

Chapter Seven

“Bastard” Narratives – *The Mongrel/Der Pudelmopsdachshundpinscher* (1940)



Fig. 138: Cover of *Der Pudelmopsdachshundpinscher* (The Mongrel).

In 1940, within a year after the onset of World War II, Hiemer published his second children's reader, *Pudelmopsdachshundpinscher und andere besinnliche Erzählungen* (“Poodle-Pug-Dachshund-Pinscher”/“The Mongrel and Other Reflective Stories”), a lead-word being a composite term created from canine names denoting the mix-breed dog. (Figs. 138 and 139) The book is perhaps not as aesthetically



Fig. 139: “The Jew is a Bastard” (United States Holocaust Memorial Museum/Courtesy of Davy Marion).

appealing to children, since it lacks the vibrancy of Streicher’s earlier children’s illustrations sketched by “Fips.” Nonetheless, it includes the usual unsettling anti-Semitic stereotypes. The images created by Willi Hofmann are basic and at times simplistic, without the colors, exaggerations and nuances of “Fips,” who had enlisted in the Kriegsmarine in 1939 as Hiemer composed the stories.¹ The layout of the text thus lost its visual potency, but the Aesop-like fables, with their representations from the insect and animal kingdoms, may have interested some adolescents and certainly the adults who appreciated the anti-Semitic message in these literary parallels. Each narrative portrayed the Jews often as repulsive aliens, dangerous predators, or other non-human revolting creatures. The subtitle, “und andere besinnliche Erzählungen” (“and Other **Reflective** Narratives” [my emphasis]), has as its goal the desire to have readers contemplate the analogies presented in each story. Both Streicher the publisher and Hiemer the author direct *The Mongrel* primarily to the youth, the 14- or 15-year-olds who are on occasion featured as the protagonists in the anecdotes.

The cover design presents the hybrid canine, a curious-looking mongrel meant to typify a Jew who is not a pure Aryan. In Chapter XI, “Nation and Race” in *Mein Kampf*, Hitler addresses the notion of a hybrid or mixed-race individual

¹ In the following stories, compare the original illustrated text with those that are highlighted and framed.

who lowers the quality of the pure race and notes that even a fox or goose never crossbreeds. The disparaging notion of a mix-breed creature would certainly apply to the mongrel dog or, Hiemer writes, the typical Jew. The jacket further depicts faint images of a serpent, locust, chameleon and bird as a way of alluding to the book’s narrative content. Hofmann will illustrate the basic subject matter in the text, for example, with an image of the insect, reptile or animal, and will then draw a secondary design to link the storyline to the Jews, always viewed as a threat to the Gentiles, and which therefore must be “eliminated.”

The author introduces the anti-Jewish content to the reader on the first page:

Dear reader,

The book that you have just opened offers you colorful tales from the mysterious realm of the animals. But you should observe not only animals, but also certain humans. You are supposed to have fun with this book and at the same time, while doing so, learn.

“Now who are these animals and people?” you ask, dear reader.

Patience! The book will answer your question.

The author.

The first of the eleven comparisons of harmful or ugly insects and animals to the Jewish people prior to the final story—the call to world youth—deals with “Die Drohnen” (“The Drones”). The account of the parasitic Jew has its basis in images of the allegedly lazy Jews who live off the strenuous efforts of the Gentiles to gain wealth for themselves. (Figs. 140 and 141) The two honeybees, Api and Melli, fatigued from their labor gathering honey and pollen all day long for the hive, look askance at the obese drones who consume their honey without sharing the work. They bemoan the injustice of the fact that they have toiled very hard while the drones profit from the strenuous efforts of the honeybees and eat ad nauseam. These drones deprive the two bees, as well as the other bees, of their just due. Melli subsequently informs the naïve Api that they have a responsibility to alert others of the situation. The newly enlightened Api thus becomes a crusader for the rights of the bees in the hive in the struggle to oust the enemy drones, calling on the others to rise up against them.

The moral applied to the allegory indicates that the industrious Gentiles must be educated to the injustice of the drones, the parasitic Jews who thrive on the labors of the vulnerable non-Jews. The latter must be cautioned about the threat of the drone-like Jews who are the “misfortune” of the country. It is imperative that they understand that the Jewish Question remains society’s most significant issue to resolve. The story concludes by articulating the belief that, as in the honeybee’s realm, there will be no peace until justice is restored, with the elimination of the Jews.

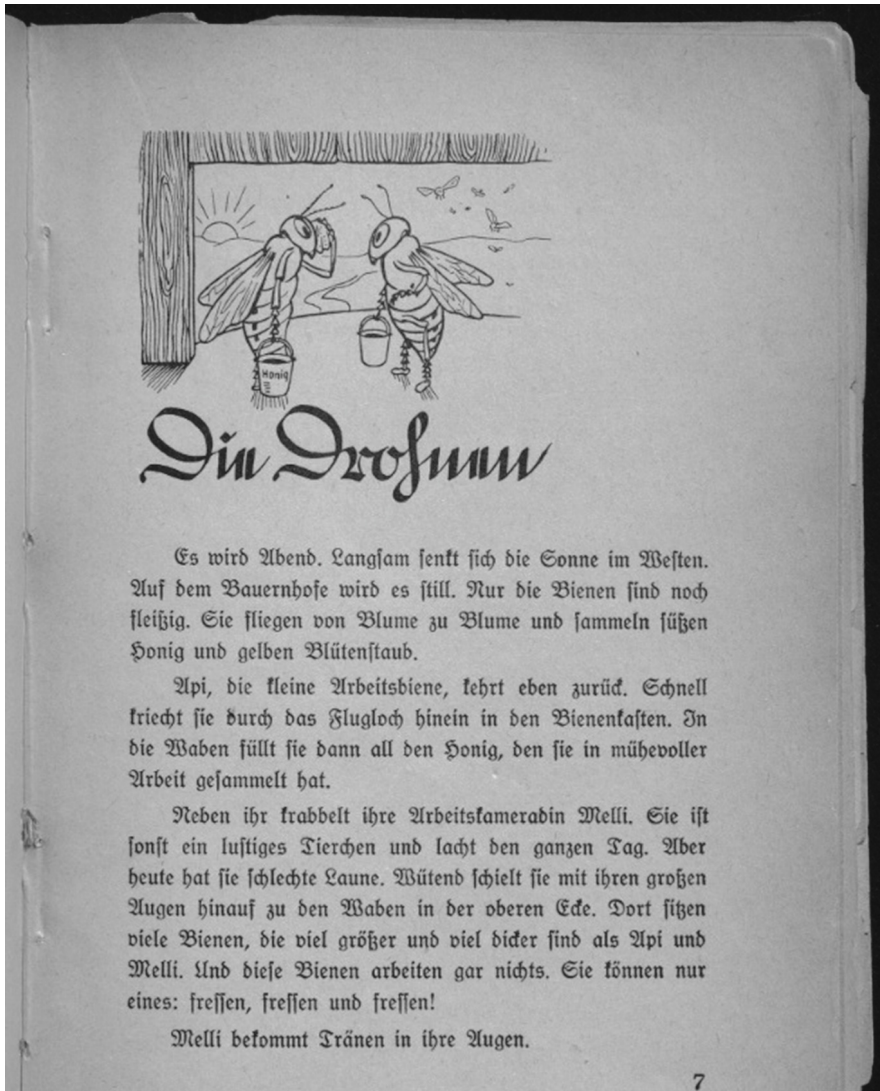


Fig. 140: “Die Drohnen” (“The Drones”), *The Mongrel*.

