crtača, bili su angažovani i prevodioci, lektori, daktilografi, lica koja su sastavljala tekstove za plakate, tehničko osoblje i distributeri.¹¹

Pripreme su počele u julu 1941. godine formiranjem “Radnog komiteta Antimasonske izložbe” čiji su članovi bili predratni saradnici nemačke obaveštajne službe, germanofili i pripadnici profašističkog pokreta “Zbor” Dimitrija Ljotića. Autor idejnog projekta izložbe bio je Lazar Prokić,¹² šef komiteta Đorđe Perić,¹³ a ostali članovi bili

¹⁰ Propagandno odeljenje se sastojalo od sedam sekcija: za plan, aktivnu propagandu, štampu, fotografiju, radio, pozorište i film. Kreso, M., *Njemačka okupaciona uprava u Beogradu 1941–1944. (Sa osvrtom na centralne okupacione komande i ustanove za Srbiju, Jugoslaviju i Balkan)*, 74 • Николић, К., “Немачка ратна пропаганда у Србији 1941–1944”, *Југословенски историјски часопис*, год. 30, бр. 1, Београд 1997, 118.

¹¹ VA, k. 60, f. 5, 1 / 117. Dosiјеи 117 lica sa podacima o vrsti posla i iznosima honorara, angažovanih od strane Propagandnog odeljenja “Jugoistok” 1943. godine.

¹² Lazar Prokić (Markovac, kod Mladenovca, 1911. – Majnc, Nemačka, после 1998) šef Odseka za propagandu Predstavništva vlade, predratni nemački agent, izdavač listova *Signal* i *Nova zora*. После Другог светског рата осуђен на 20 година затвора. Након што му је казна смањена, 1962. године тајно је прешао у Мајнц. Јовановић, Н., nav. delo, 204 • Ђирковић, С., nav. delo, 422–423.

¹³ Đorđe Perić (Kistanje kod Benkovca, 1897. – Beč, после 1950) šef propagande komiteta i šef Srpske državne propagande u vladi Milana Nedića. Vlasnik časopisa *Politički glasnik* (1925 – 1927), *Politička smotra* (od 1936) i direktor telegrafске агенције *Avala*. Јовановић, Н., nav. delo, 204 • Ђирковић, С., nav. delo, 397.

“novi poredak”.⁷² Među eksponatima nalazio se i plan nemačke seoske kuće sa pratećim poljoprivrednim zgradama, a u dnevnoj štampi je izveštavano da je neki posetilac izložbe iz okoline Beograda tražio kopiju tog plana, te da mu je Direkcija izložbe izašla u susret.⁷³ U posebnoj prostoriji se nalazio propagandni materijal antikomunističke i antimasonske sadržine – brošure, plakati, leci, knjige, novine i različiti štampani materijal.⁷⁴

Direkcija se na različite načine starala da “Antimasonska izložba” bude masovno posećena. Organizovane su kolektivne posete učenika, činovnika, radnika, korporacija i udruženja. Preko dnevne štampe zainteresovani su pozivani na dogovor radi rasporeda poseta kako bi se izbegle gužve.⁷⁵ U jednom danu je oko dve stotine zaposlenih u Beogradskom narodnom pozorištu, na čelu sa upravnikom, direktorima Opere, Drame i drugim članovima uprave, organizovano posetilo izložbu.⁷⁶ Planirano je da se obezbedi popust na železnici radi dolaska posetilaca iz unutrašnjosti Srbije, ali Ministarstvo saobraćaja to nije omogućilo.⁷⁷ Direkcija je putem dnevne štampe pozivala građane da posete izložbu, napominjući da su sale osvetljene i zagrejane – što je zbog oštre zime bio dovoljno dobar razlog za posetu, a osim toga, obezbeđene su i nagrade za jubilarne posetioce. Dvadesethiljaditi posetilac izložbe je dobio novo vuneno čebe, bon na jedan kilogram mašti, kolekciju brošura štampanih povodom izložbe i besplatnu ulaznicu. Tridesethiljaditi posetilac je na poklon dobio dve kokoške, komplet brošura i ulaznicu. Četrdesethiljaditom posetiocu uručen je paket šećera, paket kafe, kolekcija brošura, serija fotografija i ulaznica, a pedesethiljaditi posetilac je dobio metar drva za ogrev.⁷⁸ Po uzoru na praksu

- 72 *Обнова*, br. 90, 17.10.1941, 3 • “Kroz Antimasonsku izložbu. Oda je koje otkrivaju tajne jedne paklene organizacije. “Ukrasni” predmeti jedne do sada neviđene izložbe u našoj zemlji”, *Обнова*, broj 101, 30.10.1941, 8 • *Ново време* 23.10.1941, 3. • Јовановић, Н., *nav. delo*, 211.
- 73 “Ogromna poseta publike Antimasonskoj izložbi”, *Обнова*, broj 98, 27.10.1941, 4.
- 74 *Милинчевић*, С., *nav. delo*, 80.
- 75 “Obaveštenja posetiocima Izložbe rada masona jevreja i komunista”, *Ново време*, br 150, 25.10.1941, 3 • “Urozorenje školama”, *Ново време*, 28.10.1941, 3 • “Posetiocima Antimasonske izložbe”, *Ново време*, 31.10.1941, 5 • “Vesti sa antimasonske izložbe”, *Ново време*, 22.11.1941, 3 • “Velika poseta antimasonske izložbe”, *Обнова*, broj 99, 28.10.1941, 4 • “Posetiocima antimasonske izložbe. Na ulazu u antimasonsku izložbu”, *Обнова*, broj 101, 31.10.1941, 6 • Јовановић, Н., *nav. delo*, 211.
- 76 “Pozorište na antimasonskoj izložbi”, *Ново време*, 11.12.1941, 3.
- 77 “Završena najuspelija izložba. Antimasonska izložba u znaku statistike”, *Ново време*, 21.1.1942, 3 • Јовановић, Н., *nav. delo*, 212.
- 78 “Poklon za 20.000 posetioca izložbe”, *Ново време*, 1.11.1941, 3 • “Veliko i prijatno iznenađenje doživeće

zimske pomoći i primere socijalne politike Trećeg rajha, koji su prikazani u “Pozitivnom delu”, u izložbenom prostoru su bile postavljene kasice za donacije ugroženom stanovništvu.⁷⁹

Zanimljiv je podatak da je stanovnicima Zemuna, koji je u to vreme bio u sastavu Nezavisne Države Hrvatske, bilo zabranjeno da posećuju “Antimasonsku izložbu” zbog njenog antihrvatskog karaktera.⁸⁰ Iznescena je primedba da izložba ima, pored antimasonskog, jugoslovenski i antihrvatski karakter. Prema izveštaju, prilikom tumačenja jednog eksponata – srebrom okovanog štapa, vodiči su govorili: “Ovo je batina koju su hrvatski masoni poklonili srbskim masonima. Poslije rata vraticeemo zajam”, što je protumačeno kao poziv na osvetu.⁸¹ Osim toga, neprihvatljivo je bilo tumačenje vodiča da su komunisti bili glavni krivci za propast Jugoslavije jer su podupirali Ustaški pokret i ostale nacionalne pokrete u bivšoj Jugoslaviji, stavljajući tako u isti red komuniste i Ustaški pokret. Zahtevano je od nemačke vlasti da zabrane takvo vređanje ovog pokreta i šavljanje u isti red sa komunizmom.⁸²

- 20.000 posetilac antimasonske izložbe”, *Обнова*, broj 103, 1.11.1941, 7 • “Juče je 20.000 posetilac Antimasonske izložbe doživeo, zaista, prijatno iznenađenje. To je bio Radosav Đokić, izbeglica iz Bačke”, *Обнова*, broj 104, 3.11.1941, 4 • “Sa antimasonske izložbe. Juče dvadesethiljaditi posetilac”, *Ново време*, 4.11.1941, 3 • “Veliki uspeh antimasonske izložbe. Kroz prostorije izložbe u Garašaninovoj ulici, prođe dnevno oko 2000 lica”, *Обнова*, broj 105, 4.11.1941, 5 • “Sa antimasonske izložbe. Direktor Antimasonske izložbe predaje poklon dvadesethiljaditom posetiocu, g. Radosavu S. Đokiću, izbeglici iz Belog Manastira”, *Ново време*, 5.11.1941, 3 • “30-hiljaditi posetilac bio opet – izbeglica”, *Ново време*, 11.11.1941, 3 • “Predaja nagrada tridesethiljaditom posetiocu antimasonske izložbe”, *Обнова*, broj 111, 11.11.1941, 5 • “Četrdesthiljaditi posetilac”, *Ново време*, 23.11.1941, 3 • “Veliki uspeh antimasonske izložbe. Četrdesethiljaditi posetilac dobio poklon”, *Ново време*, 25.11.1941, 3 • “Sa Antimasonske izložbe”, *Ново време*, 6.12.1941, 3.
- 79 “Antimasonska izložba za zimsku pomoć”, *Ново време*, 15.11.1941, 3 • “Sa antimasonske izložbe. “Samo da se moj tata živ vrati a za ostalo ćemo lako!”, *Ново време*, 18.11.1941, 3 • “Antimasonska izložba za zimsku pomoć”, *Ново време*, 25.11.1941, 3 • Јовановић, Н., *nav. delo*, 212 • “Jedan veliki dar na antimasonskoj izložbi”, *Ново време*, 27.11.1941, 3.
- 80 VA, NDH, k. 233, br. reg. 33 / 2 – 6. Dopis Ispostave Župske redarstvene oblasti Zemun, od 2.11.1941, upućen Ravnateljstvu za javni red i sigurnost za Nezavisnu Državu Hrvatsku, Zagreb.
- 81 VA, NDH, k. 233, br. reg. 33 / 2 – 6.
- 82 VA, NDH, k. 233, br. reg. 33 / 2 – 2 • Izvesni Stjepan Hrastić je izjavio da ima saznanja da se u izložbenim prostorijama nalazi natpis: “Neprijatelji Srba su jevreji, komunisti i ustaše”, VA, NDH, k. 233, br. reg. 33 / 2 – 9.

Antimasonske marke

Povodom izložbe, Ministarstvo pošta je izdalo seriju prigodnih maraka sa predstavama antimasonske sadržine. Marke su se mogle kupiti u Glavnoj pošti u Beogradu na osnovu kupona koji je besplatno deljen posetiocima izložbe do 6. januara 1942. i na poštavci izložbe u Garašaninovoj ulici. Svaki posetilac je mogao da kupi po jednu seriju maraka overenu prigodnim pečatom i koverta sa plavim natpisom “Antimasonska izložba. Beograd. Garašaninova 8.” sa zaštitnim žigom.⁸³ U prodaji je bila i ograničena serija numerisanih koverata sa natpisom zlatne boje,⁸⁴ i kolekcija od devet dopisnica sa fotografijama “Antimasonske izložbe” kao motivima. Ideja je bila da se Evropom “prošetaju” poštanske marke, koje su “priznanje naših zabluda i zaveštanje da ćemo ih se u najskorije vreme otresti”.⁸⁵ Da se “ovekoveći sećanje na najcrnje dane Srbije, ali u isto vreme i na dan kada je ona iz pepela vaskrsavala.”⁸⁶ Marke su štampane u Državnoj makarnici u Beogradu, a izrađene su prema idejnoj skici V. Guljevića i nacrtu S. Grujića.⁸⁷

Na marki od 50 + 50 para, braon boje, simbolično je predstavljena masonerija u vidu ljudske figure sa kapuljačom na glavi, Davidovom zvezdom na grudima, keceljom i mačem o pojasu, kako zaklanja svoj lik pred zracima svetla koje dopire od stilizovano prikazanog krsta upisanog u krug sa četiri slova “S” – simbola antimasonskih snaga. Marka od 1 + 1 dinar, tamnozeleno i sivozelene boje, alegoričan je prikaz borbe srpskog kvislinskog režima protiv masonske i jevrejske internacionale u vidu “ruke probuđenog srpskog nacionalizma” koja steže za gušu zmiju (simbol zla) sa Davidovim zvezdama po telu. Na marki od 2 + 2 dinara, tamnocrvene boje, na simboličan način je predstavljena borba Srba, odnosno kvislinskog režima, protiv boljševizma i njegovih znamenja u vidu snopa klasja na krstu sa očilima, koji svojim donjim delom razbija petokraku

- 83 “Antimasonske marke”, *Ново време*, 23.12.1941, 3 • “Nova godina počinje sa velikim iznenađenjima za filateliste. Ograničena prodaja Antimasonskih poštanskih maraka”, *Ново време*, 31.12.1941, 3.
- 84 “Jubilarni koverti antimasonske izložbe”, *Ново време*, 17.1.1942, 3.
- 85 “Antimasonske marke”, *Ново време*, 25.12.1941, 3 • “Srpske antimasonske poštanske marke prodavaće se od 1 do 6 januara. Pored maraka prodavaće se i kolekcija raznih fotografija”, *Ново време*, 26.12.1941, 3.
- 86 “Nova godina počinje sa velikim iznenađenjima za filateliste. Ograničena prodaja Antimasonskih poštanskih maraka”, *Ново време*, 31.12.1941, 3.
- 87 Inicijali crtača maraka zabeleženi su u svakoj tabli od 25 serija na po jednoj centralnoj markici od 50 + 50 para – slovo “S”, a na centralnoj markici od 4 + 4 dinara – “S.G”. “Antimasonske marke”, *Ново време*, 25.12.1941, 3 • *Ново време*, 23.12.1941, 3. • *Обнова*, 19.1.1942, 3 • “Prodaja antimasonskih maraka”, *Ново време*, 3.1.1942, 3 • Јовановић, Н., *nav. delo*, 212.

zvezdu sa srpom i čekićem. Simbolična predstava na marki od 4 + 4 dinara, tamnoplave boje, prikazuje borbu Srba protiv masonske i jevrejske internacionale. Predstavljen je srpski seljak kako golim rukama razbija stubove “V” i “J” masonskog hrama. Na svakoj marki ove serije nalazi se krst sa četiri slova “S” i ćirilčki natpisi “Srbija”, “Antimasonska izložba”, datum otvaranja izložbe “22. oktobar 1941 godina” i njena nominalna vrednost.⁸⁸

Statistički podaci o izložbi

Nakon zatvaranja “Velike izložbe rada masona, jevreja i komunista”, šef propagandne službe, Lazar Prokić, izneo je na konferenciji za štampu statističke podatke o izložbi sa preciznim podacima o totalnom karakteru propagande ove manifestacije. “Antimasonska izložba” je bila otvorena 75 radnih dana, videlo ju je 80.800 posetilaca, a na njenom pripremanju je bilo angažovano što četrdeset četiri osobe u četiri sekcije. Izrađeno je 126 slika i grafikona, 1.740 fotografija, napisano je 1.700 službenih pisama. Posetioci su donirali 88.000 dinara novčanih priloga za zimsku pomoć ugroženima. U dnevnoj beogradskoj štampi je objavljeno 98 članaka, a štampano je i 207.017 brošura, od kojih je prodato 116.219 primeraka dok su ostali besplatno podeljeni. Propagandni servis izložbe izdao je četiri simbolična plakata u ukupnom tiražu od 60.000 primeraka. Štampano je i podeljeno 100.000 letaka, jedan afiš izrađen u 1.000 primeraka koji je lepljen po beogradskim ulicama, a štampano je 108.000 primeraka devet različitih vrsta dopisnih karata sa simboličnim motivima. Izložba je reklamirana i u bioskopima.⁸⁹ Izrađeno je 178 bioskopskih ploča koje su prikazane u 15 bioskopa u Beogradu, tri u Zemunu i tri u Pančevu. Štampana je serija od četiri poštanske marke i angažovano 15 specijalno obučениh vodiča na poštavci izložbe. Postojala je ideja da se izložba pokaže i u drugim većim gradovima u Srbiji, kao i namera da se eksponati smeste u zgradu Ali Koč Lože na Kalemegdanu, gde bi bio formiran muzej kao “većita opomena kako ne treba raditi”. Stručnjaci koji su bili angažovani na pripremi i poštavci “Antimasonske izložbe” su odmah po njenom zatvaranju započeli rad na pripremi sledeće izložbe – “Antikomunističke”.⁹⁰

- 88 “Nova godina počinje sa velikim iznenađenjima za filateliste. Ograničena prodaja Antimasonskih poštanskih maraka”, *Ново време*, 31.12.1941, 3 • “Prodaja antimasonskih maraka. Veliko interesovanje filatelista za marke”, *Ново време*, 2.1.1942, 3 • “Sve veće interesovanje za antimasonske marke”, *Ново време*, 4.1.1942, 3.
- 89 Јовановић, Н., *nav. delo*, 211 • “Antimasonska izložba zatvara se u nedelju”, *Ново време*, 14.1.1942, 3 • *Обнова*, 20.1.1942 • Кољанин, М., “Филмска пропаганда: увод у холокауст”, *Годишњак за друштвену историју*, год. 7, св. 1, Београд 2000, 35–51.
- 90 “Antimasonska izložba zatvara se u nedelju”, *Ново време*, 14.1.1942, 3 • “Završena najuspelija izložba.



