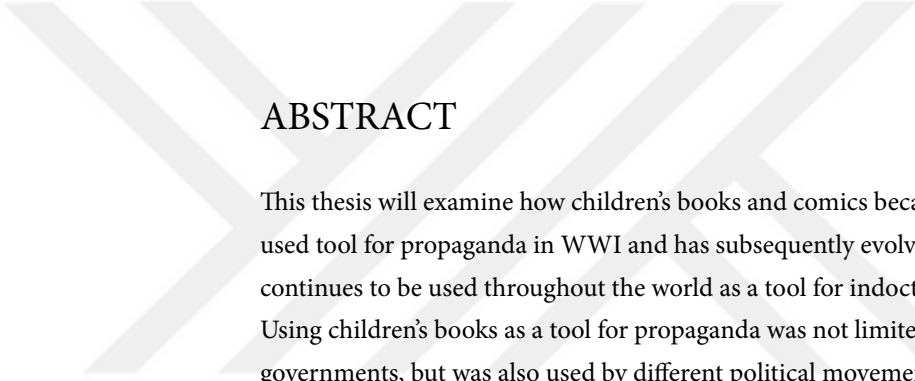


TRAINING THE INNOCENTS: ILLUSTRATIVE PROPAGANDA IN WAR-TIME CHILDREN'S BOOKS AND COMICS

by Necdet Yilmaz





ABSTRACT

This thesis will examine how children's books and comics became a widely used tool for propaganda in WWI and has subsequently evolve and continues to be used throughout the world as a tool for indoctrination. Using children's books as a tool for propaganda was not limited to governments, but was also used by different political movements, religious institutions, non-governmental organizations and even individuals. The same techniques are being used today by various interest groups in today's conflicts. The thesis will attempt to examine this 100-year evolution by citing many examples from around the world.

TRAINING THE INNOCENTS:

Illustrative Propaganda in War-time Children's Books and Comics

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Cover illustration: Herbert Rikli, *Hurra!*, 1915

INTRODUCTION

World War I is the turning point of the 20th Century. It was the first time in history that so many people were involved in a conflict. Besides the death of almost 8 million soldiers and 4 million civilians, the war destroyed kaisers, czars, sultans; it demolished empires; it introduced weapons such as airplanes, zeppelins, tanks, long-range artillery, submarines, barbed wire, and poisonous gas that are still used today.¹

At the turn of the century, rising nationalism, weakening empires such as the Ottoman Empire and the Austria-Hungary Empire, rising militarism, colonialism and imperialism, competition between the European powers all led to the outbreak of this war. On one side, Triple Alliance: Germany, Austria-Hungary, Bulgaria and the Ottoman Empire; on the opposite side, Triple Entente: United Kingdom, France, Russia, Italy and U.S.A. At the end of the war, the winners dictated very harsh conditions of surrender, and the implication of the Treaty of Versailles, Sykes-Picot Agreement, Treaty of Sèvres' conditions can be seen rooted in today's conflicts. Effect of those conditions sowed the seeds that still flourish in today's conflicts.

WWI was also the first war in which governments systematically used propaganda, as a "new weapon", targeted at its own citizenry.² Professor Richard Alan Nelson from Louisiana State University Manship School of Mass Communication defines: *"Propaganda is a form of purposeful persuasion that attempts to influence the emotions, attitudes, opinions, and actions of specified target audiences for ideological, political or commercial purposes through the controlled transmission of one-sided messages (which may or may not be factual) via mass and direct media channels."*³ Governments commissioned and printed posters, fliers, postcards, ads, movies, as well as books all to instruct its people on how they could serve their country in the war effort, both at home and at the front.

As part of this propaganda machine, many governments produced picture books whose role was to teach children how to be part of the mobilization. Many authors and artists conveyed patriotic messages to young minds through their illustrated books. The aim of these books was to educate

children who potentially would be soldiers and who would fight when they grew up. The books teach young children who to hate, how to hate, how to play and how to pretend to be soldiers, and suggest how they can help the war effort. Even though they are now young children, the books could help them envision themselves as soldiers when they eventually grow up.

In this thesis, I'd like to take a look at the major players of WWI and how each of them used children's books as propaganda. As a methodology for this research, to better understand the stories I have included a brief historical summary of the background of the conflict at the beginning of each chapter. I have also included selected images to accompany the stories, and selected some scholarly opinions. Furthermore, I will examine the evolution of these propaganda techniques and attempt to demonstrate how these techniques have continued to be used, during WWII, the Yugoslavian Civil War, Middle-East conflicts, and have even become an accepted part of the cultural fabric of those societies.