As one can readily see, the visual sepia layout of the text in Fig. 140 lacks the color and extreme stereotyping that “Fips” prided himself on in his earlier work. Willi Hofmann’s interpretation of Hiemer’s tale of the beehive depicts two honeybees at sunset returning home from a backbreaking day of gathering honey. Their buckets are full, although their stooped posture reflects the exhausting re-



Fig. 141: “Die Droschen” (“The Drones”), *The Mongrel*, reformatted by author throughout.

sults of their strenuous work. The illustration shows no hint of the usual stereotypical Jew that “Fips” would draw. The reader must grasp the allusion to the Jewish enemy from the text, as it only comes faintly through the image. Nonetheless, the anti-Semitic message of the freeloading drones/Jews does become apparent in the second part of the story: Jews exploit the industrious Gentiles.

The second image in the drones narrative illustrates the contrast between the assiduous Gentile and “Der Faulenzer” (“The Lazy Bones” or “The Slackers”), the Jews resting on their proverbial laurels. (Fig. 142) As the elderly bearded Jewish man with wrinkled brow examines a paper, perhaps an invoice, the German man in the background shoulders a heavy load at a construction site. As the text reiterates, the Jew is ashamed of hard labor, for it is painful and difficult for him. In such illustrations, the German is always depicted as diligent while the Jew is shown taking advantage of the Aryan worker.

As with “The Drones,” the storyline of “Der Kuckuck” (“The Cuckoo”) could come from one of Aesop’s fables, where animals, birds and other wildlife illustrate human mores and morals. Mr. and Mrs. Warbler reside happily in their comfortable nest as the matriarch assiduously covers her five eggs with her warm feathers. (Fig. 143) Mr. Warbler cautions her about never leaving the nest, since their nemesis, the cuckoo, lurks nearby. Ignoring his reprimand, she flutters away for a half hour, abandoning her maternal post. Upon returning, she discovers one egg missing and, in its place, a larger, different colored egg. She hides her



Fig. 142: “Der Faulenzer” (“The Lazy Bones”), *The Mongrel*.



Fig. 143: “Der Kuckuck” (“The Cuckoo”), *The Mongrel*.

guilt and brings all five chicks to hatching; however, when this occurs, one of them becomes manifest as a stranger. This odd intruder devours all the worms that the parents bring and grows fatter and fatter. Two of the Warbler chicks die

of hunger while the other two are cast out of the nest. When the cuckoo thankfully flies off, Mr. and Mrs. Warbler are left with an empty nest, alone with their grief.

In the application to this part-fable, part-history lesson, the Jew takes on the traits of the threatening cuckoo as one who in all eras of civilization unobtrusively moves into the unsuspecting Gentile population and begins to feel empowered. The Jew gradually accumulates great wealth at the serious disadvantage of, for example, the ancient Greeks or Egyptians. All civilizations have made the error of not evicting Jews before it was too late. Hence it is imperative to realize that the sooner non-Jews declare war on the Jews the better.

The simple image of the mother warbler feeding worms to her little ones illustrates the moral. The odd-looking, fatter bird in the nest is an obvious outlier. This cuckoo raises its head up to be fed first while the others are obliged to wait patiently in order to be nourished by their doting mother.



Fig. 144: “Die Fremdlinge” (“The Strangers”), *The Mongrel*.

Hofmann supplements the image of the cuckoo with one of a Jewish man arriving at the train station. (Fig. 144) The artist describes the new Jewish arrival in softer terms than “Fips” with his usual harsh stereotypical features. The arriving Jewish male does not wear a long beard and kaftan, as would an Eastern European Orthodox Jew. “Die Fremdlinge” (“The Strangers”) image shows a fatigued man with milder “Jewish” traits of nose and tired eyes. He steps out of the train station drawn in the background, dressed in heavy clothing, carrying an umbrella and

his luggage. As the narrative explains, however, the strange intruder will soon enter the community, attempt to assimilate, assume power and, as in the case of the unwelcome cuckoo, it will be difficult to dislodge him. This plot that is analogous to the Veit Harlan propaganda film *Jud Süß*, which appeared in the same year as the publication. It shows the Jew Oppenheimer worming his way into the inner circle of the 18th-century Duke Karl Alexander of Württemberg, swindling him of the realm’s riches, and raping the daughter of the minister. The citizens realize too late the destructive ambition of the Jew Oppenheimer and execute him.² This popular film reflects the same lesson found in the reader.



Fig. 145: “Die Hyänen” (“The Hyenas”), *The Mongrel*.

The third text in *The Mongrel* deals again with harmful types of animals, “Die Hyänen” (“The Hyenas”). (Fig. 145) Hyenas have very negative traits—coarse fur, threatening jaws and teeth, as well as a voracious appetite. Their scavenging nature makes them outliers in the animal kingdom. They often feed on the carcass of an animal and have even been known to carry off small children. Hiemer’s

² In terms of visual propaganda, this film with its message of Jews assimilating and dominating society was viewed by 20 million Germans over the next year and applauded by Joseph Goebbels. He wrote in his diary for August 18, 1940, after viewing the film: “An anti-Semitic film of the kind we could only wish for. I am happy about it.” Many today believe the film helped fuel a rationale for the Holocaust among German citizens at the time.

story would certainly repulse a young reader, yet it serves as a historical lesson about the global presence of freeloaders, alluding to the Jews taking financial advantage of the Great War, just as World War II erupted. In general, the objective of the hyenas is to devour the debilitated, dead or alive.