▲ Konferencija za štampu povodom "Antimasonske izložbe", 16. oktobar 1941. [AJ]

A press conference on the occasion of "The Anti-Masonic Exhibition", 16th October 1941 [AY]

Nemačka antisemitska propaganda bila je vodeća u skladu sa aktuelnim političkim događajima. U prvo vreme ona je imala izrazito antimasonske karakter i bila usmerena na englesko i američko izvođenje jevrejske "pretnje" "novom poretku" u Evropi, da bi nakon nemačke agresije na Sovjetski Savez 22. juna 1941. bio intenziviran antikomunistički karakter antisemitske propagande, koji je potom kulminirao na "Antikomunističkoj izložbi" u Beogradu.⁹¹

Antisemitske izložbe u regionu

Ubrzo je i u Nezavisnoj Državi Hrvatskoj priređena propagandna izložba antisemitskog karaktera. Izložba *Židovi* bila je postavljena u Umjetničkom paviljonu na Štrosmajerovom trgu, od 1. maja 1942. do 1. juna 1942, a tim povodom štampan je katalog.⁹² Izložba je trebalo da prikaže "razvoj židovstva u Hrvatskoj, razorni rad i rješenje židovskog pitanja u Nezavisnoj Državi Hrvatskoj", a kao glavni motiv otvaranja antisemitske izložbe navedeno je "suzbijanje ovog zla."⁹³

Antimasonska izložba u znaku statistike", *Ново време*, 21. 1. 1942, 3 • "Zatvaranje Antimasonske izložbe", *Ново време*, 29. 1. 1942, 3.

- 91 Кољанин, М., *nav. delo*, 93. "Antikomunistička izložba" je bila postavljena u zgradi Velike lože "Jugoslavija" u Garašaninovoj ulici broj 8, od 1. 9. do 29. 11. 1942. a posetilo ju je preko 50.000 ljudi. Druga "Antikomunistička izložba" otvorena je 19. 6. 1944. Ђирић, Д., Станић, Б., *nav. delo*, 18.
- 92 *Židovi – izložba o razvoju židovstva i njihovog rušilačkog rada u Hrvatskoj prije 10. IV 1941. Rješenje židovskog pitanja u N.D.H., Državni i promičbeni ured kod Predsjedništva Vlade, Hrvatski državni tiskarski zavod, Zagreb 1942.*
- 93 *Nova Hrvatska*, Zagreb, br. 87, 14. 4. 1942, 9, navede-

Primenjene su uobičajene propagandne metode poput onih na beogradskoj izložbi – instrumentalizacija dnevne štampe, kuponi za izrezivanje u katalogu na osnovu kojih su se mogli besplatno odgledati filmovi *Večiti Juda* (Vječni Žid), *Rotšild* (Rotschild), *Jevrej in Sis* (Židov Suss), izrada pečata izložbe i popust na željeznici za posetioce. Nakon Zagreba, izložba je bila postavljena od 4. do 15. juna u Karlovcu u Narodnom domu. Potom je otvorena u Vukovaru 2. avgusta, u prostorijama Srednje škole, a zatim prenesena u Zemun i postavljena u zgradi Gimnazije.⁹⁴ Usledila je postavka izložbe u Sarajevu, koja je bila otvorena do 30. septembra u prostorijama bivše pravoslavne Bogoslovije.⁹⁵ Ukupan broj posetilaca izložbe *Židovi*, u svim gradovima gde je gostovala, procenjen je na oko 22.000 ljudi.⁹⁶

Organizovanje propagandnih izložbi antisemitskog karaktera u Beogradu, Zagrebu i ostalim gradovima nije bila nova pojava. Dve najveće izložbe u Trećem rajhu su organizovane 1937. godine u Minhenu. Istovremeno su bile postavljene *Izložba velike nemačke umetnosti* i *Izložba degenerisane umetnosti* na kojoj bila predstavljena neprihvatljiva "ne-nemačka" umetnost. Za četiri meseca videlo ih je oko dva mi-

no prema: Zuckerman, B., *nav. delo*, 113.

- 94 *Nova Hrvatska*, Zagreb, br. 127, 3. 6. 1942, 3 • *Nova Hrvatska*, Zagreb, br. 182, 5. 8. 1942, 8 • *Nova Hrvatska*, Zagreb, br. 194, 20. 8. 1942, 3, navedeno prema: Zuckerman, B., *nav. delo*, 121–122.
- 95 Pinto, Samuel, *Zločini okupatora i njihovih pomagača izvršeni nad Jevrejima u Bosni i Hercegovini*, Sarajevo, 57 • *Nova Hrvatska*, Zagreb, br. 210, 8. 9. 1942, 4, navedeno prema: Zuckerman, B., *nav. delo*, 123.
- 96 *Sarajevski novi list*, Sarajevo, br. 426, 29. 11. 1942, 5, navedeno prema: Zuckerman, B., *nav. delo*, 124.

liona posetilaca, a prilikom gostovanja u gradovima Nemačke i Austrije još oko milion ljudi.⁹⁷ U Budimpešti je 11. decembra 1941. otvorena antiboljševička izložba u prisustvu predstavnika poslanika Nemačke, Italije, Japana, Finske, Bugarske, Slovačke i Hrvatske.⁹⁸

Antimasonske plakati nacističke propagande

U nacističkoj Nemačkoj primenjene su i usavršene sve poznate tehnike propagande, koja je uspešno sprovedena zahvaljujući ogromnom administrativnom aparatu Trećeg rajha. Nemci su u Drugom svetskom ratu propagandu nazivali "trećim frontom" i smatrali za primarno strateško i taktičko sredstvo ratne veštine.⁹⁹ Ideje nacizma propagirane su putem različitih medija masovne komunikacije – dnevnih listova, radija, organizovanjem bioskopskih i pozorišnih predstava, izložbi, letaka i plakata. Organizovano i sistematski se radilo na pridobijanju najširih socijalnih grupa za ostvarenje nemačkih planova u nameri da određene političke poteze stanovništvo doživi kao izraz sopstvenog mišljenja, a ne nametnutog od strane države. U te svrhe su, orkestrirano i svim raspoloživim sredstvima, primenjivane različite tehnike propagande, ispostavilo se – sa velikim uspehom i tragičnim posledicama.

Uloga plakata u tom procesu bila je veoma značajna. Posle žive reči, plakati su bili najčešće primenjivana propagandna sredstva i snažno "oružje" agitacije.¹⁰⁰ Masovno proizvođeni, najčešće velikih formata i javno izlagani, propagandni plakati su već na prvi pogled emanirali jasnu poruku. Njihove upečatljive vizuelne forme dugo su ostajale u memoriji posmatrača, nastavljajući da svojim porukama deluju na psihu ljudi. Plakati su najčešće bili jednostavnih likovnih rešenja i sadržaja, svedeni na jasno koncipiranu poruku intenzivnog naboja. Izazivali su snažne emocije kod ljudi, efikasno participirajući sa ostalim propagandnim sredstvima u indoktrinaciji društvene svesti.

U osnovi nacističke propagande, nalazila se poruka o težnji za očuvanjem čistote arijevske krvi koju je ugrožavalo prisustvo Jevreja odgovornih za sva zla ovoga sveta. Determinisani su stereotipi izvedeni iz društvenih predrasuda o Jevrejima kao ružnim i zlim materijalistima, dok su Arijevci bili sve suprotno tome. Iz toga su proistekle dihotomije "germansko – jevrejsko", "dobro – loše", "zdravo – bolesno" i druge, koje su primenjivane u svim propagandnim sredstvima, pa i na plakatima.¹⁰¹ Takve stereotipne polarizacije intenzivirale su odnos "mi – oni", što je

- 97 Atlagić, S., *nav. delo*, 118 • Николић, К. *nav. delo*, 23.
- 98 "Otvaranje antiboljševičke izložbe u Budimpešti", *Ново време*, 11. 12. 1941, 6.
- 99 Mihailović, V., *Propaganda i rat*, Beograd 1984, 25–26.
- 100 Атлагић, С., *Нацистичка пропаганда: од тоталне до тоталитарне пропаганде*, Београд 2012, 171.
- 101 Атлагић, С., *nav. delo*, 119–120.

doprinelo jačanju unutrašnjeg jedinstva Nemačke u sprovođenju ideologije nacionalsocijalizma.

Likovnim jezikom i simbolima, neretko uz upotrebu verbalnih sadržaja, na plakatima je saopštavana ideologija Trećeg rajha. Karikaturalne predstave Jevrejina, gramzivog i lukavog kapitaliste, uvek prepoznatljivih "rasnih" odlika – velikog, povijenog nosa i debelih usana, postale su vizuelni obrazac. Takvi negativni stereotipi fizičkih i moralnih osobina jevrejskog naroda su na antimasonske plakate predstavljene agresivno do groteske, sa ciljem da šokiraju i zastraše posmatrača. Karikatura je kao koncentrisana forma kritike bila moćno oružje propagande.¹⁰²

Na plakatima antimasonske kolekcije predstave Jevrejina su crtane u maniru stripa, karikaturalno prikazane, ponegde sa realističnim elementima. Karikirani lik Jevrejina nadnosi se nad planetom i prstima desne ruke, povlači konce na čijim su krajevima insekti – pauzi, označeni simbolima komunizma, kapitalizma i masonerije, na plakatu "Njegovo oruđe: demokratija, masonerija, komunizam, kapitalizam". Na drugom plakatu, sa istom porukom, karikirana je figura Jevrejina koji svira violinu iznad gomile ljudskih kostiju. Identičan prateći tekst sadrži plakat sa grotesknim prikazom lika Jevrejina nad stilizovano prikazanim globusom, od čije se duge brade formiraju zmije sa crvenim simbolima na glavama – uglomer i šestar (masonerija), petokraka zvezda (komunizam) i oznaka za dolar (kapitalizam). Na sledećem plakatu u kolekciji, "Jevrejin drži konce u ruci. Čije i kako? – odgovoriće vam anti-masonska izložba", takođe je karikaturalno prikazan Jevrejin sa naglašenim "rasnim" odlikama – velikim ušima, povijenim nosom, punim uštima, sa masonskim insignijama na grudima, koji u insceniranom teatru povlači konce i upravlja marionetama u liku Staljina i Čerčila. Na plakatu "Finansija u SAD je 98% u jevrejskim rukama" predstavljeno je kako američka vlada u liku Ujka Sema (Uncle Sam) prosipa iz vreće novac na sto ispred Henri Morgentau-a (Henry Morgenthau, Jr.) sekretara američkog državnog trezora, Jevrejina, u vreme administracije Frenklina Ruzvelta (Franklin D. Roosevelt). Na plakatu "Evo krivca!" prikazan je Jevrejin kapitalista sa polucilindrom i Davidovom zvezdom na lančiću, koji stoji iza zastava Velike Britanije, Sjedinjenih Američkih Država i Sovjetskog Saveza, što je trebalo da ukaže na jevrejsku odgovornost za ratno stanje u svetu. Na plakatu "Poljubac engleskog Jude" Jevrejin drži kesu zlata i nudi Judin poljubac srpskom seljaku, a Staljin posmatra iz pozadine. Sugestivne poruke, kratkih formi i poruke upozorenja uz likovne predstave antimasonskih plakata, poput "Evo krivca!", "Budite na oprez!", "Oprez, oni dolaze!" trebalo je da psihološki snažno deluju na posmatrača.

- 102 Mihailović, V., *nav. delo*, 147.

Antimasonski plakati iz kolekcije u donjem delu nose oznake štamparije, izdavača, tiraža i serijskog broja. Mnogi su štampani u ofset štampariji Jozefa Beraneka u Beogradu i nose oznaku štamparije "Off-setdruckerrei Beranek Belgrad".¹⁰³ Pojedini plakati imaju oznake "Pr. BG", "Пр. БГд.", Bgd.3.1/x2" ili "Pr. Bg. 01.B./x2/3" i druge.

Autori plakata su uglavnom nepoznati, a plakati najčešće nisu potpisani. Mnogobrojni umetnici, angažovani na izradi plakata tokom Drugog svetskog rata u Beogradu, bili su predratni ruski emigranti, slikari, grafičari i crtači stripa. Oni su od Propagandnog odeljenja dobijali gotove ideje sa detaljnim opisima na osnovu kojih su pristupali realizaciji plakata. Najpoznatiji među njima Konstantin Konstantinovič Kuznjecov (1895–1980)¹⁰⁴ bio je šef umetničkog odeljenja "Jugoistok" i autor čuvenog plakata "Poljubac engleskog Jude".¹⁰⁵ Na osnovu arhivske građe poznato je da su na izradi antimasonskih plakata bili angažovani izvesni Mitrinović i Kostić.¹⁰⁶ Grupa od čak 80 slikara i crtača, većinom ruskih emigranata, okupljena oko slikara Stjepana Koljesnikova, radila je za nemačku propagandu.¹⁰⁷ U beogradskoj štampi je objavljeno da je na realizaciji "Antimasonske izložbe" izložbe učestvovao "čitav jedan štab slikara, crtača i tehničkog osoblja. Oni su [...] spremili stotinama grafikona, afiša, plakata i drugih ubedljivih prikaza, na osnovu autentičnog materijala."¹⁰⁸

Crtačka i grafička veština domaćih majstora bila je na visokom nivou, poput produkcije evropskih ratnih plakata tog vremena. U praksi se događalo da se tipski plakati koje su realizovali nemački crtači, prevode i prilagođavaju sredini u kojoj su distribuirani. Takav primer u kolekciji antimasonskih plakata je "Evo krivca!" nemačkog slikara i grafičara Bruna Haniha (Bruno Hanich).¹⁰⁹ Poznate su vari-

jante ovog plakata sa nemačkim i francuskim natpisom.¹¹⁰ Osim toga, poznata je francuska varijanta plakata iz ove kolekcije koji sadrži natpis "Štampa u SAD je 97% u jevrejskim rukama".¹¹¹

Pored slikara i crtača, na poslovima izrade plakata bili su angažovani i prevodioci, lektori, daktiografi, lica koja su sašavljala tekstove za plakate, tehničko osoblje i distributeri.¹¹²

Antimasonski plakati spadaju u red angažovanih plakata i nose sve odlike političkih i ideoloških ideja svog vremena. Kao nosioci propagandnih poruka nacionalsocijalizma, dominantnog antisemitskog značenja, važan su izvor pri analizi istorijskih događaja i društvenih procesa tokom Drugog svetskog rata. Iako primarno ne sadrže ratnu ikonografiju i poruke, ulaze u grupu ratnih plakata budući da su nastali i upotrebljavani u službi ostvarivanja ratnih ciljeva Trećeg rajha. Predstavljaju odraz stavova, ideja, psihologije društva i političkih ciljeva u kome su nastali, a kao njihov likovni izraz ne mogu se tumačiti van tog konteksta.