The first part of the thesis is dedicated to WWI. I will examine the major players and how propaganda in children's books began and the messages they conveyed.

I will then look at the inter-war period and rising political trends leading up to WWII.

Finally the conclusion will examine different crises around the world rooted in WWI and how illustrated children's books, again and again have been used as a form of propaganda.



WORLD WAR I



GERMANY

With its rising industrial and military power in the beginning of the 20th Century, Germany was being led by its ambitious Kaiser, Wilhelm II. Competing with its neighboring countries France and the United Kingdom, he wanted Germany to be larger and stronger in Europe.⁴ Being nationally proud after unification and defeating France in the Franco-Prussian War in 1871, Germany formed an alliance with Austria-Hungary for the possible war. When the war broke out, Austria and Hungary supported its ally against the common enemy. As German children were the future of the country, they should also support “die Vaterland” (fatherland), as the children’s newspaper, *Das Blatt der Kinder* (The Journal of the Children) wrote:

“Many of you boys may have regretted being old enough to join the war. And some girls may envy the boys, who are at least able to play war buckled with a saber and a helmet on their heads.”⁵

In this atmosphere of the war, a number of German authors and artists also mobilized their pens and art supplies in order to create patriotic, war-themed children’s books. The war spread from the front to schools and playrooms with their rhymed verses and colorful dynamic illustrations. We will see some examples of these books:



Figure 1. Herbert Rikli, *Hurra!*, 1915

Hurra!

Written and illustrated by a magazine and commercial artist, Herbert Rikli (1880-1939), the book is considered arguably one of the most popular propagandist children's books published in the wartime. Published in 1915, *Hurra!* provided information about the war to its little readers, such as who were the enemies, what were trenches, zeppelins and U-boats... Rikli's cartoony, bold black lines and limited color palette perfectly accompany his rhymed text, typed in German gothic fonts.

The protagonists of the story are: a little boy, in a typical German spiked helmet and military uniform named Willi and his Austrian comrade, Franzl (fig. 1). Their names represent the two leaders of allied countries: Kaiser

Wilhelm II of Germany and Emperor Franz Joseph of the Austria-Hungary Empire. Envyng adults, little Willi, always wants to go to war, while he looks at his picture book under the Christmas tree, as he says:

"Oh, if I were a soldier"... "I would shoot with bullets and shoot all the enemies dead as a doornail."

In the story he falls asleep and goes to "dreamland" with his pet dog Butzi. He defends his country by firing his rifle and cannon against the French, British and Russians who ride on grasshoppers, frogs, mice from his picture book.

We see some racist approaches and insulting language in the book. For instance, he fires and kills the "*Turkos*" (North African soldiers in the French Army) who were drawn with dark skin and as he says:

"as monkey down from the tree". (fig. 2)

Another xenophobic example is Willi calling the "*Gurkhas*" (Nepali soldiers in the British Army) "*wild*" and "*brown monkeys*" (fig. 3). Not wasting time, he goes to the Eastern Front to save his country from the Russian invaders whom he describes as "*wild and shaggy as a bear*."

After helping his Austrian friend, Franzl, against Cossacks and



Figure 2. Herbert Rikli, *Hurra!*, 1915

Serbian, he sends
torpedoes from his
U-boat and sinks the
British battleships.

Not satisfied with all
these “heroic” attacks
he throws bombs
down from a zeppelin
in London thereby
causing the deaths of

many civilians. After the victory, the two little allies celebrate with a parade.
The book ends with the illustration of Little Willi as he falls out of his bed.
He sadly realizes that all his heroic performances were only a dream.

German illustrator and cartoonist Arpad Schmidhammer carried the war from children’s dreams to the battlefield in his books. Although his works appeared in the art and literary magazine, “*Die Jugend*” (the Youth), he was known primarily as the author of a series of militarist and patriotic picture books for Mainz-based Sholz Publishing Company. In spite of the brutality of the war, these books were usually “*lustige geschichten*” (funny stories) as the artist indicated on their covers. Describing the enemies with stereotypical drawings, he used short witty rhymes. These were the ways that he liked to convey his ideas to children, as shown in the following five examples:

Lieb Vaterland magst ruhig sein (Dear Fatherland, You May Be Calm)

It is a children’s book on a patriotic theme by Arpad Schmidhammer, published in the first year of the war. Like Herbert Rikli’s work *Hurra!*, the



