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Inciting Indifference:

How the Portrayal of the Jew in Nazi Children's Literature Normalized the Holocaust

"Indifference is not so much a gesture of looking away — of choosing to be passive — as it is an active disinclination to feel. Indifference shuts down the humane, and does it deliberately, with all the strength deliberateness demands. Indifference is as determined — and as forcefully muscular — as any blow."

—Cynthia Ozick, *Rescuers: Portraits of Moral Courage in the Holocaust*

Severely twisted as it was, the Nazi regime, it must be granted, built itself upon the unconditional support of a German public almost entirely united in its indifference and consequential acceptance of the Jew as something malignant that had to be exterminated. The vast crowds in attendance at Hitler's annual Nuremberg Rallies themselves are a testament to the almost childlike devotion of the people to the Nazi ideology espoused by Hitler. It seems that the regime had enraptured the people, induced them into a stupor in which "every word dropped by Hitler seemed like an inspired word from on high...critical faculty [was] swept away...and every lie...[was] accepted as high truth itself" ("The Triumph of Hitler"). To foster such an unwavering connection with the people, the Nazi regime ruthlessly propagated its ideology through the use of propaganda.

Historically, the Nazis were not the first to employ propaganda as a tool through which to promote their agenda, but they were certainly one of the most successful groups to do so, swiftly moving the German people to subconsciously adopt the carefully-crafted, anti-Semitic mindset artfully presented to them in the form of repeated symbols and slogans. That Hitler established a

Ministry of Propaganda when he came to power is perhaps a reminder of the importance of propaganda to the success of the Nazi regime. Hitler appointed Joseph Goebbels head of propaganda, and the man did not squander his time in office. Nazi propaganda was pervasive in its time, found in all manner of forms and promoting all manner of facets of Nazi ideology in films, magazines, photography, books, and radio—to all ages of the Nazi following, including children (USHMM).

The sunny, oft-uttered phrase “impressionable youth” thus takes on a terrifyingly new meaning when considered in light of the political manipulation of children by the Nazis under the Third Reich. It seems, as it participated in the indoctrination of millions of German children, the Nazi Party prided itself as “a movement of youth: dynamic, resilient, forward-looking, and hopeful” (USHMM). The future of the Party lay in their outstretched little hands. And the Nazis took those hands, leading them on a journey meant to transform them into “race-conscious, obedient, self-sacrificing Germans...willing to die for Führer and Fatherland” (USHMM). Gilded in manipulation, this journey largely began in the classroom, where Nazi teachers instructed children with the aim of inculcating them into the Nazi philosophy in which Jews were degraded and Aryans extolled. While this manipulation took many forms, including textbooks, board games, and toys, arguably one of its most potent manifestations was the anti-Semitic children’s book (USHMM).

Three such picture books dominated the Nazi educative scene—*Trau keinem Fuchs auf grüner Heid und keinem Jud bei seinem Eid*

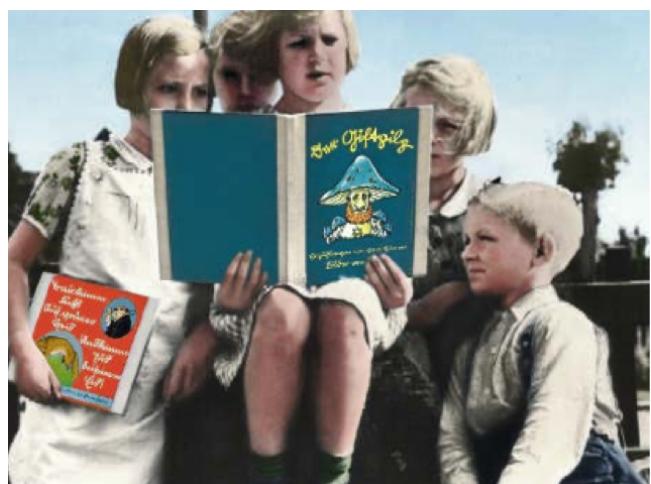


Figure 1. Children Reading Nazi Picture Books. N.d. *Der Giftpilz*. Professor Richard A. Gair. Web.