Antimasonski plakati, kao efikasno sredstvo manipulacije, delovali su sa ciljem da kod posmatrača izazovu strah i mržnju prema jevrejskom narodu, oličenom u mitologizovanoj predstavi "Svetskog Jevrejina" koji stoji iza kapitalističke i komunističke zavere protiv "novog evropskog poretka" Trećeg rajha, u nameri da uspostavi svoju vladavinu. Srbija je u tom kontekstu, predstavljena kao žrtva međunarodne zavereničke akcije, koja je podlegla zlonamernom uticaju, a nacistička Nemačka kao spasilac Evrope i Srbije, koji donosi rad i red. Nemački neprijatelji su označeni kao srpski neprijatelji, a za najveće zlo po srpski narod i ceo svet, proglašeni su Jevreji. Oni su, u skladu sa uvreženim antisemitskim stereotipima i nacističkom rasnom dogmom, uvek prikazivani karikirano i podrugljivo kao bića niže vrednosti i rase. Sugestivne varijacije na tu temu imale su psihološko i manipulativno dejstvo sa ciljem da zastraše i opravdaju nacistički pogrom nad stanovništvom, posebno nad Jevrejima. ¶

gandi. http://de.wikipedia.org/wiki/Bruno_Hanich [8.5.2015] • <http://www.artfinding.com/46887/Biography/Hanich-Bruno> [10.5.2015].

¹¹⁰ "Hinter den Feindmächten: der Jude", "Et derrière: Le Juif". <http://digitalpostercollection.com/propaganda/1939-1945-world-war-ii/germany/1944-hinter-den-feindmachten-der-jude/> [17.5.2015] • <http://www.iwm.org.uk/collections/item/object/4224> [17.5.2015] • <http://lufer-lj.livejournal.com/photo/album/433/?mode=view&id=2089748&page=456> [2.6.2015].

¹¹¹ "Presse Americaine 97% aux mains des Juifs!". <http://lufer-lj.livejournal.com/photo/album/433/?mode=view&id=2093116&page=455> [2.6.2015].

¹¹² VA, k. 60, f. 5, 1 / 117. Dosijeji 117 lica sa podacima o vrsti posla i iznosima honorara, angažovanih od strane Propagandnog odeljenja "Jugoistok" 1943. godine.

¹⁰³ Štamparija se nalazila u Vlajkovićevoj ulici broj 4 u Beogradu. Ђирић, Д., Станић, Б., *nav. delo*, 16.

¹⁰⁴ Dragičić, S., Zupan, Z., *Istorija jugoslovenskog stripa*, Novi Sad 1986, 39.

¹⁰⁵ Тимофејев, Ј. Алексеј, *Руси и Други светски рат у Југославији: Утицај СССР-а и руских емиграната на догађаје у Југославији 1941–1945*, Београд 2011, 65.

¹⁰⁶ AJ, fond 100, fasc. br. 14–50, 524. "Registar ideja, kao predlog umetnicima za plakate, u vezi Spiska parola": "dato u rad g. g. Mitrinoviću i Kostiću."

¹⁰⁷ Kreso, M., *nav. delo*, 134 • Кољанин, М., *nav. delo*, 102.

¹⁰⁸ "U Beogradu se ovih dana otvara antimasonska izložba", *Ново време*, br. 142, 17.10.1941, 3.

¹⁰⁹ Bruno Hanich (1902–1963) obrazovao se u Školi za primenjenu umetnost u Trepliku (Treplitz) od 1922. do 1923. godine. Studirao je monumentalno slikarstvo na Akademiji umetnosti u Pragu. Bio je direktor slikarske škole u Lemgu (1929), potom radio u birou za reklame u Bielefeldu (1932–1937). Od 1937. godine radio je u nemačkom propagandnom studiju u Berlinu. Posle Drugog svetskog rata je nastavio da radi na poslovima na reklamama i propa-



▲ ... ali ovaj jevrejski san o vladanju svetom sada nestaje pod udarcima probuđenog nacionalizma! Kako? – saznaćete na antimasonskoj izložbi.

... but this Jewish dream about ruling the world is now disappearing under the strikes of awoken nationalism! How? – You will find it out at the Anti-Masonic Exhibition.



▲ Ovoj zvezdi ropski služe engleska i američka plutokratija, krvava sovjetska aristokratija, protivnarodna emigrantska demokratija i sva šumska bratija.
This star is slavishly served by English and American plutocracy, bloody Soviet aristocracy, antipeople's emigrant democracy and brotherhood from the woods.



▲ Njegovo oruđe: demokratija, masonerija, komunizam, kapitalizam.
His tools: Democracy, Masonry, Communism, Capitalism.



- ▲ Štampa u SAD je 97% u jevrejskim rukama.
The press in the USA is 97% in Jewish hands.



- ▲ Finansija u SAD je 98% u jevrejskim rukama.
The finances in the USA are 98% in Jewish hands.



▲ Njegovo oruđe: demokratija, masonerija, komunizam, kapitalizam.
His tools: Democracy, Masonry, Communism, Capitalism.



▲ Njegovo oruđe: demokratija, masonerija, komunizam, kapitalizam.
His tools: Democracy, Masonry, Communism, Capitalism.



▲ Pojeo vuk!
Worse Than a Wolf / Taking The World's Wealth.



▲ Vi još ne znate... Budite na oprez!
You still don't know. Be on the alert!



▲ Jevrejska posla.
Jewish dealings.



▲ Kako to?!?... Kod boljševika Jevrejima je dobro! Zašto? Zato, jer su boljševizam i plutokratija jevrejska dela!

How can it be?!? Jews feel all right with Bolsheviks! Why? Because Bolshevism and Plutocracy are Jewish deeds.



▲ Ko će pretegnuti? Niko! Jer Jevrejin drži ravnotežu... posetite antimasonsku izložbu pa ćete se uveriti.
Who will outweigh? No one! Because a Jew is holding balance ... visit the Anti-Masonic Exhibition and you will see yourselves.



▲ Evo krivca!
Here's the guilty one!

str. 32-33 / pp 32-33
Jevrejin drži konce u ruci. Čije i kako? – odgovoriće vam antimasonska izložba...
A Jew is holding strings in his hand. Whose and how? The Anti-Masonic exhibition will give the answer...



**ЧИЈЕ И КАКО? — ОДГОВОРИЋЕ ВАМ
АНТИМАСОНСКА ИЗЛОЖБА...**



▲ ...oprez. Oni dolaze...
 ...Be careful. They're coming...



▲ Postupio sam po vašoj želji, Kominterneta je raspuštena.
 I did as you wished, the Comintern is dismissed.



▲ Saznaj! Kako on to opstaje.
Learn! How Are They Surviving?



▲ Jevrejska zavera – protiv Evrope!
Jewish Conspiracy – Against Europe!



▲ Jevrejska ravnoteža
Jewish Balance

Anti-Masonic Posters

1941–1942

In the corpus of German propaganda posters, which were produced in Serbia during World War II, anti-Masonic posters represent a rounded-off thematic whole and a significant historical source of information about that time.⁰¹ They were created for the sake of the propaganda campaign entitled “Anti-Masonic Exhibition”, which was held in Belgrade from 22nd October 1941 to 18th January 1942, and they are characterized by extremely anti-Semitic content and messages. They represent a visual expression of propaganda methods which the Nazis used in order to intensify the hatred of Jews at the same time intending to relativize the repression of the Jewish people.

“The Grand Exhibition of the Work of Masons, Jews and Communists” better known as “The Anti-Masonic Exhibition” was held at the headquarters of what was earlier the Masonic Grand Lodge “Yugoslavia” in 8 Garašanićeva Street in Belgrade.⁰² The exhibition was directed against Masonry only formally. This propaganda manifestation served the purpose of conducting a major anti-Semitic campaign in order to justify the pogrom of Jews in Serbia and to prepare the Serbian people to accept “the new Europe”; all this was under the veil of revealing the role of the Masonic organization in the putsch on 27th April 1942 and the joint plan of Jews, the English people and Communists to destroy “the new order in Europe”. “Three internationals” were accused of being guilty for the dismemberment of the Kingdom of Yugoslavia – Judaism, Communism and Masonry. The exhibition exerted psychological pressure on people, especially on the intellectual

⁰¹ In the text the phrase from the title “anti-Masonic posters” is used for posters created for the purpose of the “Anti-Masonic Exhibition”, held in Belgrade in the period 1941–1942. The publication presents a selection of 20 original posters owned by Mirko Ilić, a designer and illustrator from New York. About the German war poster in Serbia during World War II see in: Николић, К., *Немачки ратни плакат у Србији 1941–1944* [The German War Poster in Serbia 1941–1944], Београд 2012 • Ђирић, Д., Станић, Б., *Време на зиду: Политички плакат Музеја града Београда 1941–2000* [Time on the Wall: the Political Poster of the Museum of the City of Belgrade], Београд 2005 • Кларић, С., *За нови поредак у Европи 1941–1945* [For the New Order in Europe 1941–1945], Београд 1993.

⁰² Today it is 46 Svetozar Marković Street.

elite in Belgrade, with the intention to make them refrain from the destructive elements of the society – Jews and Communists.

After the German occupation a great number of discriminatory regulations and anti-Semitic measures were introduced into Serbia, like in other occupied areas, and they included confiscation of private property, making inventories, registration and the obligation to wear yellow bands, limitation of movement and the prohibition of leaving the place of living, the prohibition of performing public functions, the prohibition of getting medical help in health institutions, the prohibition of using public transport, the prohibition of attending public events, the prohibition of working with nutritional products in pharmacies and at the hospitals; this was followed by detaining by the police and arresting, searches of private property, moving people for the purpose of forced labour, getting killed in concentration camps. Persecutions of Jews were intensified after the German invasion of the Soviet Union on 22nd June 1941. During the summer invading military forces and Serbian collaborating apparatus waged war against the members of the National Liberation Movement, who were involved in numerous attacks, sabotage activities and diversions. It was necessary to strengthen the German presence in Southeast Europe for the sake of unobstructedly exporting raw products from this region as well as for the sake of opening the front towards the Soviet Union. At the beginning of July the Communist Party aroused the people to uprising against the occupiers, so what followed were the fightings of Partizan forces with German military forces all over Serbia. On 12th August 1941 the German Army Command ordered taking measures to “repress unrest in Serbia”, which meant strengthening the propaganda in “the media, on the radio, at the cinema, on posters and flyers”. As early as on 17th August on Terazije, in the centre of Belgrade, five rebels were hanged.⁰³ As of 16th September the German Supreme Command ordered a ruthless retribution – for one dead German soldier one hundred hostages were shot, while for one wounded German soldier fifty people were

⁰³ Кољанин, М., “Антисемитски стереотипи и пропаганда у Србији 1941–1942. године” [“Anti-Semitic Stereotypes and Propaganda in Serbia 1941–1942”], *Историја 20. века*, год. 21, св. 1, Београд 2003, 97.



▲ Poljubac engleskog Jude
The English Jew's kiss

shot. The Jewish people were accused of conspiring with Communists, so that attacks on German forces were punished with retribution over Communists and Jews, as initiators of the rebellion. After finishing military operations against the rebels in Serbia, which was at the beginning of December 1941, the survived Jews were imprisoned in the concentration camp Belgrade Sajmište (eng. Fairground) in Zemun (*Judenlager Semlin*).⁰⁴ In December 1941 more than five thousand Jews were imprisoned there, and in January 1942 there were 6300 Jews there.⁰⁵

On the territory of occupied Serbia “the Final Solution to the Jewish Question” was over by 10th May 1942 by brutally killing about seven and a half thousand Jews in order to make space for new prisoners in the concentratin camp Belgrade Sajmište.⁰⁶ Serbia was among the first countries in Europe to end the Final Question, and that was only several months after the highest-ranking fascist officials at a meeting held on 20th January 1942 in Wannsee near Berlin, decided to “finally solve the Jewish Question” by means of physical extermination.⁰⁷ The propaganda machinery of the Third Reich justified such acting via the daily press and the radio by accusing Jews of committing organized conspiracies with Communists and Masons. “The Anti-Masonic Exhibition” was supposed to serve as ideological justification of the occupiers’ mass reprisal against civilians, especially against the Jewish people.⁰⁸ The aim was to frighten the Serbian people and to create a conciliatory attitude in people, an attitude without any critical distance towards the Nazi methods used in the realization of the “the Final Solution”.

The Nazi Final Solution to the Jewish Question was a part of the plan of the German racist concept of the purity and the supreme racial ancestry of Germanic people, from which stemmed the hatred of “the less worthy” peoples. It meant spreading the German life space over eastern Europe by conquering territories, by Germanizing people and by systematically destroying whole nations while exterminating racially inadequate “non-Aryan” Jews and the Romani population. For that purpose a huge state apparatus was formed, with a developed system of concentration and working camps, gas chambers and crematoriums. The essence of the Nazi anti-Semitism was the idea of the power of international Jewish capital and the conspiracy of Jews, Masons, Capitalism and Communism aimed at ruining the existing order and conquering the world. In the 30s of the 20th century that idea drew followers even in the Kingdom of

04 Кољанин, М., *Ibidem*, 108.

05 Kreso, M., *Nacističko “konačno rješenje” jevrejskog pitanja u okupiranim zemljama zapadnog Balkana od 1941. do 1945. godine* [The Nazi “Final Soutlion” of the Jewish Question in Occupied Countries of the West Balkans from 1941 to 1945], Sarajevo 2006, 77.

06 Kreso, M., *Ibidem*, 77 • Кољанин, М., *Ibidem*, 112.

07 Kreso, M., *Ibidem*, 9.

08 Кољанин, М., *Ibidem*, 103.

Yugoslavia, and one of the main proponents of the Nazi ideology was Dimitrije Ljotić.⁰⁹ In January 1934 in Ljubljana the fascist organization the “Yugoslav National Movement” entitled “Zbor” was founded; “Zbor” is short for “Združena borbena organizacija rada” (“United Militant Labour Organization”), which was later renamed “Narodni pokret zbor” (“People’s Movement Zbor”). After the fall of Yugoslavia and German invasion of Serbia many members of the previous government, by and large indoctrinated with the Nazi ideas, some pre-war agents of the German intelligence service and members of Zbor became a part of collaborationist rule.

The Organizers of the Exhibition

“The Grand Exhibition of the Work of Masons, Jews and Communists” was organized under the supervision of the German Propaganda Section “S”, with material support from the German military authorities and the quisling Serbian Government. “The Propaganda Section South-East” (Propaganda Abteilung Südost) was founded under German command on 20th April 1941 and was directly subordinated to the Propaganda Section of the Operational Command within the German High Command, and it received orders from Gebels’s Ministry for Propaganda.¹⁰ A great number of war posters which were distributed throughout the occupied Serbia were designed in the Propaganda Section “S”. In the work of creating posters not only painters and drawers were engaged but also translators, proofreaders, typists, people who created texts for the posters, technical staff and distributors.¹¹

Preparations began in July 1942 by founding the “Working Committee of the Anti-Masonic Exhibition”

09 Dimitrije Ljotić (Belgrade, 1891 – Ajdovščina, Slovenia, 1945) the President of the profascist movement “Zbor”. From 1931 he was the Minister of Justice in Petar Živković’s government, but soon he resigned. He collaborated with German occupation authorities in Serbia. Ђирковић, С., *Ко је ко у Недућевој Србији: 1941 – 1944* [Who is Who in Nedić’s Serbia: 1941 – 1944]. Лексикон личности, Београд 2009, 300 – 301.

10 The Propaganda Section consisted of seven sections: for planning, for active propaganda, for the press, for photography, for the radio, for the theatre and for the film. Kreso, M., *Njemačka okupaciona uprava u Beogradu 1941 – 1944. (Sa osvrtom na centralne okupacione komande i ustanove za Srbiju, Jugoslaviju i Balkan)* [German Occupation Authorities in Belgrade 1941 – 1944 (With a Review of the Main Occupation Command and Institutions for Serbia, Yugoslavia and the Balkans)], 74 • Николић, К., “Немачка ратна пропаганда у Србији 1941–1944” [“German War Propaganda in Serbia 1941–1944”], *Југословенски историјски часопис*, год. 30, бр. 1, Београд 1997, 118.

11 МА, б. 60, ф. 5, 1 / 117. Records of 117 people with data about the type of job and fees, engaged by the Propaganda Section “South-East” in 1943.