The story reveals that for a century, Africa has been experiencing war. Following a raging battle, the two forces retire to their encampments to rest prior to another day at the conflict. As evening approaches, groups of hyenas, perhaps a hundred or two hundred, appear from the woods to prey upon the dead as well as the wounded, who cry out for medical aid. Mercilessly, the hyenas consume the flesh of their prey; only skeletons remain as the predators slink back into the wooded area.

Hiemer applies this gruesome tale of the battlefield to the blood-sucking Jews who feed off the unfortunate farmer, homeowner, or businessman. The cowardly Jews leave nothing in their tracks. In fact, in war, the Jews remain behind the front lines to return home first. During and after the war they only interest themselves in profiting from the conflict. Furthermore, they foment revolution (1918) so that eventually they may dominate the world.³ To prevent this from occurring, one must inform all of society, especially children, about the “Jew Hyena.” In doing so, there may be peace.

A young person reading this story would be revolted by the blow-by-blow portrayal of the hyenas descending upon the casualties of war to tear apart their quarry and consume blood and flesh. The parallel to the characteristics of the “Jew Hyena” becomes noticeably clear, but might be disturbing to the adolescent due to the violence described.

Hofmann sketches a simple image of a savanna to set the scene for this macabre tale. With a type of Mount Kilimanjaro in the background, three hyenas devour the flesh of their prey while others linger in the distance. The scavengers appear to work in groups and share their common meal.

Hofmann’s secondary image, “Die Bluthunde” (“The Bloodhounds”), supplements the hyena analogy as it depicts a Jewish businessman in the office of a Gentile. (Fig. 146) The well-dressed, smirking Jewish man with traditional nose looks down condescendingly at the distraught Gentile pouring over papers. With briefcase and cane in hand, he is apparently exploiting the Gentile, who is drawn with very worried facial features. The picture is reminiscent of the self-content Jewish cattle dealer Kahn who takes advantage of the poor farmer in *Trau keinem Fuchs*. (p 142)

³ The *Protocols of the Elders of Zion*, Number 11 states: “God has granted to us, His Chosen People, the gift of the **dispersion**, and in this which appears in all eyes to be our weakness, has come forth all our strength, which has now brought us to the threshold of **sovereignty** over all the world.” (my emphases).



Fig. 146: “Die Bluthunde” (“The Bloodhounds”), *The Mongrel*.

As an analogy to a Jew, who infiltrates Gentile society and attempts to acclimate to the culture in order to manipulate the naïve Goyim, the author uses the character of “Das Chamäleon” (“The Chameleon”). (Fig. 147) Chameleons are noted for their kaleidoscopic colors, the ability to modify their color when necessary for camouflage, a long sticky tongue and the capacity to move their eyes independently of each other. Hiemer’s anecdote will leverage some of these characteristics to solidify their correspondence with Jews.

The siblings Karl and Else accompany their father on an excursion to Spain to see its marvels. Their tour guide will expose them to all types of incredible sights. The guide introduces them to the unfamiliar chameleon, which has a long tongue that readily traps flies. It camouflages itself to adapt to its new environment. The application to the Jew becomes obvious: The traditional Jew (Orthodox) was often imagined with long black garb, a scraggly beard and a repulsive body odor. However, this Jew moves to a new venue, dresses as the locals, trims his beard and takes a bath. He changes his exterior features, but he is still a Jew. The refrain notes that a chameleon remains a chameleon and a Jew remains a Jew (“Ein Chamäleon bleibt ein Chamäleon und ein Jude bleibt ein Jud!”) He changes his name to make it more Germanic and enters into a trade related to finance. In his attempt to fit in, he can even become president, but he still is Jewish. Even a Jew gets baptized and goes to confession, yet in his heart he is still a Jew. For that



Fig. 147: “Das Chamäleon” (“The Chameleon”), *The Mongrel*.

reason, one must be alert to the Chameleon-Jew, the diabolic master of the mask, so that he cannot deceive the world.

In 1940, Fritz Hippler directed the rabid anti-Semitic film *The Eternal Jew* in Germany, as noted earlier. As in *Jud Süß* of the same year, the film expresses the same approach to the “Chameleon-Jew” as does Hiemer. It contrasts an image of Orthodox Jews in their kaftans and beards with more Western-looking Jewish males, beardless and wearing spectacles as they begin to assimilate. They are filmed infiltrating other countries as in the narrative. Hiemer’s anecdote, as well as the two films of the same year, propagates fear of the Jew infiltrator.

To illustrate visually the story in *The Mongrel*, Hofmann situates an unattractive chameleon with bulging eyes and long skinny legs seeking its unaware prey amidst some flora. Its long sticky tongue will catch and reel in the fly. Perhaps “Fips” would have given the chameleon more stereotypical Jewish characteristics, but Hofmann’s design is minimal and fairly realistic.

In the same text the artist also includes an image of an elderly Jewish man with wrinkled hands, large eyes and fatigue written on his face. (Fig. 148) His sagging eyes and lengthy nose in “Der grosse Täuscher” (“The Great Deceiver”) take on a new image, with a pleasant Gentile-looking face on the mask. The man has the stereotypical Jewish nose, but it is not as blatant as an illustration by “Fips” in *The Poisonous Mushroom*. The mask conceals his true facial Jewish traits. He as-



Fig. 148: “Der große Täuscher” (“The Great Deceiver”), *The Mongrel*.

sumes a fresh identity in order to move freely among the Gentile population. Behind the mask, however, he cannot camouflage his Jewishness.

In “Die Heuschrecken” (“The Locusts”), the very experienced teacher, Mr. Fröhling (an older designation of an individual with a pleasant disposition), guides his class of 14-year-olds on a field trip to the country. (Fig. 149) They come upon a locust, which they find attractive. Mr. Fröhling agrees with them that one locust may be pleasant looking and harmless, but masses of them turn dangerous and destructive. He recounts to them his experience in Africa with a friend, at a time when a large cloud suddenly appeared in the sky. However, it was not a cloud but a swarm of locusts, which descended upon his friend’s crops and devoured them. The young Max adds that this is similar to the threat of caterpillars, which can consume the foliage of entire trees and even vast forests, as occurred south of Nuremberg in 1928, according to his father.

The second part of the narrative makes the parallel between locusts, caterpillars and moths, all of which possess a destructive nature, and the Jews. Once upon a time they descended upon the fertile and bountiful Egypt which had enjoyed a civilization that was highly developed. Enter the Jews. These “destroyers of peoples” soon stole all the Egyptians’ gold and silver and left them poverty-stricken. (A twisted version of the Exodus story in the Bible.) The Jews, like locusts, alighted upon the Persians, Greeks, and Romans and accomplished a simi-



Fig. 149: “Die Heuschrecken” (“The Locusts”), *The Mongrel*.

lar devastation of civilization.⁴ When the Jews arrived in Germany during the Middle Ages, the citizens rose up against the usurers and bloodsuckers, and even burned them, as illustrated in the then current *Nuremberg Chronicle*. The narrative concludes with a note to all, especially to the youth: It is their obligation to combat without ceasing the metaphorical “scourge of God,” the Jewish scourge.