(*Don't Trust a Fox in a Green Meadow or the Word of a Jew*), *Der Giftpilz (The Poisonous Mushroom)*, and *Der Pudelmopsdachelpinscher (The Poodle-Pug-Dachshund-Pincher)*. These books, two of which are portrayed in figure 1, depicted the Jews “as something less than human, unnatural and immoral,” placing them under a pictorial spotlight that blatantly wove into words and images the malignant Jewish stereotypes that children encountered in their daily life already (Mills). Now children could be fed the stereotypes directly under the guise of education.

These three “educational” Nazi children’s books will be the focus of this paper. Because, while some has been said about the basic nature of this form of youth propaganda, little has been written that truly delves, profoundly, into how exactly the visual imagery communicated its message of anti-Semitism in such a way that infiltrated the minds of the children so deftly. And such detailed analysis should not be ignored, for it has the potential to offer a new glimpse at the subject—one that can perhaps better allow us to understand the malignant potency of this iteration of Nazi propaganda. By looking intensely into the intricacies and subtle symbols present in these picture books, it may be possible to divine the ways in which visual culture during the Nazi era perpetuated the falsities that sustained it. In this paper, I will examine the precise ways in which Jews were negatively portrayed in Nazi picture books during the Third Reich, arguing that this malicious portrayal helped create an atmosphere in which the persecution and genocide of the Jew could be considered acceptable, and in some cases, even applauded.

This portrayal, at a very elementary level, often characterized the Jews as lacking in desirable physical features. Instead, it depicted them as overweight, unattractive, and ugly, furthering them from the perfect image of the Aryan as lean, attractive, and beautiful. To further illuminate what, in the Nazi’s eyes, was a stark contrast in the appearance of the Jew and the German, images in Nazi picture books often depicted Jews and Germans side by side. Such a use

of juxtaposition, as shown in figure 2, deepened the divide the Nazis intended to create between the Germans and the Jews, meant to further ostracize the Jew from the accepted German norm.

The depiction of Jews as something fundamentally different from the Germans superficially made it easier for the Nazis to thus attribute negative moral and personal characteristics to them. For, in a child's mind especially, it is easy to attribute negative personality traits to unattractive individuals (Dion, Berscheid, and Walster). Thus such a negative physical portrayal of the Jew was a



Figure 2. Bauer, Elvira. *Don't Trust a Fox in a Green Meadow or the Word of a Jew*. Digital image. Something Awful. N.p., n.d. Web.

preliminary framework that needed to be laid in order to intensify the dislike the Nazis wanted children to feel towards the Jews, because "from physical differences, it is an easy jump to more important differences" (Mills). For, while negative physical characteristics were perhaps enough to initiate a slight aversion to the Jew, in order to turn this initial aversion into outright repugnance, more personal, character-driven differences would have to be drawn. And it seems that the text of these books confirms the Nazi desire to link the image of the physically ugly Jew to the characteristically ugly Jew. The German, in all his lean, muscular Aryan glory is the "fine big chap" who is "able to work and able to fight hard," while the Jew is the "ugliest [man]"—and, not coincidentally, but rather very purposefully, also happens to be the "biggest ruffian in [Germany]" (Bauer). Thus the Jew was made to appear the outcast, making it easier to normalize its persecution in the genocide that is the Holocaust.

The Jew was also depicted as an individual that was prone to necessarily bad habits. Let us consider figure 2 once more. When analyzed closely, it can be seen that there is one arguably peculiar trait that sets the German and Jew apart—the Jew's retention of a cigarette, and the German's noticeable lacking of it. While at first such a difference might come off as innocent, historical background suggests that such a distinction was perhaps very intentional. For it is a little-known fact that Nazi Germany actually led the anti-tobacco movement in the 20th century, launching the first public anti-smoking campaign in modern history when German doctors happened to discover a correlation between smoking and lung cancer (Brown).