▲ Otvaranje “Antimasonske izložbe”, 22. oktobar 1941. [AJ]

The opening of “The Anti-Masonic Exhibition”, 22nd October 1941 [AY]

the members of which were pre-war collaborators of the German Intelligence Service, Germanophiles and members of the pro-fascist movement “Zbor”, led by Dimitrije Ljotić. The authors of the main concept of the exhibition’s project were Lazar Prokić¹² and Đorđe Perić, the Head of the Committee,¹³ whereas the other members were Stevan Kluić,¹⁴ the Director

of the exhibition, Milan Banić,¹⁵ Miodrag Đorđević,¹⁶ Mihailo Balić¹⁷ and Milovan Popović¹⁸ – they were in four sections: Propaganda, Anti-Communist, Anti-Masonic and Anti-Jewish sections.¹⁹ Although all the activities were strictly controlled by the German authorities, in public the exhibition was represented as being a project for which the Serbian quisling gov-

12 Lazar Prokić (Markovac, near Mladenovac, 1911. – Mainz, Germany, after 1998) the Head of the Propaganda Section of the government, a pre-war German agent, a publisher of the papers *Signal* [Signal] and *Nova zora* [New Dawn]. After World War II he was convicted to 20 years in prison. After his sentence was shortened, in 1962 he moved to Mainz for good. Јовановић, Н., *Ibidem*, 204 • Ђирковић, С., *Ibidem*, 422 – 423.

13 Đorđe Perić (Kistanje near Benkovac, 1897 – Vienna, after 1950) the Head of the Propaganda Committee and the Head of the Serbian State Propaganda in Milan Nedić’s government. The owner of the papers *Politički glasnik* [Political Messenger] (1925 – 1927), *Politička smotra* [Political Review] (from 1936) and the Director of the telegraph agency Avala. Јовановић, Н., *Ibidem*, 204 • Ђирковић, С., *Ibidem*, 397.

14 Stevo Kluić (Zadar, 1889 – Belgrade, 1944) a journalist, a pre-war correspondent from several European capitals. Expelled from Czechoslovakia because it was suspected that he was a German spy. During the occupation he was the Director of the institution “Country and Work” and the Director of the “Anti-Masonic Exhibition”. Јовановић, Н.,

Ibidem, 204 • Ђирковић, С., *Ibidem*, 263.

15 Milan Banić (Sušak, 1891 – Salzburg, after 1944) a journalist, the author of the brochure “Masonry and Yugoslavia” (Belgrade, 1941). He was a political editor of the paper *Primorske novine* [Maritime Newspapers] (1922), *Novog lista* [New Paper] (1923 – 1927), the Director of the daily paper *Naša sloga* [Our Concord] (1927 – 1932). He was appointed to be a press attaché in Paris in 1932. A pre-war collaborator of the German Secret Service. Јовановић, Н., *Ibidem*, 204 • Ђирковић, С., *Ibidem*, 40 – 41.

16 Miodrag Đorđević, a member of the organization “Zbor” and the Chief of Belgrade Police. Јовановић, Н., *Ibidem*, 204.

17 Momčilo Balić, a member of Ljotić’s “Zbor” and a contributor to the papers published by that movement, responsible for the anti-Semitic part of the exhibition. Јовановић, Н., *Ibidem*, 204.

18 A teaching assistant at the Faculty of Philosophy in Belgrade and an anti-Communist journalist. From 1942 he was the Director of the Camp for pro-Communist Youth in Smederevska Palanka.

19 *Обнова* [Renewal], no. 90, 17. 10. 1941, 3.

ernment was to be merited. This fact had to do with the occupier's intention to evade the odium for the local people and to ensure that the exhibition would be visited by a large number of people.

The connection between the German Propaganda Section "S" and the Working Committee is accounted for in Lazar Prokić's report, in which he says that "following G.G. Richter's written instructions, and taking into consideration the psychology of Serbian masses and the spirit of the exhibition, he delivered in written form 10 ideas explaining how to design the sketches of posters to the artists Mr Mitrinović and Mr Kostić; previously he had explained these ideas in the presence of officer Mr Vitlić."²⁰ The artists were obliged to design sketches by 6th August, and having been accepted by a special commission, these sketches were to be inserted in the posters by 10th August. It was agreed with the chief editors of Belgrade daily papers *Novo vreme* (eng. New Time) and *Obnova* (eng. Renewal) that textual and photographic material would be published for the sake of an actively propagandising exhibition. A part of the report is also "The register of ideas, as a proposal to artists' for the posters, relating to the List of Slogans" in which Prokić specified ten main ideas for the posters. The number ten slogan described one of the ideas from the collection of anti-Masonic posters: "10 – A globe is wandering in space. Above it is Jehovah: he is conducting and showing the direction. The text says: "Let it all twirl until I say that it's been enough" [...]."²¹ While making preparations for the exhibition Lazar Prokić, the Head of the Propaganda Section, explained in the quisling paper *Obnova* the motivation for organizing "The Anti-Masonic Exhibition" by saying the following: "It is advisable and beneficial to [...] organize as soon as possible a general exhibition of material and documents which would show and present to our Serbian people the work of Jews, Freemasons and Communists – not only here, with us, but also in other countries [...]. Only then would many things become clear, and especially the present-day tragedy of Serbia and the recent danger threatening Europe."²²

Propagandising Campaign of the Exhibition in the Daily Press

The orchestrated propagandising campaign in Belgrade papers *Obnova* (Renewal), *Novo vreme* (New Time), *Naša borba* (Our Fight), *Ponedeljak* (Monday) and *Donaueitung* (Danube Papers) and others lasted until the closing of the exhibition. Every day articles

²⁰ AY, fund 100, fasc. no. 14–50, 523 • A weekly report of the work of the Propaganda Section on 31st July 1941.

²¹ AY, fund 100, fasc. no. 14–50, 524 • "A Register of Ideas, as a suggestion to artists for the posters, relating to the list of slogans."

²² "Elements of Democracy: Judaism, Freemasonry and Communism," *Obnova*, no. 15, 22.7.1941 • Јовановић, Н. *Ibidem*, 203.

with anti-Semitic, anti-Communist and anti-Masonic content were being published; they were written by Lazar Prokić, Danilo Gregorić²³, Svetislav Stefanović, Đorđe Perić, Milorad Mojkić²⁴, Milosav Vasiljević²⁵ and others. Reports about the numbers of visitors and photographs from the exhibition were also being published on a daily basis. In the text written by Momčilo Balić, published in the paper *Novo vreme* on 7th August 1942, the word Jews was printed with the small initial letter, which was later to become common practice in the texts by other authors as well.²⁶ Anti-semitic content of the texts is clearly seen in article titles: "Russian Culture in Jewish Hands,"²⁷ "Moscow and New York Two Capitals of Judaism,"²⁸ "The Soviet Union as the Last Jewish Fortress on the European Continent."²⁹ In the article entitled "The Hiding Place of Dark Powers. The Invisible Worm. Underground Conspiracy of Jewish Gods", the Jewish people are compared with worms who nibble the society where they live: "in order to make the invisible Jewish worm become visible it is necessary to check everybody's ancestry of the thirteenth generation and to stigmatize everyone as being Jewish if they are in blood relationships with Jews 13 generations in the past [...]. And for all these people a new ghetto should be made, and finally they should be driven out of Europe for ever and they should be allowed to create their own country from which they can never move out; "with faces in sweat they should eat their own bread" as Jehovah ordered them, since they twist it, don't respect it and do not abide by it."³⁰ The clash with the Jewish people, that was soon to happen, was announced in the text "Jews against us and their own Interests": "the Jews who direct assassinating and destroying actions in Serbian countries are wrong this time. They are going against those who will call them off for ever!"³¹ Then followed slogans about Jewish terror over the Serbian people: "Jews

²³ Danilo Gregorić, a former member of "Zbor", a pre-war correspondent from Paris, expelled from France (1938) and from Switzerland (1939) for espionage. As a representative of "Zbor" he attended the party congress of the National Socialists in Nürnberg (1939). With his article "Masons" published in the paper *Vreme* [Time] in July 1941 began the official anti-Masonic campaign in the press. Јовановић, Н., *Ibidem*, 204–205.

²⁴ Milorad Mojkić, the Secretary of Ljotić's "Zbor". Јовановић, Н., *Ibidem*, 205.

²⁵ Milosav Vasiljević, a member of the Masonic Lodge "Pobratim" ["Blood Brother"] in Belgrade (1920–1938). A member of "Zbor" from 1935. An anti-Communist and a fascist. Јовановић, Н., *Ibidem*, 205.

²⁶ "Jews in Serbia", *Novo vreme* [New Time], 7th Aug 1941, 3.

²⁷ *Обнова*, no. 27, 5th Aug 1941, 3.

²⁸ *Обнова*, no. 36, 15th Aug 1941, 2.

²⁹ *Обнова*, no. 44, 25th Aug 1941, 4.

³⁰ *Обнова*, no. 57, 9th Sept 1941, 3.

³¹ *Обнова*, no. 65, 18th Sept 1941, 3.

were roaming about our country freely and imper- tinently, they were spreading venom, killing every national zest until they finally pushed our country into the present catastrophe. Their demonic smile followed all the phases of our defeat, which they were preparing for us consciously and according to plan. [...] This clash should happen immediately and with no mercy so that Serbia and its people, freed from this social ballast, could take new routes which lead to salvation and restoration."³² Numerous articles analyse the connection between Jews, Bolshevism and Freemasonry. "Global Judaism" was seen as an axis whereas its levers were plutocracy (Freemasonry) and Communism (the Bolsheviks), whose joint plan was to rule the world.³³ Because of the exhibition sixteen brochures with anti-Semitic, anti-Communist and anti-Masonic content were published: "Freemasonry or Masonry", "Who are they?", "Masonry in England and France", "The Mirror of Jewish Fairness", "The Serbian People in Jewish Clutches", "Jewish Conspiracy", "The Jewish Issue", "Jews in Serbia", "Jews in England, USSR, and France", "Why I'm not a Communist", "Spiritual Life in USSR", "USSR is neither a Workers' nor a Working Country", "The Status of Women in the Bolshevik Society", "The Capitalism of Money and the Capitalism of Work", "Communism against Serbs and in Serbia", "How the Communist Government Exploits the Russian Farmer".³⁴

Shortly before opening the exhibition there was a press conference; it was on 16th October 1941 in the building of the Grand Masonic Lodge in Garašaninova Street. On that occasion it was explained that "such a synthetically conceived and presented anti-Masonic exhibition in Belgrade was going to be unique not only in Serbia and the Balkans, not only in South-East Europe and Europe, but also in the world."³⁵ It was pointed out that the audience was going to have an opportunity "to see with their own eyes what kind of people were those who ruth-

³² "Jewish crimes – our national shame", *Обнова*, no. 69, 22nd Sept 1941, 4.

³³ "Judaism and Bolshevism", *Novo vreme*, no. 133, 7th Oct 1941, 3. "Why does Jewish capital help Bolshevism? A talk at a banquet in Budapest", *Novo vreme*, no. 119, 20th Sept 1941, 3 • "Jewish influence on the English capital", *Novo vreme*, no. 140, 15th Oct 1941, 3 • "Who is pushing Serbian people into destruction?", *Novo vreme*, no. 141, 16th Oct 1941, 3.

³⁴ "The library of the Anti-Masonic Exhibition", *Novo vreme*, no. 150, 25th Oct 1941, 3.

³⁵ Јовановић, Н., *Ibidem*, 208 • Pisarri, Milovan, Rädle, Rena (eds.), *Mesta stradanja i antifasističke borbe u Beogradu 1941-44., priručnik za čitanje grada* [Places where People got Killed and Places of Anti-Fascist Fight in Belgrade], Beograd 2013, 76–77 • "In Belgrade these days the Anti-Masonic Exhibition is going to be opened", *Novo vreme*, no. 142, 17th Oct 1941, 3 • "The work of Judaism, Masonry and Communism in Serbia", *Обнова*, 17th Oct 1941.

lessly destroyed the country."³⁶ The significance of the "Anti-Masonic Exhibition" was glorified since it showed that "thanx to the fight against Jews, Masonry and Communism on the part of the triumphant new Europe once and for all there came an end to the terrifying conspiracy that was threatening the whole world via the destructive organization of the three internationals [...] the time has come to destroy the whole circle, which for so many years we were harbouring in our bosom without suspecting that it was poisonous or not being strong enough to get rid of it".³⁷

At the last meeting of the Working Committee, which was held just before the opening of the exhibition on 20th October 1941, the protocol for opening the exhibition was agreed upon, the text of the invitation was written and the list of people to be invited was made.³⁸ Bearing in mind that during the summer the Masonic Lodge was attacked, Miodrag Đorđević was in charge of the security.³⁹ First, it was planned to open the exhibition on 23rd August, but it was postponed until October because the fighting against the Resistance Movement was intensified.⁴⁰ In that period Milan Aćimović's Commissioner Government⁴¹ was replaced by the Government of National Salvation under Milan Nedić.⁴²

³⁶ "From the Kingdom of Secrecy and Darkness. The Anti-Masonic Exhibition", *Novo vreme*, no. 144, 19th Oct 1941, 3.

³⁷ "In a few days a unique historical exhibition will be opened in Belgrade: The work of Judaism, Masonry and Communism in Serbia and in the world", *Обнова*, no. 90, 17th Oct 1941, 3.

³⁸ YA, fund 100, fasc. no. 14–50, 528.

³⁹ Јовановић, Н., *Ibidem*, 209. Pisarri, M. – Rädle, R. (eds.), *Ibidem*, 78.

⁴⁰ Јовановић, Н., *Ibidem*, 203.

⁴¹ Milan Aćimović (Pinosava, 1898 – Zelengora, 1945) specialized in the police studies in Berlin. During the 1930s he collaborated with the German Secret Service, and with the British Intelligence Agency at the same time. He was a member of the Masonic organization from 1926, the Minister of Internal Affairs in Milan Stojadinović's government (1938–1939), the President of the Council of Commissioners (1941), the Minister of Internal Affairs in Milan Nedić's government (1941–1942). He got killed fighting with Partizans at Zelengora. Ђирковић, С., *Ibidem*, 26–28.

⁴² Milan Nedić (Grocka, 1877 – Belgrade, 1946) the General and the Prime Minister of the Serbian quisling government. He was General from 1930, the Commander of The Third Army Area in Skopje, the Chief of the Central Army Headquarters of the Kingdom of Yugoslavia from 1934, a member of the Military Council, the Minister of Army and Navy of the Kingdom of Yugoslavia (1939–1940). In the pre-war period he advocated collaboration with Germany. He had a meeting with Adolf Hitler (1943). In 1944, escorted by Germans, he left Belgrade and went to Vienna. He was arrested in 1945 and extradited to Yugoslavia. During the hearing

Z a p i s n i k

S e d n i c e R a d n o g K o m i t e t a

o d r ž a n e 20. oktobra 1941.

Arhiv
Jugoslavije
Beograd

Prisutni : g.g. Djordje Perić, Milan Banić, Miodrag Djordjević,
prof. Balić, Milovan Popović, Steven Kluić i gosp. Dryander.

Gosp. Prokić nije prisutan, jer leži bolestan, a gosp. Schäfer
se izvinio, jer je zauzet drugom sednicom.

U 19.30 časova sednicu je otvorio gosp. Kluić i podneo sledeći
referat :

" Ovo je poslednja sednica Radnog Komiteta, posle pa-
uze od tri meseca. Radni komitet u toku neprestenoga rada
od poslednje sednice pokazao je lepu energiju i veliku br-
zinu u radu. Ova retka i lepa izložba koštala je mnogo no-
veca. Dosada je utrošeno oko 1,465.000.-- dinara, a kad
se toj sumi pridodaju računi koje je na naš račun isplatio
gosp. Wutz, troškovi izložbe prebacile sumu od 1,700.000.--
dinara. Govoreći o okruglim i još konačno neutvrđenim bro-
jevima, može se reći, da je na štampaње raznih knjižica
potrošeno oko 100.000.-- dinara, ne računajući tu velike
plakate i letke, s kojima se taj deo troškova popeti do
sume od 130.000. - 140.000.-- dinara. Na slikarske radove
izdato je oko 150.000.-- Din., a samo na izredu slova o-
ko 30.000.-- . Firmopisci dosad su primili blizu 10.000.--
dinara.