To visualize the damaging power of the locusts, Hofmann draws three locusts atop leaves. Their mission is to consume the leaves without leaving a trace of foliage in their wake. The elementary image would not do justice to the true power of the locust to wreak havoc on crops and destroy the livelihood of thousands of farmers, along with poorer class Germans, the target of Streicher’s *Der Stürmer* and his political speeches. The same capacity to destroy, according to Hiemer, holds for the Jewish threat.

In a supplemental image to Hiemer’s text, Hofmann in “Die Geißel Gott” (“The Scourge of God”), we find the image of a Jewish man hunched over a collapsed

⁴ Two months prior to the November 2024 American elections, an Ohio sheriff referred to immigrants as “human locusts” and wished to house them in Democrat-supported homes. Morgan Trau, “Ohio sheriff wants to write down addresses of Harris supporters so they can take in ‘human locusts,’” *Ohio Capital Journal*, September 17, 2024, accessed September 18, 2024, <https://ohiocapitaljournal.com/2024/09/17/ohio-sheriff-wants-to-write-down-addresses-of-harris-supporters-so-they-can-take-in-human-locusts/>. At the same time, a political candidate alluded to immigrants who come from “infested countries.”



Fig. 150: “Die Geißel Gottes” (“The Scourge of God”), *The Mongrel*.

Greek civilization lying in ruins. (Fig. 150) The Acropolis looms high atop the hill in the background. With furrowed brow, the balding, weary looking Jewish man peers despondently upon the sad “results” of his presence. The parallel to the Jew as “the Scourge of God” ends with a literal image of a whip-like scourge.⁵ (Fig. 151)

In “Die Wanzen” (The Bedbugs), the young 15-year-old Klaus from Hamburg goes on a vacation. He arrives at his destination fatigued and registers at a local hotel. After sleeping for but an hour, he finds himself bitten by an invisible insect. (Fig. 152) A short time later he is bitten again by countless others. Disgusted, Klaus moves to a youth hostel where he befriends a fellow sojourner from Hamburg. Kurt, two years his elder, has a lot of worldly experience and explains to the naïve Klaus that these insects are bedbugs, which hide by day and surface by night. They can be found in unclean areas and are difficult to get rid of, except by poison and gas. Kurt suggests that he change clothes to help the situation.

Hiemer likens these bedbugs to unclean Jews, noting that the latter have mastered the art of infiltrating and infesting different countries. The Jews come from the East preferring dirty locales. Like bedbugs or lice, they descend upon people,

⁵ In 2020, Germany was aware of this plague in East Africa and helped financially with two million Euros of aid to help obliterate this threat.

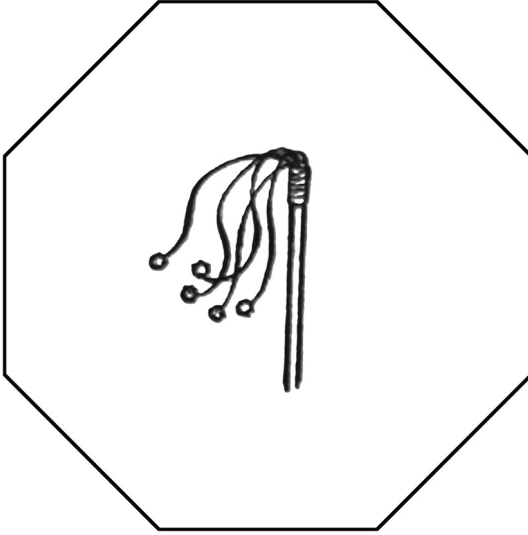


Fig. 151: The Scourge, *The Mongrel*.

clothes and even animals.⁶ In ancient homes and filthy quarters they lodge themselves, multiplying like lice. They soon take over. Always wanting more wealth, they take full advantage of the Gentile, becoming a constant curse. One must therefore take proactive steps against these Jewish bedbugs.

In the illustration, Klaus' quarters at the local hotel features several bedbugs awaiting their prey. The squalid room with its unmade bed and peeling plastered walls is repugnant to Klaus. His chairless room with a dilapidated table are not suitable for a clean Gentile. The mass of irritating bedbugs at night is the final straw. For the upright young Gentile, for whom traditionally “cleanliness is next to godliness,” the situation is depicted as utterly abhorrent.

With the image of “Die Blutsauger” (“The Bloodsuckers”), also showing correspondence between bedbugs and Jews, the artist draws a Jewish man with more stereotypical Jewish traits than he had used earlier. (Fig. 153) The middle-aged man with elongated nose and stubbled beard looks ominously at the reader. His furrowed brow and disheveled clothes give him the appearance of a vagrant. His room with unmade bed and peeling walls are in a worse state than Klaus' bedbug-ridden hotel lodging—a perfect setting for the allusion to the sordid site of a “bloodsucking Jew.” An adolescent reading the children's book would see this figure

⁶ A scene in *The Eternal Jew* depicts Jews in the Polish ghetto surrounded by filthy insects on the walls.



Fig. 152: “Die Wanzen” (“The Bedbugs”), *The Mongrel*.



Fig. 153: “Die Blutsauger” (“The Bloodsuckers”), *The Mongrel*.

as repulsive. To conclude the narrative, Hiemer and Hofmann provide encouragement for German youth to remain pure and clean in the future. A bright rising sun appears over the hilltops as an image inspiring hope and optimism. (Fig. 154)

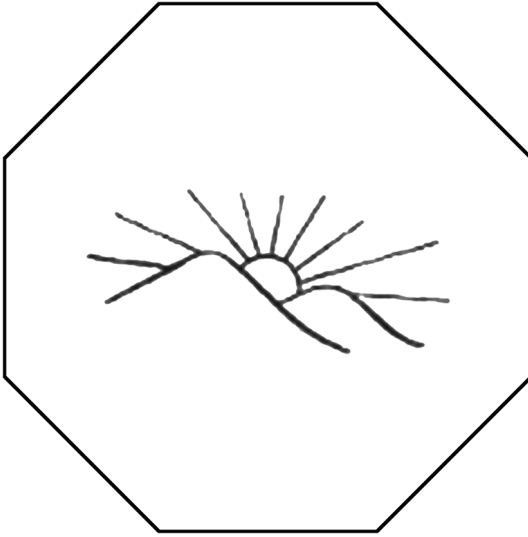


Fig. 154: Sunrise, *The Mongrel*.