Figure 4. Arpad Schmidhammer, *Lieb Vaterland magst ruhig sein!*, 1916



Figure 3. Herbert Rikli, *Hurra!*, 1915

cover of this book (fig. 4) illustrates two boys in soldier uniforms marching together holding German and Austria-Hungarian flags. Michl, the German boy, and Seppl, the Austrian, starts peacefully watering flowers. However, Serbian Lausewitch joins Russian Nikolaus to come over the garden fence and provokes Seppl. By showing Serbian Lausewitch continuously bothering Seppl, Schmidhammer implies that Serbia is responsible for starting World War I. On the opposite side of the garden, French Jacques and Belgian Kujon appear and stick out their tongues at Seppl. Germany and Austria were peacefully playing



Figure 5. Arpad Schmidhammer, *Lieb Vaterland magst ruhig sein!*, 1916

The story implies that if bad kids spoil the game they finally get taught lessons. The artist projects victory for Germany and uses satirical, dynamic cartoony lines and humor. His short rhymes simplifies the war and international affairs.

As a cartoonist, the artist uses stereotypical names, such as *Michl* who represents the national character of the German people, which is the equivalent of an American "G.I. Joe". "John (Bull)" is a personification of Britain. He also names the Serbian boy *Lausewitsch* which means "rascal" in German. *Kujon*, the Belgian boy's name means "wretch" in Polish. *Nikolaus* refers to Czar Nicholas II of Russia. As mentioned earlier, Schmidhammer draws Japan as a monkey, and names him *Japs*. Between the illustrated pages, the book provides some patriotic German anthems for children to memorize and sing such as "Die Wacht am Rhein" (The Watch on the Rhine), "Der Gute Kamerad" (The Good Comrade) as well as "Reiterlied" (The Horseman Song).

Hans und Pierre

Influenced by the trenches on the Western Front, "*Hans und Pierre*" is a story that compares two soldiers from the their opposite sides. While German Hans leaves home to defend his country, he says to his mom:

"For the Fatherland and for the Father's house, dear Mother, be happy."

In contrast to the emotional scene of Hans leaving home, French Pierre leaves his desperate town, holding a drink and waving a French flag. He is described in the text as "inflated like a frog" with "only revenge in his mind and marching from Paris to Berlin."

When they arrive at the front, they face totally different conditions. Hans is very comfortable in his waterproof boots while Pierre is having difficulties walking in the muddy trench. The differences between the conditions and