Otvorenje izložbe omogućili su svojim priložima
Propagandno, S'odelenje prilogom od 673.000.-- dinara, po-
tom Režiska komisija Opštine Grada Beograda prilogom od
280.000.-- dinara, i ponovo Opština Grada Beograda sa su-
mom 224.000.-- dinara. Očekuje se da će se deficit od
200.000.-- dinara pokriti prihodima same izložbe.

Kada smo primili Zgradu Velike Lože, ona je bila pre-
va ruševina. Izvedene su sve potrebne opravke, prozori su
ponovo ofarbani (što je stajalo oko 30.000.--), sagradje-
ne su dve velike barake sa potpunim uredjajem. Docije se
se podneti računi o celokupnoj sumi personalnih izdataka.
Komitet je štampao 15 propagandnih brošura, a dao je da se
izrede i 4 velike plakate, od kojih se se sveke nedelje po
jedna lepiti po Beogradu.

To je sumaran pregled našeg velikog rada. Bez dovolj-
no stručne radne snage, bez mogućnosti da se redovnim pu-
tem nabavlja potrebni materijal, komitet je ipak uspeo u
svojim namerama. Treba podvući srdačnu pomoć gosp. Dry-
andera, koji je pomogao komitet u svakoj prilici.

Gosp. Djordjević preuzeo je na sebe da organizuje
službu bezbednosti same izložbe. Pored ostalog cela zgra-
da svakoga dana pregledava se dva puta. Nažalost nismo
uspeli da zgradu potpuno osiguramo od požara, jer se nisu
mogli nabaviti Minimax aparati, tako da smo prinudjeni da
se oslonimo samo na radnu snagu.

Najvažnija tačka današnjeg sastanka je pitanje otva-
ranja same izložbe. U početku se mislilo da otvaranje bu-
de svečano, ali se od toga odustalo radi bezbednosti i
zbog skromnosti od strane Nemaca. Ipek je odlučeno da
otvaranje bude javno, da se objavi preko novina, ali da
odgovornost i pohvale za izložbu primi na sebe srpske stra-
na, dok se Nemci ostati po strani, ukezujući svoju pomoć
i saradnju i dalje. Gosp. Schäfer je mišljenja da se cela
stvar prepusti srpskim predstavnicima na čelu sa gosp. Pe-
rićem, koji treba da uzme Izložbu pod svoje staranje, a

Arhiv
Jugoslavije
Beograd

da se zamoli gosp. Predsednik srpske vlade da otvori Izložbu!

Potom je uzeo reč gosp. Djordjević. On predlaže da
gosp. Kluić podnese izveštaj gosp. Periću kao šefu propagande, a
onda da se Izložba formalno otvori.

Gosp. Djordje Perić, obaveštava prisutne da će do utor-
ka u 10 sati pre podne saznati hoće li moći gosp. Predsednik Nedić
prisustvovati otvaranju. On misli da bi najbolje bilo da on kao šef
propagande otvori Izložbu izjavljujući Radnom komitetu u ime srpske
vlasti zahvalnost na radu, a zatim da se zahvali i Nemcima, kao i
Predsedniku Opštine. Posle toga ne bi niko više govorio.

Prisutni su se saglasili sa predlogom gosp. Perića i
pored toga odlučili da se Izložba otvori za pozvane u sredu 22 u
12 časova pre podne, a u četvrtak za javnost.

Odlučeno je da se na Otvaranje pošalju pozivnice sa
ovim tekstom :

Gosp. - - - - -

Čast nam je pozvati Vas na otvaranje Anti-
masonske izložbe koje će se izvršiti u prostorijama
bivše Velike Lože "Jugoslavija", Garašanihova 8, na dan
- - - - - , u - - časova.

Radni komitet
Anti-masonske izložbe "

Rešeno je da se gosp. Perić dogovori sa gosp. Schäferom
kome će se od nemačkih ličnosti uputiti poziv za Izložbu, a svi su
se prisutni složili da se od naših ličnosti pozovu ove gospoda :

1. Milan Dj. Nedić, Predsednik vlade,
2. Milan Ašimović, min. unutrašnjih dela,
3. Ognjen Kuzmenović, min. gradjevina,
4. Josif Kostić, min. pošta,
5. Djura Dokić, min. saobraćaja,
6. Velibor Jonić, min. prosvete,
7. Mihajlo Oljšan, min. privrede,
8. Čedomir Marjanović, min. pravde,
9. Dr. Miloš Radosević, min. poljoprivrede
10. Dušan Djordjević, min. finansija,
11. Dr. Jovan Mijušković, min. socijalne politike
12. Dr. Svetozar Spasović, pom. min. privrede,
13. Welmar Jenković, pom. min. prosvete,
14. Cvetan Djordjević, pom. min. unutrašnjih dela,
15. Tenasije Dinić, izvanredni komesar
16. Tome Maksimović, izvanredni komesar,
17. Dimitrije Ljotić, izvanredni komesar,
18. Dragi Jovanović, Predsednik Opštine Grada Bgd
19. Ivan Milićević, prvi p. predsednik Ošt. Gde "
20. Milosav Stojadinović, drugi " " " "

▲ Zapisnik sa Poslednje sednice Radnog komiteta pred otvaranje izložbe,
20. oktobar 1941. [AJ]

The record from the Last Meeting of the Working Committee before
the opening of the exhibition, 20th October 1941 [AY]

The Opening of the "Anti-Masonic Exhibition"

"The Grand Exhibition of the Work of Masons, Jews and Communists" was ceremonially opened on 22nd October at noon, in the presence of the representatives of German military authorities, the German Ministry of Foreign Affairs, the Serbian Government and the representatives of the municipality of Belgrade.⁴³ On the Serbian side there were all the members of the government except the Prime Minister Milan Nedić. At the opening Đorđe Perić, Head of the State Propaganda addressed the people present and said, among other things, that for years "Masons have been dissolving the national organism in order to destroy it completely over time. [...] In the same way as spiders spread their web around their victims, Freemasons can capture the whole nation and lead it wherever they want to using the invisible threads of their underground organization. Masonry is the spiritual source of all international doctrines, the source and initiator of international revolutionary movements. [...] On their ruins the free people of Europe will build a new order with their own will and their own power."⁴⁴ Then Ernst-Moritz von Keisenberg, a Belgrade military commander, took the floor by saying "Freemasons are the main culprits for the past and the present war and this international criminal gang has always been trying just to make use of the national will of the people and make it serve as a slave for the cause of Jewish aims."⁴⁵ He said that the German authorities were happy about the opening of the exhibition and stressed that he hoped that by visiting the exhibition wide circles of the Serbian public would get the picture of the devastating effect of Freemasonry. Milan Nedić, the Prime Minister, visited the exhibition on 27th October and thanked the organizers for organizing an exhibition which "will have a great educational effect because it showed the work of the country's and nation's enemy in a systematic way."⁴⁶ Dimitrije Ljotić visited the exhibition on 31st October and congratulated the Director of the exhibition, Stevan Kluić on "a

he committed suicide by jumping through the window (1946). Ђирковић, С., *Ibidem*, 362–368.

- 43 YA, fund 100, fasc. no. 14 – 50, 527 • "Yesterday the Anti-Masonic Exhibition was opened ceremonially. At the opening there were representatives of German military authorities, the German Ministry of Foreign Affairs and the representatives of the Serbian Government", *Ново време*, no. 147, 23rd Oct 1941, 3 • Јовановић, Н., *Ibidem*, 209.
- 44 "The secrets of rooms in 8 Garašaninova Street. Yesterday in Belgrade the Grand Anti-Masonic Exhibition was opened", *Обнова*, no 95, 23rd Oct 1941, 3 • *Ново време*, no. 147, 23rd Oct 1941, 3.
- 45 "The exhibition against Freemasons and Jews", *Ново време*, no. 147, 23rd Oct 1941, 3.
- 46 "The Prime Minister, M. Nedić, visited the exhibition yesterday", *Ново време*, 28th Oct 1941, 3.

great national job."⁴⁷ Escorted by the members of the Cabinet, Milan Aćimović, the Minister of Internal Affairs, visited the exhibition on 2nd December; he thanked the Directorate of the exhibition for "this exceptional national manifestation."⁴⁸

According to reports from the press, already on the second day the number of visitors exceeded all expectations. The halls were brimming with curious visitors, who pushed their way to see "sensational revelations." Almost stunned, they stood in front of graphs, statistical data and illustrations, which "showed them so far unknown facts, which Masons and Jews had been keeping conscientiously as the the biggest secret."⁴⁹ In the first four days the exhibition was visited by 8000 people. It was written that they would leave the exhibition visibly excited about what they had seen. Two months after the opening of the exhibition, Lazar Prokić published his impressions about the exhibition in the paper *Novo vreme*.⁵⁰ He singled out "the emotional touch" as its extra quality element; he explained that the material was shown "without any prejudice, so that the conclusions are obvious." "The Anti-Masonic Exhibition" is "a live film, strict but just criticism, a painful confession of our painful 20 year-old history." He believes that it is an especially important fact that the exhibition was opened exactly at the moment when Serbia was threatened by Communism; in this way we sent the message to the world that "Communism in Serbia was just an unwanted incident created by just a handful of rotten intellectuals, runaway bandits, newly arrived agent provocateurs and international Jews" and he proudly stressed that the success of that exhibiton was the manifestation of readiness of the Serbian people to fight for "the new Europe".

The Setup of the "Anti-Masonic Exhibition"

We have learned about the look of the setup of the "Anti-Masonic Exhibition" from detailed descriptions of the Belgrade press of that time, from newspaper photographs and archival sources. Above the entrance to the building of the Grand Masonic Lodge in Garašaninova Street there stood this inscription: "You Serb, remember this, this is where your destiny was being decided on."⁵¹ There was also a poster of big size which depicted a Serbian farmer in tradi-

- 47 "G. D. Ljotić at the exhibition", *Ново време*, 31st Oct 1941, 3. • "G.D.V. Ljotić at the Anti-Masonic Exhibition", *Обнова*, no. 101, 30th Oct 1941, 4.
- 48 "Minister Mr Aćimović at the Anti-Masonic Exhibition", *Ново време*, 2nd Dec 1941, 3.
- 49 "From the Anti-Masonic Exhibition. A great interest of the visitors for the secret work of Yugoslav Masonry", *Ново време*, no. 149, 24th Oct 1941, 3.
- 50 "The Anti-Masonic Exhibition. The instrument for reviving the Serbian reasoning", *Ново време*, 23rd Dec 1941, 3.
- 51 *Ново време*, no 149, 24th Oct 1941, 3.

tional costume and with a band covering his eyes, who was pushed towards the edge of an abyss by a Communist and a Jew. On the ground there was a radio with the British flag, and at the bottom of the poster there was the inscription: "NOT IN THE ABYSS! – (General Nedić to the Serbian people)"⁵² On the first floor of the Grand Lodge there stood a big poster which related to the assassination of King Aleksandar in Marseille and insinuated responsibility of the Masonic organization for the assassination.⁵³

The setup was organized in four sections. In the first two halls Freemasonry was presented. In one of the halls the Grand Lodge "Yugoslavia" was reconstructed as a Masonic temple, where on every seat there was a photograph of a member of the Lodge with an inscription of his name, surname, profession in the civil society and rank in the Masonic order; there were also white gloves and a sword.⁵⁴ The interior was lavishly ornamented with Masonic symbols and it attracted great attention of the public.⁵⁵ There was a long coffin covered with black silk drapery and in it there was a skeleton,⁵⁶ and in glass cases there were archival documents about the foundation, tasks and aims of the Masonic organization in Belgrade and insignia of Yugoslav Masonry.⁵⁷ A part of the setup was also a small, dark room, which was used for "interrogating" the potential candidates when joining the organization; on the walls of this room there were skulls and skeletons and above them stood the inscription *memento mori*, which had a creepy effect on the visitors.⁵⁸ In the other room the English Lodge from New Jersey was presented;

- 52 The poster was printed in two sizes – in small and large format. MA, b. 66, no. reg. 109/8.
- 53 MA, ISC, b. 233, no. reg. 33/2–6. An official letter of the Branch of the Parish Police Distict Zemun, from 2nd Dec 1941, was sent to the Directorate for Public Peace and Safety of the Independent State of Croatia, Zagreb. In the top left corner there was the inscription: "9th October. October 1934," and in the top right corner there was a posthumous mask of Aleksandar Karađorđević. In the middle of the poster there was a red geographical map of ex-Yugoslavia dismembering, and below there stood this date "27th March 1941". On the poster there were also the alleged words spoken by King Aleksandar: "In order to save and keep Yugoslavia I must first drive away Masons. I will set to this task as soon as I end my journeys in Bulgaria and France."
- 54 Милинчевић, С., *Хроника мога времена (Аутобиографска сећања и записи из Београдског револуционарног рада)* [The Chronicle of my Time (Autobiographic Memories and Writings from Belgrade Revolutionary Work)], Београд 1955, 79.
- 55 "From the Anti-Masonic Exhibition. 'Well, this is a real sinagogue...'", *Ново време*, 29th Oct 1941, 3.
- 56 "One socio-political event. Through the Anti-Masonic Exhibition. The exhibition will be opened this week", *Обнова*, no 92, 20th Oct 1941, 5.
- 57 Милинчевић, С., *Ibidem*, 77 • *Обнова*, no. 90, 17. 10. 1941, 3 • *Ново време*, no. 143, 23rd Oct 1941, 3.
- 58 Милинчевић, С., *Ibidem*, 77 – 78.

it had been confiscated by Germans and brought to Belgrade for this occasion. It was decorated by pictures and portraits of famous persons and members of the British Royal Family, and visitors would stay long in that part of the exhibition setup watching luxury and wealth.⁵⁹ In one corner there were expo-nents from the Belgrade Jewish Lodge "B'ne B'rit".⁶⁰

After that came two rooms of the Jewish Section. One presented the interior of a typical Jewish home, and the second presented the study of the famous Belgrade publisher, Geca Kon.⁶¹ The graphs and the paintings showed the results of the research on the Jewish influence on Serbian economy, finances and culture.⁶² The following could be seen: only 3% of Serbs, but 64% of Jews went on summer holidays, in ten thousand Serbs one hundred would get accused of defamation, whereas in ten thousand Jews 900 of them would get accused.⁶³ There was also data on the percentage of the Jewish capital – in film companies 99,8%, in industry 89%, in publishing companies 79,8%, in import 86%, in export 74,5%, and in banks 87,8%. On one board stood this inscription: "In order to cover up their tracks Jews even change their names: Levenštajn – Daničić, Fajler – Jovano-вић, Šamur – Šantić etc.," with the comment "They could hardly deceive us, but at least they are stigmatized now".⁶⁴

In a separate pavilion there was the Soviet Section, known as the Communist or Comintern Section. This section displayed graphs, statistical data, portraits, photographs and texts describing how the Comintern worked on starting the Communist-Bolshevik Revolution in the world.⁶⁵ Paintings and caricatures of the Soviet statesmen and revolutionaries, mostly Jews were exhibited from October 1917 to 1941; they were presented in such a way that they "initiated repulsion and disgust" in

- 59 Милинчевић, С., *Ibidem*, 78.
- 60 "Through the Anti-Masonic Exhibition. Rooms which reveal the secrets of a hellish organization. "Decorative" objects of the exhibition unlike any other in our country so far", *Обнова*, no. 101, 30th Oct 1941, 8.
- 61 *Обнова*, no. 90, 17th Oct 1941, 3 • "From the Anti-Masonic Exhibition. The Minister of Education Mr Geca Kon", *Ново време*, 30th Oct 1941, 3.
- 62 "Through the Anti-Masonic Exhibition. Rooms which reveal the secrets of a hellish organization. "Decorative" objects of the exhibition unlike any other in our country so far", *Обнова*, no. 101, 30th Oct 1941, 8.
- 63 "From the Anti-Masonic Exhibition. Serbs are the most tolerant people in the world", *Ново време*, 31st Oct 1941, 3.
- 64 "From the Anti-Masonic Exhibition. Today Geca Kon's company is the centre of our spiritual creation just like old monasteries were the centre of our spirit in the Middle Ages", *Ново време*, 16th Nov 1941, 3.
- 65 *Обнова*, no. 90, 17th Oct 1941, 3 • *Ново време*, 23rd Oct 1941, 3.