In the story of “Die Sperlinge” (“The Sparrows”), Hiemer once again in the tradition of Aesop and La Fontaine anthropomorphizes starlings and sparrows. Come Spring, Mr. and Mrs. Starling return to their nest and discover two sparrows who have made themselves at home. (Fig. 155) Mr. Starling counts to three and abruptly expels them from the nest. Later, at the farm, the couple observes sparrows fiercely fighting over a piece of bread. Feathers fly over the disputed morsel. However, when an intruder attempts to steal the bread, they unite to fend him off.

Hiemer’s lesson about the distasteful nature of sparrows leads to a comparison with Jews. After the Great War ends, combatants of Germany, Italy and France returned home to find intruders in their respective countries—Eastern European Jews who had taken over the best homes, stores and farms.⁷ Unfortunately, these citizens, unlike the starlings, did not have the courage to expel the unwanted foreigners. Furthermore, there is no people in the world like these dirty and lazy robbers. These diabolical creatures, who hate the non-Jews, are sordid and ugly. Like the starlings

⁷ Ralph Keyzers, in *L’Intoxication nazie de la jeunesse allemande* (Paris: L’Harmattan, 2011), 187 notes that this is in reference to the “Blut und Boden” or “Blood and Soil” theme in Nazi ideology, which highlighted the positive aspects of agrarian living as opposed to urban lifestyles. Nazi enthusiast Richard Walther Darré promoted this goal, also associated with “Lebensraum,” starting in the early 1930s.



Fig. 155: “Die Sperlunge” (“The Sparrows”), *The Mongrel*.

who ejected the sparrows from their nest, the lesson goes, the Germans must do the same with the Jews. Then, and only then, will there be peace in the world.

In this story, Hiemer catalogues all the alleged negative physical and moral characteristics of the Jews. He paints a dire image of the emigration of Jews from Poland and Russia, for example, who have infiltrated Germany and have lorded over its citizens. The application of dirty sparrows to Jews creates a xenophobic picture of Eastern European Jews for the adolescent.

The simple design of birds pictured in the anecdote features a flock of sparrows eating crumbs on the ground. At the top of the picture, two birds appear in fighting poses. While the rest of the birds leisurely finish off the remnants on the ground, one bird with open beak holds back the intruder.

Hofmann includes another image that casts some ambiguity in the interpretation of the text. In “Das Lumpenpack” (“The Rabble” or “The Ragmuffins”), two elderly, bearded Jews warmly greet each other. (Fig. 156) The image evokes a meeting of good friends, with no allusion to an influx of unwelcome Eastern European Jews. Despite their long noses and neat beards, they appear simply viewed as long-separated comrades, not an invasion from the East.

Hiemer’s “treatise” on “Der Pudelmopsdackelpinscher” (“The Mongrel”) offers a glimpse into the character of the unwelcome bastard canine in the neighborhood. (Fig. 157) A litany of negative traits describes this hybrid dog who ap-



Fig. 156: “Das Lumpenpack” (“The Rabble” or “The Ragmuffins”), *The Mongrel*.



Fig. 157: “Der Pudelmopsdackelpinscher” (“The Mongrel”), *The Mongrel*.

pears to trespass in tranquil environs. From his parents and grandparents,⁸ he inherits unfortunate parts of his anatomy that make him appear absurd. In contrast to other peaceful dogs, this interloper steals food, lurks in shadows, harangues other dogs and barks incessantly to everyone’s annoyance. He is a dangerous creature who attacks anyone whose guard is down. There can only be calm on the streets once this villainous canine is removed.

These mongrels can be likened to some humans, i.e. the Jews, the story goes. With tasteless and racist stereotypes, Hiemer says their physical features are a mixture of those of Blacks, Asians and Caucasians. For example, their frizzy hair and thick lips reminds one of Africans. They are flat-footed, have a gorilla-head, hooked noses and ears like handles. The Jew is truly a mixed breed. He is a stranger, cursed by God, wandering the earth without a country.⁹ Like the mongrel, the Jew resides among Gentiles but is a criminal who takes advantage of them. Allegedly he follows the laws of the Talmud, by which he can cheat, lie, steal and even murder non-Jews. When it comes to war, where millions die, the Jew remains safe and even profits from the war. In fact, he often creates war. If the world wishes to live peacefully, it must rid itself of this trouble-making Jew. Destiny awaits these curs.

In this anecdote of a hybrid dog compared to a Jew, Hiemer reaches the epitome of his anti-Semitic descriptions of Jews. His vicious, xenophobic, and racist storytelling maliciously attacks Jews physically, morally and religiously. Hiemer condemns the Jews collectively, insisting that the abdominal Jew has existed among Gentiles for centuries, even millennia, as a dangerous menace. Hofmann’s artistic rendering of the mongrel appears more timid, yet bizarre, with the component anatomical parts of several breeds of dogs. The strangest, perhaps, is the poodle’s curly fur. With tongue outstretched, the canine seems harmless, and not the sinister and foreboding creature described by Hiemer. An adolescent might feel entertained by this curious looking dog wandering the streets.

With his head covered and a phylactery affixed to his forehead, the Orthodox Jewish male with bulging eyes in the secondary image, “Die Kötterrasse” (“The Mongrel Race”), reads from the Talmud and prays.¹⁰ (Fig. 158) The elderly bearded Jew with his elongated nose appears weary. The picture corresponds to the section of the

⁸ The Nuremberg Laws of 1935 designate Jewishness as coming from one’s grandparents.

⁹ The myth of the Wandering Jew described earlier became a common trope in the 13th century, as we see depicted in *Trau keinem Fuchs*. (p. 139).

¹⁰ The phylacteries (Hebrew, tefillin), the cube-shaped box worn on the forehead, holds copies on parchment of sacred Torah readings such as Deuteronomy 6:4 (the Shema): “Hear, O Israel: The Lord is our God, the Lord alone. You shall love the Lord your God with all your heart, and with all your soul, and with all your might. Keep these words that I am commanding you today in your heart.” The small receptacle is constructed from the skin of kosher animals.



Fig. 158: “Die Kötterasse” (“The Mongrel Race”), *The Mongrel*.

text in which Hiemer takes readings from the Talmud out of context to show how Jews would regularly harm Gentiles. In the background, the stained-glass window of a synagogue is juxtaposed with a Star of David on the wall. Hofmann utilizes the drawing to impress upon adolescents how different and strange Jews are religiously.