Such a historical reality has monumental implications on this particular pictorial intricacy. That the Jew defiantly insists on holding a cigar—in the face of the existence of an entire campaign devoted to the deleterious effects of smoking—paints him, in the very least, as a rebellious, uneducated individual who simply does not heed well-intentioned advice backed by formal scientific evidence. One could even go so far as to say it depicts him as an inconsiderate good-for-nothing who does not care at all about his personal health, or the public health at large. Disregarding science and the public welfare, he puts his self-indulgence above not only his own personal health but also above the health of the German community. The Jew is thus not only depicted as a misbehaving individual that makes bad choices for himself—instead, his misbehavior affects the well-being of the entire German people in the form of *Passivrauchen*—German for secondhand smoke. Such an alleged menace to the safety and welfare of the German people could thus be justifiably exterminated with little protest—for why should the Germans protect a people that were harming it? They shouldn't—and so the Nazis' extermination of Jews could be viewed as “an [effort] to keep Germany healthy...[for the Jews were] a plague that [had to be] eliminated” (Hunt). This once again added to a growing social atmosphere in which the persecution of the Jew

could go undeterred.

The Jew was also portrayed as sexually lascivious. Consider figure 3. With a decidedly menacing glint in his eye, an eerie-looking, unattractive Jewish man is depicted as a “lewd predator” as he inappropriately gropes a “‘pure’ German woman” with Aryan-blonde hair (Hunt). He thus forcibly invades the German woman’s body, uninvited, as she wears a look of expressionless blankness on her face, head turned away from the Jew in apparent disinterest. It is clear here that the Jew’s “moral defects are regarded as racial characteristics,” for the prayer beads he holds correlate his amorality to his race’s presumably doomed faith (Hunt). It is also apparent that the Jew’s sexual impropriety is so entrenched that he does not understand social cues, for the girl clearly is not encouraging his sexual advances, as she stands upright, body rigid in apparent discomfort. Furthermore, the unreciprocated lust of the Jew is shown to have no bounds as, while the Jew attempts to engage the German woman, several young German children watch, wide-eyed.

The Jewish man does not appear to care in the least that young, impressionable children are watching him behave inappropriately, suggesting a lack of morals on his part. In this sense, the image also turns meta, for the young reader of the book can see himself in the image—he is the German child, bewilderedly watching his fellow German sister-friend pestered by the evil Jewish man. And so the image is constructed in such a way that the reader observes in the image subconsciously the way in which he is supposed to respond to the image itself in actuality. The reader could thus perceive



Figure 3. Bauer, Elvira. Don't Trust a Fox in a Green Meadow or the Word of a Jew. Digital image. German Propaganda Archive. Calvin College, n.d. Web.

the Jew as a decidedly harmful “threat to...the wholesome German family and the purity of the German people” (Hunt). Such a threat could not be allowed to remain in the innocuous presence of the German people—the Germans had to be saved, and for that to happen, the Jew had to be exterminated. So it appears that, again, the Nazis were able to use such imagery to further normalize their desire to exterminate the Jewish population.

The Jews are also characterized as something less than human. This “recurring image of the Jew as subhuman” manifested itself in many forms, one of most striking being the poisonous mushroom, as exemplified by the picture book of the same name: *The Poisonous Mushroom* (Mills). Figure 4 encapsulates the premise of the story. In this image, the Jew appears to the reader as a mushroom in a seemingly innocuous setting featuring a German woman and her son gathering mushrooms. The scene takes upon a sinister dimension as she patiently teaches



Figure 4. Hiemer, Ernst. *The Poisonous Mushroom*. Digital image. German Propaganda Archive. Calvin College, n.d. Web.

him about the evils of the Jew through the use of the “potent symbol[ism]” of the analogy of human beings as mushrooms (Wegner 160). Comparing good, edible mushrooms to good, non-Jewish people, and bad, poisonous mushrooms to Jews, she co-opts the image of an inherently innocent, inanimate object—the mushroom—to instill hatred of an inherently blameless, living people—the

Jews—into her young son.