the visitors.⁶⁶ Beside the posters with anti-Soviet and anti-Communist content there was a map of the Soviet Union, which was presented as a country with five million prisoners in camps.⁶⁷ On the walls there were words from Lenin's speech: "I spit on Russia, my gentlemen."⁶⁸ There was a photograph of Stalin and Dimitrov in an embrace, and beside them there were inscriptions of their decisions about Yugoslavia made at congresses.⁶⁹ Below the inscription "Judeo-Masonic and Communist connection" there were portraits of several people, and among them there was a photograph of the professor from Belgrade Faculty, Mihajlo Konstantinović, PhD, with the caption below "a Masonic-Communist professor". Next to this was a portrait of Ivo Lola Ribar, with the caption "and some of his students". Near here there was also Moša Pijade's self-portrait.⁷⁰ Other paintings depicted 27th March and days up to 6th April.⁷¹

The last section entitled "Victoria" or "The Positive Part", "Serbian and German Pavilion", showed the results of the Third Reich in the fight against Masons, Jews and Communists. The successes of the German army on the front were glorified and it was highlighted that Germany brought well-being to all peoples by introducing order, work and a "new order".⁷² Among the exhibits there was also a plan of a German country house with accompanying agriculture buildings, and the daily papers reported that some visitor of the exhibition, from the surroundings of Belgrade asked for the copy of that plan, and that The Directorate of the Exhibition met his requirement.⁷³ In a separate room there was propaganda material with anti-Communist and anti-Masonic content – brochures, posters, flyers, newspapers and various printed material.⁷⁴

In different ways The Directorate was trying to ensure that the "Anti-Masonic Exhibition" was visited by a large number of people. It organized group visits by pupils, clerks, workers, companies and associations. Via the daily papers people interested in

visiting the exhibition were called to make specific arrangements in order to avoid making crowd.⁷⁵ In one day around two hundred people employed at the National Theatre in Belgrade, including the theatre manager, the directors of the Opera, Drama and other members of the Directorate visited the exhibition in groups.⁷⁶ It was planned to ensure a discount on the railway because of the visitors from inner Serbia, but the Ministry of Traffic did not make this possible.⁷⁷ Via the daily press the Directorate invited people to visit the exhibition, by noting that the halls were lit and warm, which was a good enough reason for the visit because of the harsh winter; apart from this, prizes were awarded to jubilee visitors. The twenty-thousandth visitor of the exhibition got a new woolen blanket, a coupon for one kilo of fat, a collection of brochures printed to promote the exhibition and a free ticket. The thirty-thousandth visitor got as a present towels, a collection of brochures and a free ticket. The forty-thousandth visitor was awarded a package of sugar, a packet of coffee, a collection of brochures, a series of photographs and free tickets, and the fifty-thousandth visitor got a metre of firewood.⁷⁸

75 "Information for the visitors of the exhibition of the work of Masons, Jews and Communists", *Ново време*, no. 150, 25th Oct 1941, 3 • "A warning for schools", *Ново време*, 28th Oct 1941, 3 • "For the visitors of the Anti-Masonic Exhibition", *Ново време*, 31st Oct 1941, 5 • "News from the Anti-Masonic Exhibition", *Ново време*, 22nd Nov 1941, 3 • "The Anti-Masonic Exhibition visited by a great number of people", *Обнова*, no. 99, 28th Oct 1941, 4 • "For the visitors of the Anti-Masonic Exhibition. At the entrance of the Anti-Masonic Exhibition", *Обнова*, no. 101, 31st Oct 1941, 6 • Јовановић, Н., *Ibidem*, 211.

76 "The theatre at the Anti-Masonic Exhibition", *Ново време*, 11th Dec 1941, 3.

77 "The most successful exhibition is closed. The Anti-Masonic Exhibition's statistics", *Ново време*, 21st Jan 1942, 3 • Јовановић, Н., *Ibidem*, 212.

78 "A gift for the 20.000th visitor of the Exhibition", *Ново време*, 1st Nov 1941, 3 • "There is a big and pleasant surprise for the 20.000th visitor of the Anti-Masonic Exhibition", *Обнова*, no. 103, 1st Nov 1941, 7 • "Yesterday the 20.000th visitor of the Anti-Masonic Exhibition had a really pleasant surprise. That was Radosav Đokić, a refugee from Вацка", *Обнова*, no. 104, 3rd Nov 1941, 4 • "From the Anti-Masonic Exhibition. Yesterday the twenty thousandth visitor", *Ново време*, 4th Nov 1941, 3 • "A great success of the Anti-Masonic Exhibition. Around 2000 people daily walk through the exhibition space in Garašaninova Street", *Обнова*, no 105, 4th Nov 1941, 5 • "From the Anti-Masonic Exhibition. The Director of the Anti-Masonic Exhibition gives a present to the twenty thousandth, Mr Radosav S. Đokić, a refugee from Beli Manastir", *Ново време*, 5th Nov 1941, 3 • "30000th visitor was again a refugee", *Ново време*, 11th Nov 1941, 3 • "Handing over prizes to the thirty thousandth visitor of the Anti-Masonic Exhibition", *Обнова*, no. 111, 11th Nov 1941, 5 • "The forty thousandth visitor", *Ново време*, 23rd Nov 1941, 3 • "A great success of the Anti-Ma-

sonic Exhibition. The forty thousandth visitor got a gift", *Ново време*, 25th Nov 1941, 3 • "From the Anti-Masonic Exhibition", *Ново време*, 6th Dec 1941, 3.

79 "The Anti-Masonic Exhibition for Winter Help", *Ново време*, 15th Nov 1941, 3 • "From the Anti-Masonic Exhibition. If only my father came back alive, the rest would be easy!", *Ново време*, 18th Nov 1941, 3 • "The Anti-Masonic Exhibition for Winter Help", *Ново време*, 25th Nov 1941, 3 • Јовановић, Н., *Ibidem*, 212 • "A big gift at the Anti-Masonic Exhibition", *Ново време*, 27th Nov 1941, 3.

80 MA, ISC, b. 233, no. reg. 33 / 2–6. An official letter of the Branch of the Parish Police District Zemun, from 2nd Nov 1941, sent to the Directorate for Public Peace and Safety of the Independent State of Croatia, Zagreb.

81 MA, ISC, b. 233, no. reg. 33 / 2–6.

82 MA, ISC, b. 233, no. reg. 33 / 2–2 • "A Stjepan Hradić announced that he heard that somewhere in the exhibition space there was this inscription: 'Serbian enemies are Jews, Communists and Ustashes'", MA, ISC, b. 233, no. reg. 33 / 2–9.

Anti-Masonic Stamps

Because of the exhibition the Ministry of Posts issued a series of occasional stamps with anti-Masonic images. The stamps could be bought at the Main Post Office in Belgrade on the basis of coupons which were distributed for free to the visitors of the exhibition until 6th January 1942 and at the exhibition setup in Garašaninova Street. Each visitor could buy one series of stamps certified with the occasional seal and envelopes with the blue inscription the "Anti-Masonic Exhibition. Belgrade. 8 Garašaninova

Street" and protected steals.⁷⁹ On sale there was also a limited series of numbered envelopes with golden inscriptions⁸⁴ and a collection of nine postcards with the photographs of the "Anti-Masonic Exhibition" as their motifs. The idea was to make it possible for postal stamps to "walk around Europe"; they were the "confession of our fallacies and the legacy that we would get rid of them very soon."⁸⁵ "It is important to immortalize the memory of Serbia's toughest times, but at the same time the memory of the day when it was resurrecting from dust."⁸⁶ The stamps were printed in the State Stamp Factory in Belgrade, and they were made according to V. Guljević's concept sketch and S. Grujić's draft.⁸⁷

On the stamp with the value 50+50 "para" (*para* is analogous to the cent in the USA), of brown colour, Masonry is symbolically represented as a human figure with a hood on the head, the Star of David on the chest, an apron and a sword attached to the belt; the human figure is hiding his face from the sunrays coming from a stylishly presented cross written inside a circle with four "S" letters, as symbols of anti-Masonic forces. The stamp with the value 1+1 dinar, of dark green and greyish-green colour, is an allegorical representation of the fight of the Serbian quisling regime against Masonic and Jewish internationalism depicted as "the hand of awoken Serbian nationalism" which is squeezing the neck of a snake (the symbol of evil), the body of which is covered with the Stars of David. The stamp with the value 2+2 dinars, of dark red colour, symbolically represents the fight of Serbs, that is the quisling regime, against Bolshevism and its symbols, such as a sheaf of ears of corn on a cross with four "S" letters, which with its lower part crashes the five-pointed star with a sickle and a hammer. The symbolic representation on the stamp with the value 4+4 dinars, of dark blue colour, shows Serbian people fighting against Ma-

83 "Anti-Masonic Stamps", *Ново време*, 23rd Dec 1941, 3 • "The New Year begins with a great surprise for stamp collectors. The sale of anti-Masonic stamps is limited", *Ново време*, 31st Dec 1941, 3.

84 "The jubilee envelopes of the Anti-Masonic Exhibition", *Ново време*, 17th Jan 1942, 3.

85 "Anti-Masonic stamps", *Ново време*, 25th Dec 1941, 3 • "Serbian anti-Masonic postal stamps will sell from 1st to 6th January. Apart from stamps a collection of various photographs will also be sold", *Ново време*, 26th Dec 1941, 3.

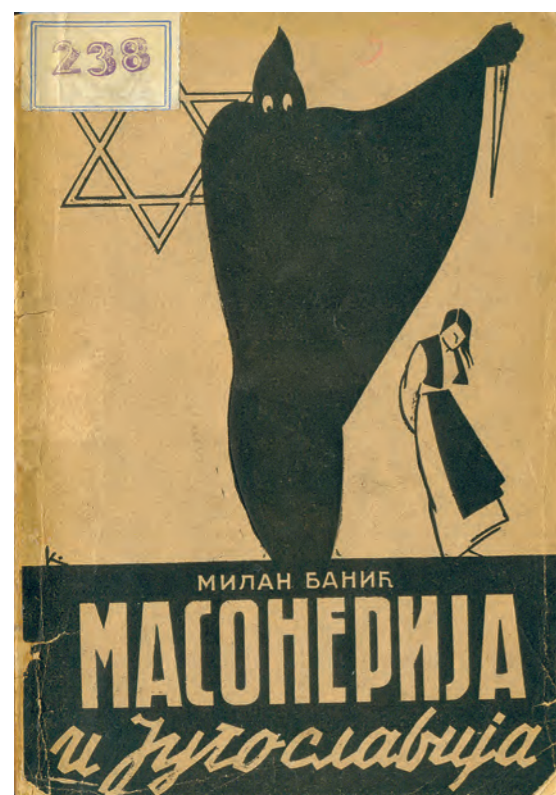
86 "The New Year begins with a great surprise for stamp collectors. The sale of anti-Masonic postal stamps is limited", *Ново време*, 31st Dec 1941, 3.

87 The initials of graphic artists producing stamps are written on the main stamp with the value 50 + 50 para in every bundle of stamps containing 25 series – the letter "S", and on the main stamp with the value 4 + 4 dinars there are the letters "S.G". "Anti-Masonic stamps", *Ново време*, 25th Dec 1941, 3 • *Ново време*, 23rd Dec 1941, 3 • *Обнова*, 19th Jan 1942, 3 • "The selling of anti-Masonic stamps", *Ново време*, 3rd Jan 1942, 3 • Јовановић, Н., *Ibidem*, 212.



▲ Koverta sa natpisom "ANTIMASONSKA IZLOŽBA. Beograd – Garašanianova br. 8.", sa zaštitnim žigom i antimasonskim markicama. Izdanje Radnog komiteta Antimasonske izložbe. [IZ KOLEKCIJE MIRKA ILIĆA]

An envelope with the inscription "ANTI-MASONIC EXHIBITION. Belgrade – 8 Garašanianova Street," with a protective seal and anti-Masonic stamps. A publication of the Working Committee of the Anti-Masonic Exhibition [FROM MIRKO ILIĆ'S COLLECTION]



▲ Milan Banić, *Masonerija i Jugoslavija*, Izdavačko i prometno A.D. "Jugoistok", Beograd 1941. [AJ] Milan Banić, *Masonry and Yugoslavia*, Publishing Company A.D. "South-East", Belgrade 1941 [AY]



▲ Dopisnica, izdanje Radnog komiteta Antimasonske izložbe. Postcard, a publication of the Working Committee of the Anti-Masonic Exhibition

sonic and Jewish internationals. The Serbian farmer is destroying the pillars "V" and "J" of the Masonic temple with his bare hands. On every stamp in this series there is a cross with four letters "S" and the inscriptions "Serbia", "Anti-Masonic Exhibition" in Cyrillic, the date of the opening of the exhibition "22nd October 1941" and the nominal value the stamp.⁸⁸

Statistical Data about the Exhibition

After closing the "Grand Exhibition of the Work of Masons, Jews and Communists", the Head of the Propaganda Section, Lazar Prokić, at a press conference presented statistical data about the exhibition, listing precise information about the total character of this manifestation's propaganda. "The Anti-Masonic Exhibition" was open 75 working days; it was seen by 80800 visitors, and its organization required the engagement of one hundred and forty-four people in four sections. An estimated 126 paintings and graphs, and 1740 photographs were made, 1700 business letters were written. The visitors donated 88000 dinars as Winter Help to the deprived. In the daily Belgrade papers 98 articles were published, and 207017 brochures were printed, out of which 116219 copies were sold, whereas the rest were distributed for free. The Propaganda Service of the exhibition published four symbolic posters in 60000 copies altogether. 100000 flyers were printed and distributed, one notice was made in 1000 copies and was stuck on walls all over Belgrade, and 108000 copies of nine different types of postcards with symbolic motifs were also printed. The exhibition was advertised in the cinema, too.⁸⁹ 178 propaganda films were made and they were shown in fifteen cinemas in Belgrade, three cinemas in Zemun and three cinemas in Pančevo. A series of four postal stamps was printed and fifteen specially educated guides were engaged for the exhibition. There was the idea to show the exhibition in other bigger cities in Serbia, too and the intention to place the exhibits in the building of Ali Koč Masonic Lodge in Kalemegdan; the idea was to found a museum as "an everlasting warning of how things should not be done." Right after this exhibition was over experts who were engaged in organizing and setting up the "Anti-Masonic Exhibition" started preparing the next

exhibition, entitled the "Anti-Communist Exhibition".⁹⁰ German anti-Semitic propaganda was led in accordance with the up-to-date political events. At first it had a distinguished anti-Masonic character and was directed at English and American sources of the Jewish "threat" to "the new order" in Europe; however, after the German aggression against the Soviet Union on 22nd June 1941 the anti-Communist character of anti-Semitic propaganda was intensified, which culminated with the "Anti-Communist Exhibition" in Belgrade.⁹¹

Anti-Semitic Exhibitions in the Region

Soon a propaganda anti-Semitic exhibition was organized in the Independent State of Croatia as well. The exhibition entitled *Jews* was set up in the Artistic Pavilion at Štrossmajer Square from 1st May 1942 to 1st June 1942, and for that purpose a catalogue was printed.⁹² The exhibition was supposed to show "the development of Judaism in Croatia, its destructive work and the Solution to the Jewish Question in the Independent State of Croatia." And the main motive for opening the anti-Semitic exhibition was "the suppression of this evil."⁹³ The usual propaganda methods were used like those at the exhibition in Belgrade – utilization of the daily papers, coupons in the catalogues with which one could see for free films like *The Eternal Jude*, *Rotschild, Suss, the Jew*, or one could make exhibition stamps, or get discounts on the railway. After Zagreb, the exhibition was moved to Karlovac, to People's Home [Narodni dom], where it was open from 4th to 15th June. Then the exhibition was opened in Vukovar, on 2nd August, in a high school, and later it was moved to Zemun and set up in the building of the Grammar School.⁹⁴ Then fol-

⁹⁰ "The Anti-Masonic Exhibition closes on Sunday", *Ново време*, 14th Jan 1942, 3 • "The most successful exhibition ends. The Anti-Masonic Exhibition's Statistics", *Ново време*, 21st Jan 1942, 3 • "The closing of the Anti-Masonic Exhibition", *Ново време*, 29th Jan 1942, 3.