A tranquil pastoral scene in the Black Forest serves as the setting for a detailed and graphic, perhaps even unsettling, story for the child reader’s narrative, “Die Giftschlangen” (“The Snakes”). (Fig. 159) The young teenager Inge from Berlin visits her friend Else at her country home. Relaxing one day on a hammock, they spy some movement in the distance and discover that it is an adder. Inge does not realize the adder is a venomous snake, and her friend instructs her about the danger of the serpent. They watch as the adder stealthily creeps up on a harmless mouse, bites into it with its poisonous fangs, and kills it.

Else’s father sees the girls’ excitement and takes the opportunity to inform them that there exist in all countries, including Germany, various species of deadly snakes.¹¹ He then notes the similarity of poisonous reptiles to Jews, who seek out innocent victims and do what snakes do: prey on unknowing victims. Like serpents,

¹¹ In May 2024, a former US president and presidential candidate in two rallies read the poem “Let Me In,” an anti-immigration song wherein the snake asks to be let in and then bites the woman who befriends it. Hiemer’s analogies thus find parallels in recent politics as they relate to xenophobia towards foreigners in the United States. See Chauncey DeVega, “Snakes, Bugs and



Fig. 159: “Die Giftschlängen” (“The Poisonous Snakes”), *The Mongrel*.

Jews poison their Gentile targets. The father cautions awareness of the venomous Jews and stresses the importance of educating everyone on the Jewish Question. He expresses a hard truth: If we do not kill the poisonous Jews, they will kill us!

For a young teenager reading Hiemer’s text, the content could be upsetting, as the youth observes in slow motion how a deadly snake kills a tiny innocent mouse. The analogy to Jews, who supposedly inflict similar harm on Gentiles, could be a difficult lesson to absorb. In essence, Else’s father likens ophiophobia, or fear of snakes, to the fear of Jews, reinforcing that the latter could be a serious detriment to Gentiles, “our misfortune.”

The image for the anecdote that Hofmann creates situates the two teenagers in this rural scene before a modest chalet in the background. In the foreground, a serpent pictured near a tree stump slithers toward the girls. The artist accurately draws the snake’s long coiled body with its usual triangular-shaped head and forked tongue. For the girls on the hammock, it is an ominous situation. Danger is in sight!

The second figure in the story reflects the character of a Jewish radio announcer, representing “Die Volksvergifter” (“The Poisoners of the People”). (Fig. 160) His features include a hooknose, elfish ears and slightly large lips, but

the KKK Lead Trump’s Code of Hate,” *Newsweek*, June 3, 2016, accessed May 24, 2024, <https://www.newsweek.com/snakes-bugs-kkk-lead-trump-code-hate-444333>.



Fig. 160: “Die Volkvergifter” (“The Poisoners of the People”), *The Mongrel*.

nothing further indicates his ethnicity. “Fips” would have outfitted the announcer with more pronounced Jewish stereotypes. The broadcaster reads notes as he offers news over the radio. Outside we see the generic sign for a newspaper (“Zeitung”). The picture of a radio and a newspaper harks back to Hitler’s belief that Jews controlled the media. The analogy to the danger of the snake may escape the young reader, but is certainly captured by the final image, which the adolescent would not fail to interpret in Nazi propaganda terms.

The third drawing used to illustrate the tale of the poisonous snakes shows a venomous reptile with an open mouth, tongue outstretched, and fangs exposed. (Fig. 161) Beady eyes make it look even more threatening. It would be a frightening image for a child, even for an adult, inasmuch as snakes stand as stereotypical antagonists to humans.

In “Der Bandwurm” (“The Tapeworm”), Frau Müller brings her son Hans to the doctor, concerned that he is weak and without appetite. Following a medical examination, the doctor, who has already seen twelve cases like this, diagnoses his malady as caused by a tapeworm. (Fig. 162) He explains that the parasite could have come from the meat of an animal—a cow or a pig—infected with a tapeworm. The doctor then describes how the tapeworm destroys the human body, and only when the head of the tapeworm is destroyed will the patient be healed. He prescribes medication for Hans to cure him of the parasite. A week later, Frau Müller writes to the doctor saying that after taking the medicine, Hans has been cured.



Fig. 161: A Poisonous Reptile, *The Mongrel*.



Fig. 162: “Der Bandwurm” (“The Tapeworm”), *The Mongrel*.

To relate the situation of the tapeworm to German society, Hiemer describes how parasitic Jews infiltrate the Gentile world surreptitiously and bit by bit eat away at its core. Soon this threat grows and becomes a major threat to the health of the en-

tire body of society.¹² In the past, nations have eliminated the menace of the “tapeworm Jew” with hanging on the gallows or burning at the stake. If we wish to remain in good health, there is only one solution: extermination (“Ausrottung”).

Hiemer concludes his narrative with the word “extermination” as the only remedy for the Jewish presence in Germany. The message is very direct, which will provide the grounds for the author’s post-war incarceration. At the time of the publication of *Der Pudelmopsdackelpinscher* in 1940, the groundwork for the Shoah had been set with laws and violence, as well as the anti-Semitic propaganda from *Der Stürmer* and other sources associated with the Third Reich. Within two years, the Wannsee Conference will put into motion the last machinery required for the “Final Solution of the Jewish Question.”

The simple scene of the professional-looking doctor examining the young Aryan adolescent is reminiscent of Norman Rockwell works such as “Doc Melhorn and the Pearly Gates,” where an older doctor listens with a stethoscope to the lungs of a young boy who is Hans’ age. In the illustration, Hans is pictured as slight of stature due to the presence of the tapeworm. An adolescent could readily see himself or herself being treated by a local doctor in this manner.



Fig. 163: “Der Völkerschmarotzer” (“The Parasite of the Peoples”), *The Mongrel*.

¹² Hitler constantly referred to Germany as a national **body** or **Organism (my emphasis)** which, could remain healthy, especially if undesirables like the Jews, socially unfit, the disabled, Marxists and homosexuals were removed.

The additional image that Hofmann creates in “Der Völkerschmarotzer” (“The Parasite of the Peoples”) depicts a Jewish man with stereotypical nose, smoking a cigarette. (Fig. 163) The well-dressed Jewish man stands in the midst of great turmoil, leisurely looking over two groups in pitched battle. One group is led by a standard-bearer waving a flag as the opposing one rushes forward with a pitchfork. The wavy lines cutting across the image reflect a tumultuous atmosphere while the Jewish onlooker, his arms folded, appears very content at the scene.



Fig. 164: “Die Bazillen” (“The Bacilli” or “The Germs”), *The Mongrel*.