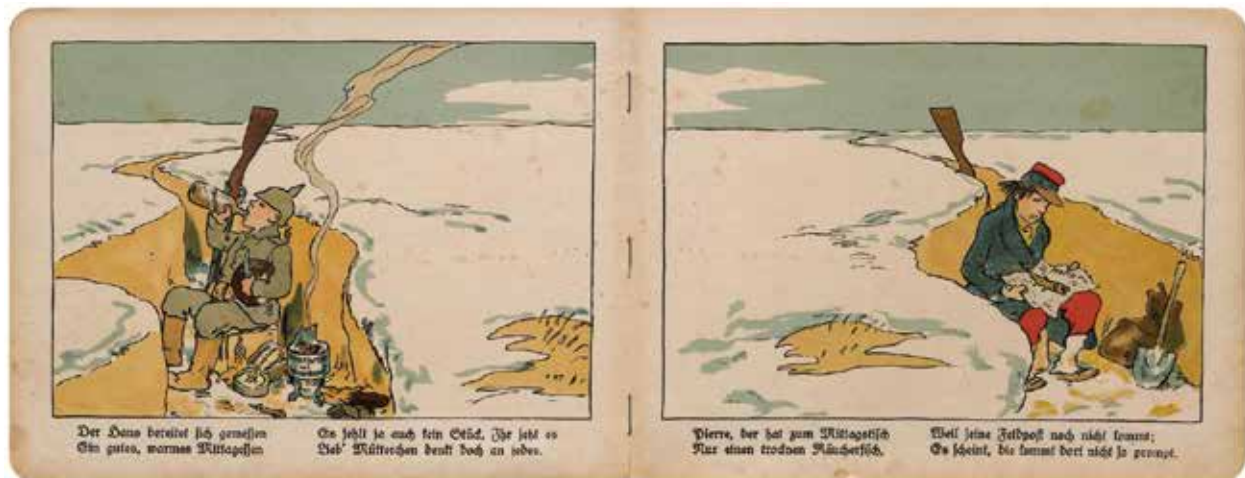


Figure 6. Arpad Schmidhammer,
Hand und Pierre, 1916

preparedness of the two soldiers is much clearer especially in the illustration of their lunchtime. The German package deliveries come on time and bring delicious food to Hans, but the Frenchman has only smoked fish to eat. The smell of Hans' lunch reaches Pierre's trench and that makes him upset (fig. 6). While Hans enjoys smoking after lunch, he sees that his enemy is trying to secretly approach his trench. With a trap, he captures Pierre easily and takes him to his general expecting an iron cross medal. Pierre looks happy even though he is behind barbed wire, marked with a "Döberitz" (the German POW camp) sign, because even though he is now a prisoner, he now has better food and a stove to warm him in the snow. At the end, in the abandoned French trench, just a few meters away, Hans writes a thank you letter to his mother.

As usual, Arpad Schmidhammer describes the enemies of Germany as foolish and unintelligent in his stories, making war a fun activity. The artist encourages young people to enlist in the army without hesitation. He also assures the parents the safety of their children by illustrating how the German government provides for its soldiers.

Maledetto Katzelmacker: Eine wunderschöne Räubergeschichte (A beautiful robber story)

Although aimed at children, this simplistic story features an Italian. As the story begins, Maledetto is a robber. Later, he is shown in various occupations, including chestnut vendor as well as knife sharpener. He usually works in front of the door of "Haus zum Dreibund" (the headquarters of Triple Alliance). One day, while working as a bird catcher, he notices a parrot in a cage in the window which belongs to the Austrian Seppl. The cage is marked with two names of the cities "Trento" and "Trieste", which were the two cities that were the subject of a conflict between Italy and the Austria-Hungary Empire.



Figure 7. Arpad Schmidhammer,
Maledetto Katzelmacker, 1916

while German Michl stands in the front door, pulling on John's legs (fig. 7). As the human ladder collapses and the three robbers run away. On the last page, we see Maledetto stuck in his chestnut broiler and hanged on the gallows while crows circle and fly in the sky.

Italy entered the war after betraying its commitment to the Triple Alliance. Arpad Schmidhammer criticizes the decision of the Italians to violate their neutrality, and worse, still, enter the war on the non-German side. His title, "*Katzelmacker*" comes from a German ethnocentric slur; a derisive label applied to foreign immigrants who are typically regarded as filthy, foolish, lazy and a general drain on society.⁶

John Bull Nimmersatt und Wie's Ihm Ergangen Hat (John Bull the Greedy-guts and What Happened to Him)

John Bull is a very selfish and brutal giant Englishman who does not let other people fish. One day, a little German boy, named Michl, appears and fishes in the river that runs to the sea. He holds a book by Goethe. At first, John doesn't notice him until the boy grows older and catches bigger fish. The word "*East Africa*" was written on the fish that represents the German interest in Tanzania. John spits in the boy's face across the sea. When the boy catches another fish that has "*Agadir*" written on it, John cuts his rod. Agadir is a city in Morocco, which caused a territorial crisis between Germany and France. In the year 1911, England was also interested in this city. While this is happening two old men in uniforms watch them standing behind the boy. In the text we learn that they are Alfred von Tirpitz, a German grand admiral of the Imperial Naval Office and Ferdinand Graf von Zeppelin, German general



Figure 8. Arpad Schmidhammer, *John Bull Nimmerfett und Wie's Ihm Ergangen Hat*, 1916

and founder of the Zeppelin Airship Company. Being angry, Michl wears his military uniform and spiked helmet while a Frenchman and a Russian enter his land over the fence. He pushes the Russian's head into the sand and steps on the Frenchman's hand. At the same time, "Uncle Tirpitz" carries a bag of U-boats on the pier and "Uncle Zeppelin" approaches on a zeppelin toward the island where John Bull reads "The Times" in his chair. Zeppelin throws an iron globe with "Gott strafe England" (May God punish England) written on it onto John's plum pudding (fig. 8). The slogan was used by the German Army during World War I. Uncle Tirpitz also pours the U-Boats into the sea from the pier. The U-boat fish bites John's hands and legs severely. The punishment for John doesn't end quickly. Michl hits his back with a crescent-shaped ax that he brought from Turkey. Uncle Zeppelin, Tirpitz, Turkish, Austrian and Hungarian friends, take John's clothes off. Michl forces John Bull to eat "The Times", using his rifle butt. The other nations from all around the world enjoy seeing John dressed as a scarecrow. He retreats, by running back to his island in his underwear. The last illustration shows people around the world each fishing in their own sea equally and peacefully, now that English John has retreated.