⁹¹ Кољанин, М., *Ibidem*, 93. "The Anti-Communist Exhibition" was set in the building of the Grand Lodge "Yugoslavia" in 8 Garašanianova Street, from 1st September to 29th November 1942, and it was visited by more than 50.000 people. The second "Anti-Communist Exhibition" was opened on 19th June 1944. Ђурић, Д., Станић, Б., *Ibidem*, 18.

⁹² *Jews – the exhibition about the development of Judaism and their destructive work in Croatia before 10th April 1941. The solution to the Jewish question in the Independent State of Croatia*, Državni i promičbeni ured kod Predsjedništva Vlade, Hrvatski državni tiskarski zavod, Zagreb 1942.

⁹³ *Nova Hrvatska* [New Croatia], Zagreb, no. 87, 14th April 1942, 9, cited with reference to: Zuckerman, B., *Ibidem*, 113.

⁹⁴ *Nova Hrvatska*, Zagreb, no. 127, 3rd June 1942, 3 • *Nova Hrvatska*, Zagreb, no. 182, 5th Aug 1942, 8 • *Nova Hrvatska*, Zagreb, no. 194, 20th Aug 1942, 3, cited with reference to: Zuckerman, B., *Ibidem*,

⁸⁸ "The New Year begins with a great surprise for stamp collectors. The sale of anti-Masonic postal stamps is limited", *Ново време*, 31st Dec 1941, 3 • "The selling of anti-Masonic stamps. A great interest of stamp collectors for stamps", *Ново време*, 2nd Jan 1942, 3 • "An ever bigger interest for anti-Masonic stamps", *Ново време*, 4th Jan 1942, 3.

⁸⁹ Јовановић, Н., *Ibidem*, 211 • "The Anti-Masonic Exhibition closes on Sunday", *Ново време*, 14th Jan 1942, 3 • Обнова, 20th Jan 1942 • Кољанин, М., "Филмска пропаганда: увод у холокауст" ["The Film Propaganda: an Introduction to the Holocaust"], *Годишњак за друштвену историју*, год. 7, св. 1, Београд 2000, 35–51.

lowed the setup of the exhibition in Sarajevo, where it was open until 30th September, in the building of what was formerly an Orthodox seminary.⁹⁵ The total number of the visitors of the exhibition *Jews* in all the towns was around 22000 people.⁹⁶ The organization of new propaganda exhibitions of anti-Semitic character in Belgrade, Zemun and other towns was not something new. Two biggest exhibitions in the Third Reich were organized in 1937 in Munich. At the same time two exhibitions were set up: *The Exhibition of Grand German Art* and *The Exhibition of Degenerative Art*, the latter of which showed unacceptable “non-German” art. In the course of four months around two million visitors saw these exhibitions, and in the towns in Germany and Austria around another million people saw them.⁹⁷ On 11th December in Budapest an anti-Bolshevist exhibition was opened in the presence of representative members of parliaments from Germany, Italy, Japan, Finland, Bulgaria, Slovakia and Croatia.⁹⁸

Anti-Masonic Posters with the Nazi Propaganda

In the Nazi Germany all the known methods of propaganda were applied and perfected, and it was successfully conducted owing to the huge administrative apparatus of the Third Reich. In World War II Germans referred to propaganda as “the third front” and they believed that it was the main strategic and tactical means of military skill.⁹⁹ The ideas of Nazism were propagated via various media of mass communication – daily papers, the radio, performances at the cinema and the theatre, exhibitions, flyers and posters. The Nazis worked systematically and in an organized way on attracting the widest social groups in accomplishing German plans; their intention was to make people see certain political moves as the expression of their own opinion, and not as something imposed by the state. For that purpose in an orchestrated way and by using all available means, different propaganda methods were applied, as it turned out with great success and tragic consequences.

The role of posters in that process was very significant. After words of mouth posters were the

121–122.

⁹⁵ Pinto, Samuel, *Zločini okupatora i njihovih pomagača izvršeni nad Jevrejima u Bosni i Hercegovini* [The Crimes of Occupators and their Helping Hands over Jews in Bosnia and Herzegovina], Sarajevo, 57 • *Nova Hrvatska*, Zagreb, no. 210, 8.9.1942, 4, cited with reference to: Zuckerman, B., *Ibidem*, 123.

⁹⁶ *Sarajevski novi list* [Sarajevo New Paper], Sarajevo, no. 426, 29th Nov 1942, 5, cited with reference to: Zuckerman, B., *Ibidem*, 124.

⁹⁷ Atlagić, S., *Ibidem*, 118 • Николић, К. *Ibidem*, 23.

⁹⁸ “Opening the Anti-Bolshevist Exhibition in Budapest”, *Ново време*, 11th Dec 1941, 6.

⁹⁹ Mihailović, V., *Propaganda i rat* [Propaganda and War], Beograd 1984, 25–26.



▲ *Masonerija u Francuskoj i Engleskoj*, Radni komitet Antimasonske izložbe, Beograd 1941. [AJ]

Masonry in France and England, The Working Committee of the Anti-Masonic Exhibition, Belgrade 1941 [AY]

means of propaganda most often used and they were a “powerful” weapon of agitation.¹⁰⁰ The propaganda posters, massively produced, mostly big in size and publicly exhibited, sent a clear message already at first glance. Their striking visual forms would stay long in the memory of the viewer, and so their messages continued to influence people’s psyche. The posters usually had simple artistic solutions and content; they had a clearly conceived message of intense charge. They provoked intense feelings in people, efficiently complementing other means of propaganda aimed at indoctrinating social awareness.

The essence of the Nazi propaganda was the message which spoke of the tendency for maintaining the purity of the Aryan blood, which was threatened by the presence of Jews responsible for all the evil of this world. Stereotypes were determined which were derived from the social prejudices, according to which Jews were ugly and evil materialists, whereas Aryans had completely opposite characteristics.

¹⁰⁰ Atlagić, С., *Нацистичка пропаганда: од тоталне до тоталитарне пропаганде* [The Nazi Propaganda: from Total to Totalitarian Propaganda], Београд 2012, 171.

Due to this came out the following dichotomies: “Germanic – Jewish”, “good – bad”, “healthy – sick” and others, which were used in all the means of propaganda, and thus in the posters, too.¹⁰¹ Such stereotypical polarizations intensified the relationship “we – they”, which led to the strengthening of the internal unity of Germany in conducting the ideology of National Socialism.

By means of artistic language and symbols, often by using verbal content, the posters expressed the ideology of the Third Reich. Caricatures of Jews, as covetous and cunning capitalists, with always recognizable “racial” characteristics – a big, hooked nose and thick lips, became the visual matrix. Such negative stereotypes of physical and moral characteristics of the Jewish people were presented on posters aggressively, even grotesquely, with the aim to shock and frighten the viewer. The caricature, as a concentrated form of criticism, was a powerful weapon of propaganda.¹⁰²

On the posters of the anti-Masonic collection the representations of Jews were drawn in the form of comic books, as caricatures, somewhere with realistic elements. On the poster entitled “His Tools” by Bruno Hanich¹⁰³ the caricature of a Jew stoops toward the planet and with the fingers of his right hand moves strings at the ends of which there are insects – spiders, marked with the symbols of Communism, Capitalism and Masonry. On another poster, with the same message, there is the caricature of a Jewish, who plays the violin above a heap of people’s bones. Identical text is written on the poster with the grotesque depiction of the Jewish face, which is above a stylized globus; his long beard grows into snakes with red symbols on their heads – a protractor, dividers (Masonry), a five-pointed star (Communism) and a symbol for the dollar (Capitalism). On the next poster in the collection with the inscription, “A Jew is holding strings in his hand. Whose and how? The anti-Masonic exhibition will provide the answer,” the Jew is depicted again as a caricature with accentuated “racial characteristics” – big ears, a hooked nose, thick lips, with Masonic insignia on his chest; in a staged theatre he is pulling strings and directing puppets representing Stalin and Churchill.

¹⁰¹ Atlagić, С., *Ibidem*, 119–120.

¹⁰² Mihailović, V., *Ibidem*, 147.

¹⁰³ Bruno Hanich (1902–1963) was educated at the School of the Fine Arts in Treplitz from 1922 to 1923. He studied monumental painting at the Academy of Arts in Prague. He was the Director of a school for painting in Lemg (1929); then, he worked at a bureau for advertisements in Bielefeld (1932–1937). From 1937 he worked in a German propaganda studio in Berlin. After World War II he continued working in the fields of advertising and propaganda. http://de.wikipedia.org/wiki/Bruno_Hanich [8th May 2015] • <http://www.artfinding.com/46887/Biography/Hanich-Bruno> [10th May 2015].

The poster with the inscription “Finances in the USA are 98% in the hands of Jews” depicts the American Government through the character of Uncle Sam spilling money on the table in front of Henry Morgenthau, a Jew and the Secretary of the American State Treasury at the time of Franklin Roosevelt’s administration. The poster with the inscription “Here is the guilty one!” shows a Jew, a capitalist, with a bowler and the Star of David on the necklace, who is standing behind the flags of Great Britain, the United States of America and the Soviet Union; this was supposed to point to the Jewish responsibility for the wars in the world. On the poster inscribed “The English Juda’s kiss” a Jew is holding a bag with gold and is offering Juda’s kiss to a Serbian farmer, and Stalin is watching this from the back. Suggestive, short messages and warning messages along with artistic representations of anti-Masonic posters, like “Here is the guilty one!”, “Be on the alert!”, “Watch, they’re coming!”, were supposed to have a strong psychological effect on the viewer.

Anti-Masonic posters from the collection at the bottom bear signs of the printing company, the publisher, the circulation and the serial number. Many of them were printed in the offset printing company owned by Jozef Beranek in Belgrade and bear the mark of this printing press “Offsetdruckerrei



▲ Slobodan Lj. Nedeljkić, *Komunisti protiv Srba i Srbije*, Radni komitet Antimasonske izložbe, Beograd 1941. [AJ]

Slobodan Lj. Nedeljkić, *Communists against the Serbs and Serbia*, The Working Committee of the Anti-Masonic Exhibition, Belgrade 1941 [AY]

ПАЖЊА ПОСЕТИОЦИМА АНТИМАСОНСКЕ ИЗЛОЖБЕ



Мада је антимасонска изложба у Гарашаниновој улици отворена још пре 30 дана, она још увек привлачи велику пажњу грађанства
(Фото: приватна својина)

▲ "Pažnja posetiocima Antimasonske izložbe", *Обнова*, 28. novembar 1941, 7.

"Attention to the visitors of the Anti-Masonic Exhibition", *Обнова*, 28th November 1941, 7

Beranek Belgrad".¹⁰⁴ Certain posters bear the following marks "Pr. BG", "Пр. Бгд.", "Bgd.3.I/x2" or "Pr. Bg. 01.B./x2/3" and others. The authors of the posters were mostly unknown, and the posters were mostly not signed. Numerous artists engaged in making the posters during World War II in Belgrade were pre-war Russian emigrants, painters, graph designers and comic book designers. From the Propaganda Section they got ready ideas with detailed descriptions on the basis of which they set to work to create posters. The most famous one among them Konstantin Konstantinovič Kuznjecov (1895–1980)¹⁰⁵ was the Head

¹⁰⁴ The printing company was in 4 Vljakovičeva Street in Belgrade. Ђурић, Д., Станић, Б., *Ibidem*, 16.

¹⁰⁵ Dragičić, S., Zupan, Z., *Istorija jugoslovenskog stripa* [The History of the Yugoslav Comic Book], Novi Sad 1986, 39.

of the Artistic Section "South-East" and the author of the famous poster "The English Juda's Kiss."¹⁰⁶ On the basis of archival sources it is known that certain Mitrinović and Kostić were engaged in the work of creating anti-Masonic posters.¹⁰⁷ A group of as many as 80 painters and graphic artists, mostly Russian emigrants, who were gathered around the painter

¹⁰⁶ Тимофејева, Ј. Алексеј, *Руси и Други светски рат у Југославији: Утицај СССР-а и руских емиграната на догађаје у Југославији 1941–1945* [Russians and World War II in Yugoslavia: the Influence of the USSR and Russian Emigrants on the Events in Yugoslavia 1941–1945], Београд 2011, 65.

¹⁰⁷ YA, fund 100, fasc. no. 14–50, 524. "A register of ideas, as a suggestion to artists for the posters, about the List of Slogans": "given to Mr Mitrinović and Mr Kostić to work on it."

Stjepan Koljesnikov, worked for the German propaganda.¹⁰⁸ In Belgrade press it came out that "a whole club of painters, graphic artists and technical staff" participated in the realization of the "Anti-Masonic Exhibition". They [...] prepared hundreds of graphs, notices, posters and other convincing representations on the basis of the authentic material."¹⁰⁹

The skills of drawing and graphic designing of the domestic masters were at a very high level, as was the production of European war posters of that time. In reality standard posters created by German graphic artists would be translated and adapted to the area in which they were distributed. Such an example in the collection of anti-Masonic posters was the poster "Here's the guilty one!" made by the German painter and graphic designer Bruno Hanich. There are versions of this poster with German and French captions.¹¹⁰ In addition to this there is also the French version of a poster from this collection with the caption "The press in the USA is 97% in the hands of Jews."¹¹¹ Apart from painters and graphic artists the task of making posters involved the engagement of translators, proofreaders, people writing texts for posters, technical staff and distributors, as well.¹¹²

Anti-Masonic posters belong to the category of propaganda posters and have all the characteristics of political and ideological ideas of their time. As carriers of propaganda messages of National Socialism, with the dominating anti-Semitic meaning, they are an important source in the analysis of historical events and social processes during World War II. Although primarily they do not contain war iconography and messages, they are classified as war posters since they were made and were used for the purpose of accomplishing the military aims of the Third Reich. They represent a reflection of attitudes, ideas, the psychology and the political aims of the society in which they were created, and

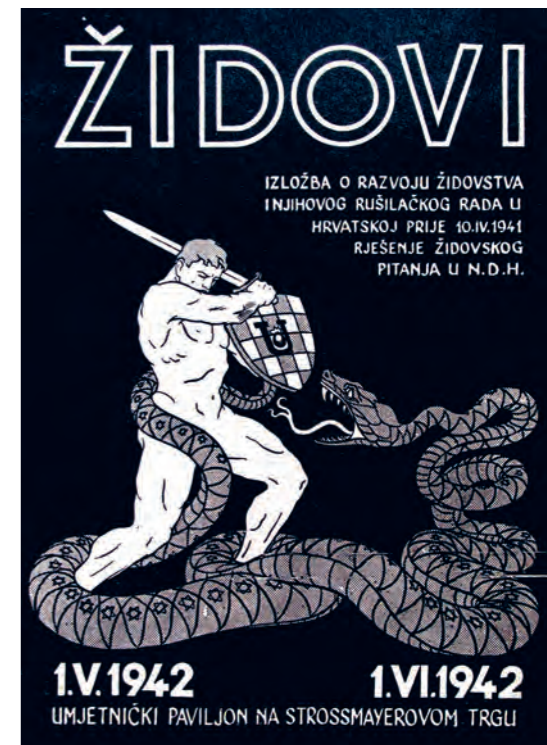
¹⁰⁸ Kreso, M., *Ibidem*, 134 • Кољанин, М., *Ibidem*, 102.

¹⁰⁹ "These days in Belgrade the Anti-Masonic Exhibition is going to be opened", *Ново време*, no. 142, 17th Oct 1941, 3.

¹¹⁰ "Hinter den Feindmächten: der Jude", "Et derrière: Le Juif". <http://digitalpostercollection.com/propaganda/1939-1945-world-war-ii/germany/1944-hinter-den-feindmachten-der-jude/> [17th May 2015] • <http://www.iwm.org.uk/collections/item/object/4224> [17th May 2015] • <http://lufer-lj.livejournal.com/photo/album/433/?mode=view&id=2089748&page=456> [2nd June 2015].

¹¹¹ "Presse Americaine 97% aux mains des Juifs!". <http://lufer-lj.livejournal.com/photo/album/433/?mode=view&id=2093116&page=455> [2nd June 2015].

¹¹² MA, b. 60, f. 5, 1 / 117. Dossiers of 117 people containing information about their type of job, their fees, created by the Propaganda Section "South-East" in 1943.