Nazi race theory, heavily based on the biosciences and the pseudo-science of Eugenics, educated the population on the notion that the German national body suffers from the presence of the infectious Jews.¹³ Hiemer breaks down this racist principle again in a simple narrative. The basic plot of “Die Bazillen” (“The Bacilli or The Germs”) provides a sequel to “The Tapeworm.” (Fig. 164) Hans, now cured of the parasitic tapeworm, returns to the doctor’s office to thank him. In the office, Hans spots a microscope and some test tubes and is curious to learn more about the tubes’ contents. The doctor explains that these contain millions of mi-

¹³ See Daniel Feldman, “Reading Poison: ‘Science and Story in Nazi Children’s Propaganda,’” *Children’s Literature in Education*, 53, 2022, 199–220. <https://doi.org/10.1007/s10583-021-09454-9>. Feldman notes that some classic American children’s books in the early twentieth century also used Eugenics as a basis for storytelling.

crobes that plague the human body, as in the disease of diphtheria. Hans understands this because at age eight he contracted the disease from another pupil. This offers the doctor the opportunity to give Hans a biology lesson. The doctor mentions that these bacteria can enter and destroy the human body, as in the case of typhus, dysentery, cholera or even leprosy. Shocked by the power of the bacilli to wreak havoc on humans, the young boy inquires how we can protect ourselves against these diseases. The wise doctor concludes by saying that if everyone scrupulously follows the guidelines the doctors set and takes the medicine, once united, they will definitively see an end to such diseases.¹⁴

In comparing deadly bacteria or bacilli to the Jews, the author likens lethal germs to the poisoning of the body politic. Like bacilli, all Jews are not alike physically, since all do not have enlarged lips, a crooked nose or curly hair (as noted earlier in “The Tapeworm”), so one must be on guard in order to be able to discern a Jew from a non-Jew. Furthermore, a country that exists near one that is infected by Jews can readily become diseased with the germ-like Jew. As an example, Hitler has taken the initiative to eliminate such a threat, perhaps alluding to his invasion of Poland on September 1, 1939, or to Third Reich laws or violence against the Jewish community.¹⁵ When Jews fled to Palestine, they infected this magnificent country by either destroying or ejecting its inhabitants.¹⁶ Certain countries have compelled Jews to live in restricted quarters (ghettos). However, no country has completely eliminated the peril of the bacillus Jew. A nation will only be considered free when no Jewish danger exists, the adolescent is told.

In the analogy of germs to Jews, Hiemer can readily find traces of this notion in Hitler’s *Mein Kampf*, where he refers to the presence of a Jew: “He poisons the blood of others but preserves his own.”¹⁷ Furthermore, Hitler claimed to be like bacteriologist Robert Koch (1843–1910), who discovered the bacterium that caused tuberculosis, when on February 22, 1942 he stated: “The discovery of the Jewish virus is one of the greatest revolutions that has taken place in the world. The battle in which we are engaged today is of the same sort as the battle waged by Pasteur and Koch. How many diseases have their origin in the Jewish virus! We shall

14 To understand how the doctors in the Third Reich who disregarded their Hippocratic Oath of “doing no harm,” became a part of the Final Solution, see the extensive literature by Robert Jay Lifton, Robert N. Proctor, John J. Michalczyk, Benno Muller-Hill, Arthur L. Caplan, Michael Kater, Michael Burleigh, Paul Weindling, Michael Grodin, George Annas and others.

15 No German could forget the violent pogrom of Kristallnacht on November 9–10, 1938 that served as an omen of worse things to come.

16 A premonition of the “Nakba” or “Catastrophe” when the Arabs were evicted from the land, currently Israel.

17 Adolf Hitler, *Mein Kampf*, translated by Ralph Mannheim (Boston: Houghton Mifflin Company, 1943/1971), 316.

regain our health only by eliminating the Jew.”¹⁸ Hiemer uses this exact idea in “The Tapeworm” and develops the concept with examples.

Hitler perceived himself, like the doctor in “The Tapeworm,” as being able to diagnose disease. For the Führer, the Jews had caused the catastrophic suffering of Germany in the past, and he, as the “The Doctor of the German People,” “diag-

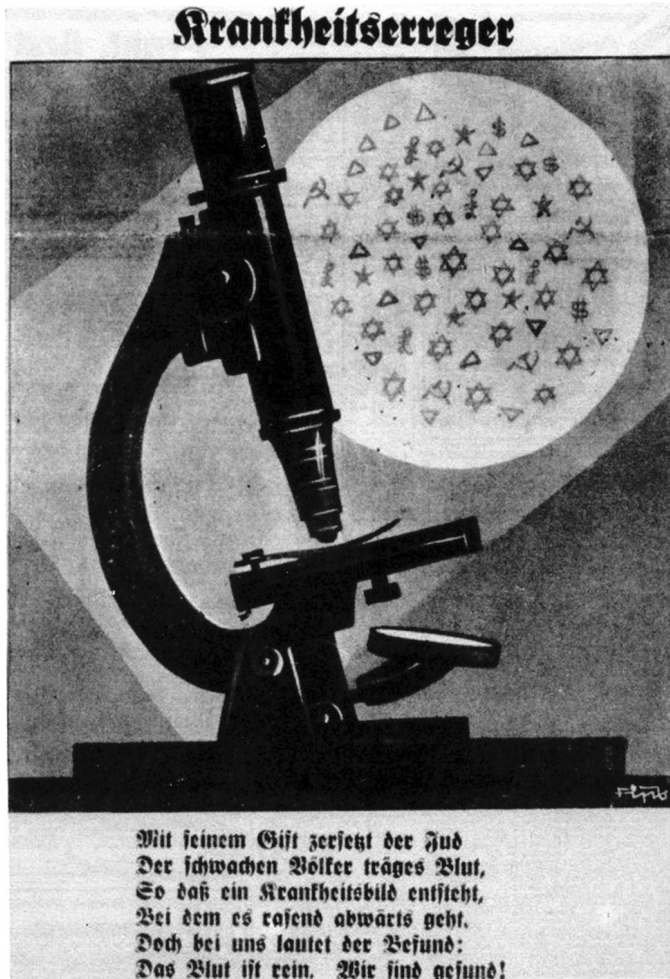


Fig. 165: “Krankheitserreger” (“Pathogens”), *Der Stürmer*, April 15, 1943.

¹⁸ In conversation in *Hitler’s Table Talk*, the Führer mentions Pasteur and Koch on July 21, 1941 and later on February 22, 1942, indicating that he was responsible for discovering the Jew as a virus that infected Germany.

nosed” this malady and pledged to heal the nation. In hindsight, however, history reveals that he and collaborating doctors, violating the Hippocratic Oath “to do no harm,” themselves became a cancerous organism for Germany with lethal results, participating in the death of millions of Jews.