It appears that the Nazis here hoped to “express an abstract idea in terms of a familiar one...[through the use of a] concrete experience...[so that it could] be appreciated by anyone”—even young children unaccustomed to the world of politics (Young). The blatantly racist implication of their abstract idea—that the Jews are a poison to the German people, and had to be eliminated—is tamed by the dewy softness of the image. The pacification of the message here is necessary so as to make it appear benign enough for consumption by children. In fact, what is so sneaky about this image is just how innocent the “concrete experience” the Nazis use to relay their message appears. The propaganda is so very neatly veiled that at first glance, disregarding its context, the images it presents to us can even be considered aesthetic—in fact, a German pupil from this time period even called its pictures “beautiful” (Wegner 159). The sunset hues in the background, complemented by tall, majestic trees and a grassy green forest floor relay a picturesque, almost idyllic ambience that calms the viewer. Thus such a seemingly peaceful innocence is used to mask the inherently evil message it seeks to instill in the young reader. The innocence of the scene transfers this innocence, implicitly, onto a message that, to a seasoned adult, is very obviously *not* innocent.

However, to a child, it would seem to communicate, subconsciously, that the abstract thought of Jews as “a danger...for the German folk and for the whole world” is as innocent and natural as the act of gathering mushrooms in the forest with their mother (Hiemer). For the Nazis here were speaking to children, and so could not blatantly disseminate such a hate-driven, malevolent message to naïve children who could not easily comprehend such tall allegations involving the complex attribution of evil. Thus, by linking the image of the poisonous mushroom to that of the Jew, the Nazis were able to simplify a relatively dangerous concept that could be

questioned by the natural curiosities of children, into “a direct and simplified [one]...for young minds to grasp without confusion” to easily facilitate their brainwashing in such a way that they would accept and even welcome the persecution and genocide of the Jewish people (Wegner 165).

The Jews are also depicted in numerous ways in relation to animals. “Recognizing that young children were vitally interested in the world of nature that surrounds them,” the Nazis sought to depict the Jew in such a way that would arouse the interest of these children in a memorable, permanent manner (Mills). Thus, a particularly nasty portrayal of the Jew, as depicted in figure 5, rendered him as “a ‘mutt’ or mixed-breed dog...[with] four

bloodlines emanating from [his] lineage...[a condition that resulted in his] never fit[ting] in with the other dogs” (Wegner 166). This mutt is a conglomeration of jutting, unappealing, unsightly qualities all melded into one entity of unaesthetic ugliness. It stands, legs short and stubby, as if to signify its unimportance, and thus the Jew’s unimportance. It is colored in four different segments—an ashy cinder brown, a flame-like, hellish red, a rusty dark orange, and a coppery, bitter mustard yellow. This forced alignment of colors that clearly do not complement each other contribute to the unappealing nature of the image meant to provoke a visceral reaction of disgust in a child reader.