▲ *Židovi: izložba o razvoju židovstva i njihovog rušilačkog rada u Hrvatskoj prije 10.IV.1941: rješenje židovskog pitanja u N.D.H.*, katalog izložbe, Zagreb 1942. [BMS]

Jews: an exhibition about the development of Jews and their destructive work in Croatia before 10th April 1941: the Solution to the Jewish Question in I.S.C., exhibition catalogue, Zagreb 1942 [BMS]

their artistic expression cannot be interpreted out of that context.

Anti-Masonic posters, as an efficient means of manipulation, aimed at causing fear and hatred of the Jewish people in the viewers, which was personalized through the mythologized representation of the "Global Jew", who is behind the Capitalist and Communist conspiracy against "the new European order" promoted by the Third Reich intending to start ruling. In that context Serbia was presented as a victim of the international conspiracy activity, which succumbed to the evil influence, whereas the Nazi Germany was presented as the saviour of Europe and Serbia, which introduced work and order. German enemies were marked as Serbian enemies, and Jews were proclaimed to be the greatest evil for the Serbian people and for the whole world. In accordance with the ingrained anti-Semitic stereotypes and the Nazi racial dogma they were always presented as caricatures and with irony as beings of lower value and race. Suggestive variations of that topic had psychological and manipulative effects and the aim was to frighten people and justify the Nazi pogrom of the population, especially of Jews. ¶

NEZAVISNA DRŽAVA HRVATSKA
Ispostava Župske redarstvene oblasti
Zemun.

Taj. Broj 2/41

Zemun 2. studenog 1941.

Prdmet: Antimasenska Izložba u
Beogradu.

RAVNATELJSTVU ZA JAVNI RED I SIGURNOST
Za Nezavisnu državu Hrvatsku.

Z a g r e b

U Beogradu u presterijama bivše masenske leže u Garašani-
nevoj ulici otvorena je antimasenska izložba. Izložba je organizira-
na od njemačkih vlasti i te od Propagan-da - Abteilung vojne uprave
u Srbiji.

Na toj se izložbi međjutim vidi i jedna druga premičba o-
sim antimasenske i te izrazite jugoslavenska i pretuhrvatska. Na iz-
ložbenom materijalu, deduše, nema ničega što bi zaključivale na takevu
premičbu ali komentari srbskih vediča pe izložbi su takevi da čita-
va izložba dobiva karakter velikosrbski i pretuhrvatski.

Naječitiji dekazi za ove su slijedeći:

1. Na prvom katu odmah na supret stepenicama na najvidni-
jem mjestu nalazi se plakat velikih razmjera na kojem se u gornjem
lijevom uglu nalazi otisnut datum "9. Oktobar 1934" a u gornjem desnom
uglu pesmrtna maska Aleksandra Karadžerdjevića. U sredini plaka-
ta je crvenom bojom izvedena zemljepisna karta bivše Jugoslavije ka-
ko se raspada u sadanje dijelove. Ispod te karte je otisnut datum
"27. Marta 1941". U donjem desnom uglu su citirane navedne riječi
Aleksandra Karadžerdjevića " Da bi mogao spasiti i očuvati Jugosla-
viju, moram najprije razjuriti masene. Ovome poslu ću pristupiti od-
mah čim dovršim sveja putovanja u Bugarsku i Francusku.

Vedič kod ovoga plakata tvrdi da je Aleksandar Karadžer-
djević bio jedna ekrunjena glava koja nuje pripadala slebednem zi-
darstvu. Pe tvrdnji vediča morae je on za te i peginuti, jer je tada-
nji francuski ministar unutarnjih poslova Sarauz bio masen koji je
i organizirao marseljski atentat i finacirao "bande koje su ga izvr-
šile".

2. U prvom katu u sobi gdje je smještena izložba srbske
masenerije prije svjetskog rata nalazi se jedan srebrom okovani
štap navedne dar Hrvatskih masena srbskim masenima. Vedič daje slije-
deći komentat " Ove je batina koju su hrvatski maseni peklenili srbs-
skim masenima. Poslije rata vrtičene zajam". Aluzija na osvetu je o-
čita.

3. U prvom katu u sobi gdje se prikazuje rad komunista u
bivšoj Jugoslaviji nalaze na zidu grafikon i nadpisi iz kojih je
vidljiva veza komunista i masena kao i te da su komunisti prvi pe-
stavili tezu da ne pestoji t.z. jugoslavenski nared nego da je Juge-
slavija sklop od 6 zarebljenih nareda. Vedič objašnjava pesjetacima
da su komunisti glavni krivci za prepast Jugoslavije i te najviše
radi toga što su pedupinjali Ustaški Pekret kao i ostale nacionalne
pekrete u bivšoj Jugoslaviji. Vedič tvrdi deslevne "Komunisti su bi-
li saveznici svih destruktivnih demenata i oni su nam geverili sve-
jevremene, nemejte pucati na Ustaše, a Vi svi sigurne znate šta su
Ustaše učinile Srbima". Na ovaj način se na toj izložbi stavlja u
isti red komunisti s Ustaškim pekretem.

Ove sve se degadja na očigled njemačkih vlasti koje su e-
ganizirale ovu izložbu i koje su vjerejatne i odebrile ovakeve ke-
mentare vediča na izložbi jer nije moguće da bi se na izložbi mogle
javne geveriti nešte što ne bi bili barem cenzurirane pe njemačkim
vlastima.

- 2 -

Prilikom stvaranja antimasenske izložbe intervenirane je
s njemačke strane službene kod mene da bi omogućio stanovništvu Ze-
muna posjetu ove izložbe u što većem broju. Obzirom na gore izložene
mišljenja sam da te ne bi bile u interesu naše države i naše poli-
tike sve dek se sa izložbe ne ukloni sve što vrijedja nacionalnu
čast Nezavisne Države Hrvatske i Hrvatskog naređa.

ZA DOM SPREMNI!

Upravitelj ispostave
Rudolf Retl, v.r.

Broj i datum i predmet: Kao naprijed.

POSTAJNOM ZAPOVJEDNIČTVU ZEMUN.

Prednje se dostavlja s melbem na znanje.

ZA DOM SPREMNI!

Upravitelj ispostave,
Rudolf Retl, v.r.

M.P.

Za tečnost priepisa jamči,



▲ Dopis Ispostave Župske redarstvene oblasti Zemun, od 2. decembra
1941. godine, upućen Ravnateljstvu za javni red i sigurnost za
Nezavisnu Državu Hrvatsku, Zagreb. [VA]

An official letter of the Branch of the Parish Police District Zemun, from
2nd Dec 1941, was sent to the Directorate for Public Peace and Safety of
the Independent State of Croatia, Zagreb [MA]

ARHIVSKA GRAĐA / ARCHIVE

Arhiv Jugoslavije, Beograd /
The Archives of Yugoslavia, Belgrade
– Fond Masonske lože u Jugoslaviji /
The Fund of the Masonic Lodge in Yugoslavia
– Fond Državna komisija za utvrđivanje
ratnih zločina okupatora i njihovih
pomagača / The Fund of the State Board
for Investigating the War Crime of
Occupiers and their Helping Hands

Vojni arhiv, Beograd / Military Archives, Belgrade
– Fond Nezavisna Država Hrvatska /
The Fund of the Independent State of Croatia
– Fond Nemačka okupatorska vojska /
The Fund of the German Occupation Army
– Fond Propagandno odeljenje “So” /
The Fund of the Propaganda Section “So”

Jevrejski istorijski muzej, Beograd /
The Jewish Historical Museum, Belgrade

Biblioteka Matice srpske, Novi Sad /
The Matica Srpska Library, Novi Sad

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<http://lufer-lj.livejournal.com/photo/album/433/?mode=view&id=2089748&page=456> [2.6.2015]

<http://lufer-lj.livejournal.com/photo/album/433/?mode=view&id=2093116&page=455> [2.6.2015]

SKRAĆENICE

AJ	Arhiv Jugoslavije, Beograd
BMS	Biblioteka Matice srpske, Novi Sad
d. l. l.	dole, levo, latinica
d. l. ć.	dole, levo, ćirilica
d. d. l.	dole, desno, latinica
d. d. ć.	dole, desno, ćirilica
d. d. ć / l.	dole, desno, ćirilica i latinica
d. d. l / ć	dole, desno, latinica i ćirilica
JIM	Jevrejski istorijski muzej, Beograd
MIAS	Međuopštinski istorijski arhiv Šabac
NDH	Nezavisna Država Hrvatska
sign.	signirano
VA	Vojni arhiv, Beograd

DNEVNI LISTOVI / DAILY NEWSPAPERS

Ново време, Beograd (1941–1942)

Обнова, Beograd (1941–1942)

Понедељак, Beograd (1941)

Donauezeitung, Beograd (1941)

ABBREVIATIONS

AY	The Archives of Yugoslavia, Belgrade
MSL	The Matica Srpska Library, Novi Sad
d. l. l.	down, left, Latin script
d. l. c	down, left, Cyrilic script
d. r. l.	down, right, Latin script
d. r. c.	down, right, Cyrilic script
d. r. c / l.	down, right, Cyrilic and Latin script
d. r. l / c.	down, right, Latin and Cyrilic script
JHM	The Jewish Historical Museum, Belgrade
IHAS	Inter-municipal Historical Archive of Šabac
ISC	Independent State of Croatia
sign.	signed
MA	Military Archives, Belgrade

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Mirko Ilić

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ВЕЛИКА ПОСЕТА
АНТИМАСОНСКЕ ИЗЛОЖБЕ
Јевреји сирају
чке банде

ор за маникир, више кутија пу-
ера за лице и тело, неколико
оца колоњске воде, разних по-
ада и десетак туба пасте за зубе.
Селаци из Сепца обавестили су
обровољце да су прекучке стигла
од те комунистичке банде три
вређина из Београда који су ко-

»Сликар« Моша Пијаде
и његови заштитници

Због свог разорног комунистич-
ког рада београдски Јеврејин Мо-
ша Пијаде био је годинама затво-
рен у Сремској Митровици и Ле-
поглави. Захваљујући тадашњем
наговорничком режиму он је и ту
у затвору ширио комунизам: ни-
саква тајна није да је Пијаде ос-
товао прави комунистички уни-

БИМА ИЗ УНУТРАШЊОСТИ ТРЕБА
БИ ОМОГУЋИТИ ДА СЕ УПОЗНАЈУ
КОБНОМ АКТИВНОШЋУ МАСОНЕРИ

За оне који раније нису знали ништа о разни-
тернационалама, то би претстављало велику добит

ог нередовних прилика које су се вероватно увере и да рођени
недавно владале у унутрашњин чина о све и јује у јује и Југо-
ије, изложбу анационалног и зло- подривао темеље наше земље у даљој
чког рада масона комунистичке Служби претседника Црвени
и посећивали оне који су се јавно изјавили да су масонери
ије. Београдски Јеврејин Моша Пијаде био је годинама затво-

Обавештења посетиоцима
Изложбе рада масона
јевреја и комуниста

Да би се омогућио што бољи
преглед поменутих изложбе коју
је наша јавност схватила као ве-
лику националну тековину, мо-
ле се посетиоци да се стриктно
придржавају следећег:
1 — грађанство, незапослено
пре подне, може користити рад-
не часове изложбе од 9—12 час-
сова.
2 — грађанству упусленом пре
подне препоручују се редни час-
ови изложбе од 13—18 часова.

3 — непотребне предмете не
носите собом: јер је немогуће
примати их у гардероби који је
са њима не дозвољава.
4 — децу испод једне године
дети само у пратњи родитеља
школе.
5 — сва поштом обавештења
и стручни тумачи и водичи,
обележени нарочитим траком.
6 — прилази се групно
из саме у салу, ка-

Отварању су присуствовали
немачких војних власта и
спољних послова

ВЕЛИКИ ДОБИО ПОКЛОН
УСПЕХ
АНТИМАСОНСКЕ
ИЗЛОЖБЕ

Кроз просторије изложбе,
у Гарашаниној улици, прође
дневно око 2000 лица

ТАЈНЕ ПРОСТОРИЈА У ГАРАШАНИНОВОЈ УЛИЦИ БРОЈ 8

ЈУЧЕ ЈЕ У БЕОГРАДУ
ОТВОРИЛА
АНТИМАСОНСКА

Говор г. Ђорђа П
Свакога дана све већи
изложбу која ће до завр
ПРЕД ЗАТВАРАЊЕ

ЈУЧЕ ЈЕ ЗАТВОРИЛА
АНТИМАСОНСКА ИЗЛОЖБА

ВЕСТИ СА АНТИМАСОНСКЕ ИЗЛОЖБЕ

Интересовање за антима-
изложбу у Гарашаниној
број 8 расте из дана у дан
више. Поред централне
ке из центра на перифери-
да отворена је и приватна
јбе од стране београдски
Највећи број београдски
назива се за продефилова-
активно са својим уче-
старијег разреда оба пола.
рекламе јака било је вео-
лико, судећи не само по
дугом задржавању на изло-
деталном разгледању изло-
предмета, него и по отку-
њу изложбених издања.
Исто тако Дирекција и
ступила је у контакт са у-

ВЕЛИКИ УСПЕХ АНТИМАСОНСКЕ ИЗЛОЖБЕ

Четрдесетохиљадити посетилац

БИЛАНС ЈЕДНЕ ЗНАЧАЈНЕ ПРИП

ЦРТИЦ
СА ИЗЛОЖ

ма леба без мо-
куће, палате... Ш
гли? Порушите и
прљавим, блат-
свагаломо...

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ЖЕ
анде
гимасон
паца
КБЕ...
ја
ја

ца и постигла nezapamћen успех

Понедељак, 3 новембар 1941

СОНИ

У свом одговору београдски фелд-

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АНТИМАСОНСКЕ ИЗЛОЖБЕ
ВЕЛИКА ПОСЕТА
АНТИМАСОНСКЕ ИЗЛОЖБЕ

био Радосав Ђокић,
избеглица из Бачке
подне, око четири часа,
насмехнула једном сиро-
Радосав Ђокић, избеглица
дошао је на Антимасон-
ску као двадесетхиљадити
Директор изложбе, г. Сте
предао му је као поклон
једно фино вунено ћебе,
акограм масти. Ови ће по-
д ову зиму добро доћи.

ци отворена још пре 30
њу грађанства
о: приватна својина)

ом остаје и даље Изло-
преко

Јевреји

финансирају
мунистичке банде

17. октобра
десет хиљада
данас

бор за маникир, више кутија пу-
дера за лице и тело, неколико
боца коловске воде, разних по-
мада и десетак туба пасте за зубе.
Сезамак из Сеница обавестили су
добровољце да су прекрјуче стигла
код те комунистичке банде три
Јеврејина из Београда који су ко-

АСОНСКЕ ИЗЛОЖБЕ
десетхиљадити
етилац
нске марке

»Сликаp Моша Пијаде и његови заштитници

Због свог разорног комунистич-
ког рада београдски Јеврејин Мо-
ша Пијаде био је годинама затво-
рен у Сремској Митровици и Ле-
поглави. Захваљујући тадашњем
затвореничком режиму он је и ту
у затвору ширио комунизам: ни-
каква тајна није да је Пијаде ос-
новао прави комунистички уни-

е се
нууара
аваће се и
фотографија

СРБИЈА ИЗ УНУТРАШ
БИ ОМОГУЋИТИ Д
СЈА КОБНОМ АКТИВНО

За оне који раније нису з
интернациона лама, то би пре

изложбу рада масона, јевреја и
униста у Гарашаниновој 8 сва
даном посећује све већи број
и. Посетиоци, поред огромног
пересовања које показују за из-
беглице материјал и за странича

Запажен је и велики број лично-
сти из нашег јавног живота ко-
јуче и данас. Ту су митровица, ге-
нерали, посланици итд.
Данас је између осталих

ПРОЗ АНТИМАСОНСКУ ИЗЛОЖБУ
десетхиљадити
ПОСЕТИЛАЦ

Због нередовних прилика које су се
до недавно владале у унутрашњој
Србије, изложбу националног и зло-
чиначког рада масона комунистичко-
јевреја посећивали су многи
изложбе. Београдски фелд-