Willi Hofmann’s simple illustration for “The Bacilli” involves a microscope with several test tubes behind it. The slide on the microscope contains bacteria that interests the young Hans. A few years later, *Der Stürmer* uses the microscope imagery to convey the germs of the British, Jews with their Star of David, homosexuals with (pink) triangles and Jewish Bolsheviks with a hammer and sickle. (Fig. 165) *Der Stürmer* added a poem to go with the image that supports Hiemer’s anecdote:

With his poison, the Jew destroys
The sluggish blood of weaker peoples;
So that a diagnosis arises,
Of swift degeneration.
With us, however, the case is different:
The blood is pure; we are healthy!



Fig. 166: “Die Völkerpest” (“The Pestilence of the People”), *The Mongrel*.

The haunting image of the Grim Reaper in “Die Völkerpest” (The Pestilence of the People) appears as a morbid reminder to adolescents that Jews bring death to the Christian *Volk*. (Fig. 166) Death here hovers over a city comprised of many churches and medieval towers, not unlike Nuremberg with its three miles of forti-

fied walls and extant towers. The six crosses mark the city’s Christian religious heritage. Jews as pestilence, allegedly the cause of the Bubonic Plague in the Middle Ages, may be an inspiration for this type of allusion. In a 14th-century woodcut, a bearded Jew drops an unknown substance into the well as a devilish male urinates into it. (Fig. 167) The juxtaposed image of the crucified Jesus reinforces the threat to Christians posed by scheming Jews.



Fig. 167: Poisoning Gentile Wells (14th-century French woodcut from Toulon/ Museum of Archeology, Herne).

Hofmann includes in Hiemer’s collection of demeaning anecdotes about Jews and their diseased existence in Germany a harmless and neutral Star of David. (Fig. 168).

Just as in the first Hiemer reader, *Trau keinem Fuchs*, published in 1936, Hiemer appeals to the Hitler Youth in the final narrative of *Der Pudelmopsdackelpinscher*, “Ruf an die Jugend der Welt” (“A Call to World Youth”). (Fig. 169) Follow-

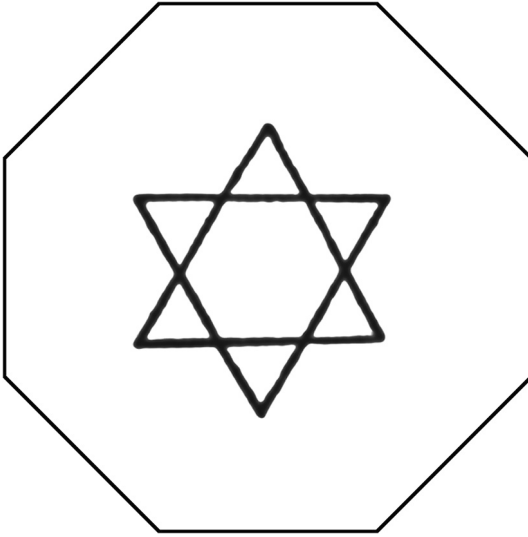


Fig. 168: Star of David, *The Mongrel*.



Fig. 169: “Ruf an die Jugend der Welt” (“A Call to World Youth”), *The Mongrel*.

ing a short resume of the eleven narratives in the reader with their humorous and serious scenes, the author takes the battle against the Jewish community from Germany to the world. The parasitic Jew can be found everywhere, so the

work that the Führer has begun in combatting the Jew must now rely on the next generation of youth and even their children. Just as the International Olympic Games, held every four years, draw upon every country’s young people to demonstrate vitality through sport and solidarity, so now Germany must appeal to the youth around the globe. Where the Jew has introduced to the world the ugly, sickly, hateful and depraved, the youth must strive for the healthy, beautiful and noble. This will reverse the poison that the Jew inflicts upon the world that brings it to ruin. The fall of the parasitic Jew will thus deliver the world forever from these drones, locusts, bedbugs, hyenas, serpents and bacilli, as well as the mongrel in human form. Hiemer ends on this call to arms against international Jewry.

The design captures a handsome Aryan blond youth bugling his message to the youth of the world. With his hand on his hip, the Hitler Youth strikes a pose of power. The single lightning bolt symbol of the Hitler Youth adorns the standard affixed to the bugle while the flags representing other units of the Hitler Youth surround the bugler.



Fig. 170: Olympic Flame, *The Mongrel*.

Although the Olympic Games were not held in 1940, the year of the reader’s publication, due to the ongoing war, Hiemer uses the international competition to allude to both the health of the human body as well as the global threat of the Jews. The ultimate image Hofmann draws is that of the Olympic flame, here reminiscent of the renowned 1936 Olympic Games in Berlin, feted in Leni Riefenstahl’s finely crafted

documentary *Olympia*, released in 1940.¹⁹ (Figs. 170 and 171) The symbol of the flame is especially important since it can be linked to the Reich’s desire to be compared to the majestic and imperialistic classic civilizations of ancient Greece and Rome.²⁰



Fig. 171: The revisioning of the origin of the Olympic torch in ancient Greece from Riefenstahl’s *Olympia*.

Randall L. Bytwerk comments that this series of stories in *The Mongrel*, meant for young children, advocated in at least three cases that Jews be “eliminated.” He further shows that even Nazi officials thought that the texts were pure aberrations for young readers. Bytwerk also notes that the Nazi monthly for party leaders, *Der Hoheitsträger* (“The Standard Bearer”), reviewed it negatively.²¹ In light of the rabid anti-Semitism of this publication, one can fully understand how former teacher and author Ernst Hiemer merited his post-war internment for more than three years as well as his banning from the classroom for life. His publisher’s sentence would be more lethal.

¹⁹ The 1936 Olympic Games had great significance for Germany because they brought worldwide attention to Hitler’s Third Reich as he toned down the anti-Semitic atmosphere to appease the International Olympic Committee. This included disallowing *Der Stürmer*’s presence in display cases.

²⁰ The Nazis initiated the Olympic torch relay, and Riefenstahl highlighted it to connect ancient Greece and modern Germany, the classic civilization with the Third Reich. Instead of Zeus being the focus, Hitler saw himself as the messianic figure as in *Triumph of the Will*.

²¹ Randall L. Bytwerk, “*The Poodle-Pug-Dachshund-Pinscher*,” German Propaganda Archive, Calvin University, accessed May 22, 2024, <https://research.calvin.edu/german-propaganda-archive/pudel.htm>.