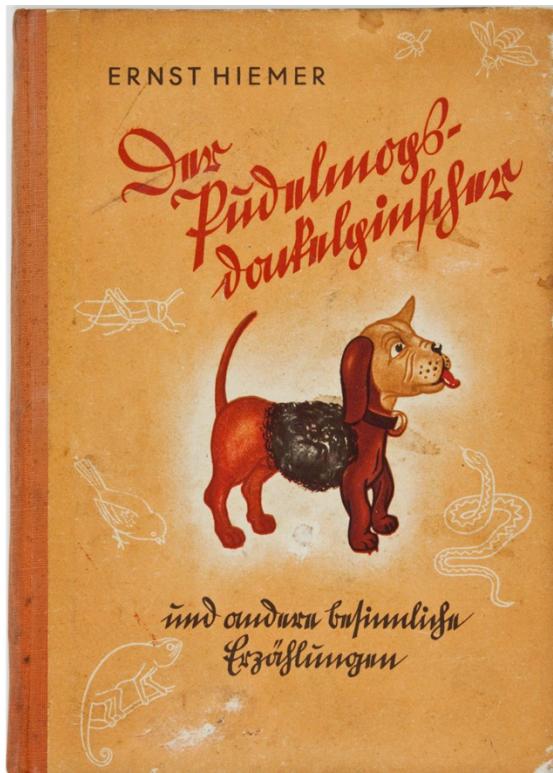


Figure 5. Hiemer, Ernst. *The Poodle-Pug-Dachshund-Pinscher*. Digital image. German Propaganda Archive. Calvin College, n.d. Web.

The tongue of the mutt hangs out rudely, reminiscent of an insolent child sticking his tongue out disrespectfully at a superior—a reminder, possibly, of the stereotypically “mean” nature of the Jew (Wegner 166). The action is almost tauntingly defiant in the face of its ugliness. One would expect something so abominable to be ashamed of its condition, but the dog simply embraces its “vileness” (Wegner 166). In doing so it shirks acceptable social norms in a flagrant display of incongruous, unmerited pride—just as the Nazis wanted the Germans to believe the Jews contributed nothing of value to society, and that any pride they felt at being Jewish was undeserved and baseless. The dog wears a collar, yet no leash, suggesting perhaps that it has escaped its master in a fit of rebelliousness. This is reminiscent of the Jew in that the idea suggests that the Jew is out-of-control, escaped from his rightful owner—he becomes something that is acting out against natural forces that must once again seek to suppress him, and perhaps punish him for his misbehavior so that “peace and order [could] come to the streets in [German cities]” once again (Wegner 166).

Thus the Nazis linked the image of the Jew to the image of the everyday insolent mutt—an animal that is out of place, unwanted, “a loner” (Wegner 166). They recognized that, at such a young age, “the child still saw matter[s] through imagination and fairy tale...grasping it [the Jewish question] in his small environment as living and personified” (Wegner 157). By connecting the image of the Jew to a common, ordinary animal, the Nazis thus connected the abstract concept of a bad Jew to an ordinary thing a child could witness “personified” in their immediate environment. Such an image could become a symbol that would “call attention to actual events or experiences characteristic of the thing defined” (Rapaport). Thus the Nazis reinforced their propaganda, making it almost self-perpetuating—for it is likely that such an image, fraught with oddity in its bizarre display of unpleasant inconsistency, would stick with the reader in such a way

as to perhaps be easily recalled the next time the child saw such a mutt. In this manner, when the child next saw a mutt in actuality, they would remember it as a “living” manifestation of the Nazi’s interpretation of the Jew, and automatically reinforce their categorization of him as something outlandish, boorish, unwanted, and less than human.

By linking the particular image of the mixed mutt to that of the allegedly impure Jew, the Nazis bastardized the Jew and introduced subtly the complicated notion of “Nordic racial purity” and the corresponding racist notion of Jewish racial impurity. They knew that children would be unable to understand such a nuanced topic at such a young age, but in introducing it at an elementary level laid the groundwork that later years of schooling could serve to enforce and solidify into permanent hatred as part of a school system that worked systematically to “spread...Nazi ideas to German youth” (*USHMM*). But for now, the basic animalization of the Jew as mutt was enough to begin this gradual indoctrination. The Jew’s depiction as outsider served to dehumanize it and distance its very real, painful personal experience from the perceived immediate reality of the German child. In this manner, the German child was able to ethically rationalize the Jewish genocide as the extermination of something supposedly inferior, and so begin to see the Holocaust as something acceptable and necessary.

The Jews were also depicted as religiously skewed. Figure 6 relates the Nazi tale that the Jews are the murderers of Christ, who “drove nails through his hands and feet and let him slowly

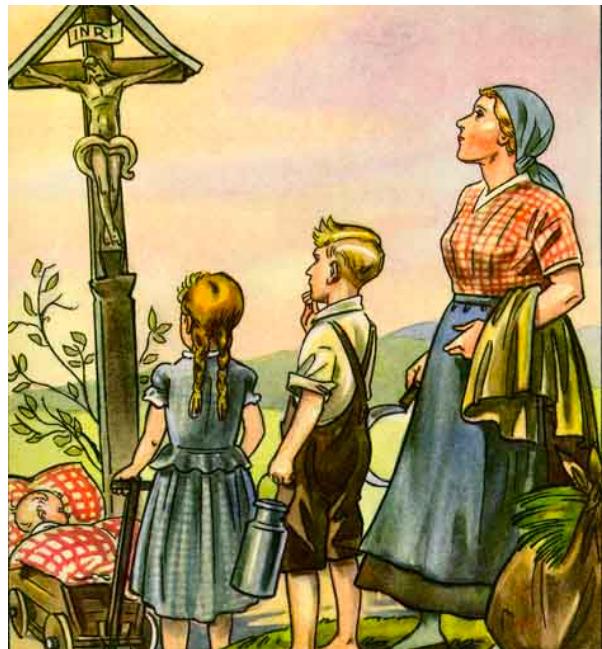


Figure 6. Hiemer, Ernst. The Poisonous Mushroom. Digital image. German Propaganda Archive. Calvin College, n.d. Web.

bleed” to death (Hiemer). The image pictures a background comprised of a beautiful fairytale pink sky inhabited by a picturesque German family gazing mournfully at a golden cross. They are clearly deep in thought, perhaps contemplating the death of Christ at the hands of the bloodthirsty Jew. Keeping in mind the concept that “children often imitate what they see in the media,” the German child reading the novel is likely to be moved to act in a way similar to the children in the image—in other words, he, too, is likely to deliberate on the nature of the evil Jew who killed Christ (Jalongo). By situating the family in the image as mourning a religious sadness in the midst of an otherwise visibly serene scene, the Jew is portrayed implicitly as the cause of the Germans’ misfortune, implying that without him, all could be perfect and tranquil once again, and the worries of this particular family and many like them could perhaps finally dissipate.

This subsequently led to the demonization of the Jew, pinpointing him as not just another bad person, but instead as the very pinnacle of Evil—for there exists arguably nothing more wicked than the religious archetype of the Devil. “By portraying the Jewish people as descendants of the devil...[it was easily inferred that they have an] inherently evil nature that compels them to commit various types of crime” (Chaochuti). Once the Jew was pictured as having committed the most terrible of deeds, lesser evil deeds could easily be attributed to him—for if he was responsible for the murder of Jesus, one could only imagine the other evil things he was capable of! By linking the image of the bad Jew to an origin in the hallowed realm of religion, the Nazis could provide a more natural, automatic, unquestionable reason for why it had to be eliminated.

This religious enforcement is emphasized in another aspect of the image, as it appears that the symbol of the cross, as shown in figure 7, is golden as it radiates a godly aura of blessedness—similar to the golden hue of the hair of the German child. Such color-sensitive illustrations are proven to “contribute to the overall development of the child by stimulating his imagination,

arousing his perception” (Segun). The Nazis, understanding this, seem to have crafted the images in their picture books to pique the imaginative and perceptive senses of their child readers, encouraging them to notice such subtle, implicit reinforcements of Nazi ideology. The similarity in color of the cross and the hair of the German suggests a correlation between what the cross represents—God—and the Germans, signifying the “superiority of the...Aryan ‘master race’” (*USHMM*). This, of course, automatically reinforces the image of the Jew as the inferior race, further exemplifying his position as satanic. Thus the Nazis use the propaganda tool of the transfer device to “carry over the authority, sanction, and prestige of something...respect[ed] and revere[d] to something [they] would have us accept” (“False Connections: Transfer”). The influence of the church and, consequently, God, is something that is absolute and indisputable—thus, by implying that God views the Jews in a negative light, the hatred of the Jews, too, becomes absolute and indisputable, by way of its sponsorship by God Himself, above whom there exists no higher power. Thus, by way of the seemingly religiously sanctioned hatred of the Jew, its extermination seems justifiable—for who would attempt to save something that even God Himself despised?

The Jew was also portrayed as excessively greedy and self-interested. Consider Figure 7. Here the Jew sits atop a giant, rotund sack of gold, with a lazy, languidly disinterested expression on his face. The globular aura given off by this sack of gold, and the fact that the Jew

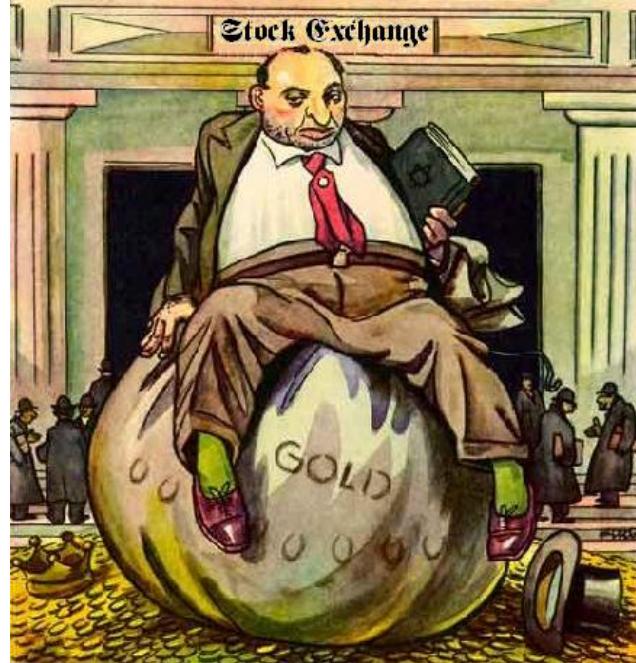


Figure 7. Hiemer, Ernst. *The Poisonous Mushroom*. Digital image. German Propaganda Archive. Calvin College, n.d. Web.

sits upon it, suggests that the Jew sees himself as on top of the world—he “must eat up the people of the earth” and “achieve...mastery of the world” as he strives for the attainment of his riches (Hiemer). For he believes he is inherently better than everyone else, a marked manifestation of his ethnic arrogance. That he sits alone atop this world cements his status as a degenerate loner, isolated from the rest of society not just physically but morally. Right above him a label reads “stock exchange,” implying that he is the exemplifying human manifestation of this inherently Jewish materialistic drive for riches, for “the god of the Jews is money [and] he will not rest until he can sit on a huge money sack, until he has become the King of Money” (Hiemer). The riches he has attained have made him careless, for coins lie on the ground around him, yet he does not seem to be making any attempt to pick them up—he does not value or respect the labor of the German man who in fact is the one who has done the work that the Jew simply exploits (Hiemer).

In the Jew’s eyes, according to the Nazis, the other members of society fade into the background, taking upon the image of mere tiny silhouettes—in this image, relative to the Jew, they are the size of his feet. Such is represented visually the Jew’s perception of other members of society in relation to himself—they are infinitesimally smaller and thus of lesser importance—they can easily be stepped on by the selfish Jew. Thus portrayed, it is apparent that the Jew disrespected society and idolized money to such paramount heights that “there is no crime he would not commit to get it” (Hiemer). And so the German children were taught to fear the Jew, for who knew what he would do to attain his superficial goals? That the Jew maintains his grip on the Torah in this image connects his greediness to his religion, linking the source of his evil to his ethno-religious background. And so the massacre of Jews could thus be normalized as something that the Jews deserved, and something that was acceptable to the German children—for who would not laud the eradication of such selfish evil who sought to destroy everyone in its path as something

good for society?

Not only was the adult Jew portrayed negatively in such books, but so too was the Jewish child, who was depicted as bad, rowdy, and unwanted, with a rude temperament. The Jew was displayed, as shown in figure 8, as expelled from the school, while the good German children remained. The Jewish children pull at the hair of the German children, hurting them for no apparent reason, causing the Jew to appear aggressive and cruel even at an early age. This educational expulsion signifies a smaller-scale manifestation of the Nazi desire to eliminate the Jew from German society. In this sense, the image prepares the German child for the later introduction of the large-scale extermination of the Jewish people as a whole. The inclusion of Jewish and



Figure 8. Bauer, Elvira. Don't Trust a Fox in a Green Meadow or the Word of a Jew. Digital image. German Propaganda Archive. Calvin College, n.d. Web.

German children in the same image, juxtaposed in such a way that highlights their alleged differences—namely, the Germans' pale white skin and the Jews' darker skin—highlights the nature of the contrasts that existed, namely racial ones, that according to Nazi ideology, naturally separated the German and the Jew (Mills). The fact that children were featured in this image allows the child reader to better empathize with the situation displayed, and truly imagine himself in the German child's place. In the image, the German children appear with wide, happy smiles, laughing as the Jews dejectedly walk away from the school. Such an exit of such an evil people, the image seems to say, is welcome to the German people and should be viewed as a joyous

occasion, for no longer can there be heard the “utmost Jewish whine nor wail” (Bauer). Thus Germany is implied to be better off without the Jew, for his leaving is a sign of better times to come.

The image hence suggests that the Germans can be happy without the Jews—even, perhaps, that they can *only* be happy without the Jew. In this way, the image seems to implicitly advocate for the extermination of the Jewish people, without whom the German people can apparently thrive and flourish, just as the German children can thrive and flourish when the Jews are expelled from the schools. Thus the scene becomes an example of a successful instance where the removal of Jews yielded favorable results. With such favorable results garnered from the simple act of expelling the Jews, why not expand this trend to fit the entire nation in such a way that all of Germany could benefit? This kind of logic, straightforward in its formation of racially inspired dogma, could not be ignored, even by young German children, who, “too immature to question the veracity of what they [were] taught by their educators...perceive[d] nearly everything [the] teacher [said] as fact” (Monhollen). Thus, once again, the Nazis invaded a childlike conscience to heed positively the large-scale denigration and resulting murder of the Jewish people.

So it becomes evident, as explained by this paper, that the rhetoric of the Nazi Party found its way into children’s books and incited among them an indifference to the objectively terrifying genocide by cloaking reality with pictorial lies that, to the childish mind, seemed obvious and unquestionable. In such a manner, the Nazis were able to perpetuate a myth of Jewish inferiority while elevating the German to a position of impenetrable superiority. By depicting the Jew in all manner of ways, which, underlying them, existed a narrative of Jewish inferiority, immorality, and less-than-humanity, the Nazis were able to ascertain the subconscious gradual political socialization of a young German populace into a reliable and loyal Nazi following. It is perhaps

worth questioning, in later research, how exactly a grown-up German, having been exposed to this propaganda as a child, would respond to the Jew in later life. Did such propaganda continue to maintain its grip over an older German population, or did these Germans, now older, become wiser, too, and begin to question the lies that were force-fed to them as children? Such investigation could perhaps illuminate to a curious public what the long-term effects of such potent propaganda were. After the fall of the Nazi regime, did this Nazi ideology, as perpetuated by this type of propaganda, persist? Such a permanence would, surely, make their legacy all the more terrifying.

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