Arpad Schmidhammer conveys the ideas with his very energetic and simple lines. Being both the writer and illustrator of the book, the artist creates a successful balance between the text and the illustrations. Although, his drawings don't need much verbal explanation, the text adds some wit and completes the story.

Die Geschichte vom General Hindenburg (The Story of General Hindenburg)

Arpad Schmidhammer introduces the national German hero and his victory to young readers in his picture book, "Die Geschichte vom General Hindenburg."

While the general is enjoying his retirement, he receives a letter from the Kaiser. As a result of Russian attacks on East Prussia, his country calls him back to duty. With his colleague, Erich Ludendorff, General Hindenburg devises a cunning plan to stop the enemy. His soldiers put wooden boards as a trap over the swamp. When the Russians step on them to cross the swamp, Germans, who are in hiding, lift up the wooden boards and the Russians lose their balance (fig. 9). This is how the artist explains the Battle of Masuren to German children. The victory was so easy and enjoyable that German soldiers throw snowballs at the enemy in one of the illustrations. The story ends as the field marshal celebrates his victory arm in arm with his Austrian and Hungarian friends in a parade. On the last page, we read a patriotic banner showing a crowned eagle holding a laurel wreath, stating:

“Deutschland, Deutschland über alles, über alles in der Welt!” (Germany, Germany above all, above anything in the world) that will be the national anthem of Germany.



Figure 9. Arpad Schmidhammer,
*Die Geschichte vom General
Hindenburg*, 1916

Arpad Schmidhammer portrays WWI as a conflict between “goodies and baddies”, that can clearly be classified as propaganda. In this sense, the artist conveys his message that the Germans and the Austro-Hungarians are always good characters but they are bothered by the bad guys, the Allies. Because Germany is superior morally and skillful militarily than the others, it wins the game, or the war.⁷ As a cartoonist, the artist uses his caricature talent by demonizing the enemies. While he draws the Germans and the Austro-Hungarians proportionally, he exaggerates the Allies figures in order to dehumanize them.



AUSTRIA-HUNGARY

The dual empire of Austria-Hungary, 1867-1918, was the second largest country in Europe after Russia. Its population predominantly German and Hungarian included other ethnicities and languages including Polish, Czech, Ukrainian, Italian, Romanian, Slovakian, Slovene, Croatian and Serbian.⁸

Its high commanding officers drew on Prussian military methods, developed a powerful and modernized army, despite inherent problems as a multi-lingual country. Multi-ethnic Austria-Hungary united against its common enemy Russia with nationalistic Germany.⁹

In 1914, a Serbian nationalist assassinated Archduke Ferdinand, heir to the Austrian-Hungarian Empire's throne, triggering World War I. When Austria-Hungary declared war on Russian-backed Serbia, Germany sided with its ally immediately.¹⁰

In Austria, children were also affected by the war. *"Kriegspädagogik"* (the war pedagogy), was established in the country's school curriculum. Girls prepared "patriotic crafts" such as socks, scarves, and mittens for the army, while boys were brought to visit the trenches. Parents dressed their children in soldier uniforms and bought them warlike toys. *Kriegshilfsbüro des k. k. Ministeriums des Innern* (The War Help Office of Imperial and Royal - Ministry of Internal Affairs), in support of the Red Cross, published a picture book for little children, *"Wir Spielen Weltkrieg"* (We are playing World War).¹¹



Figure 10. Armin Brunner and Ernst Kutzer, *Wir Spielen Weltkrieg*, 1915

Wir Spielen Weltkrieg (We are playing World War)

1915, in their book, *We are playing World War*, author Armin Brunner and the popular illustrator Ernst Kutzer, presented WWI as an enjoyable game (fig. 10).

The first page shows four children of different ages, including a boy wearing an Austrian soldier's hat who proudly consoles a crying girl. The verse under the colorful illustration says:

*"Dear wife, hold back your tears,
Allow me to leave; the cry of the battlefield is calling,
The army postal services will soon calm your longing,
Will bring you good news – postage free."*

In the following pages, the children use their boundless imaginations to mobilize themselves against the enemy. Every item around them like toys,

furniture, etc., is used as part of the war game. A table with a flying balloon turns into a zeppelin. The four little boys throw down balls on a miniature town of broken toys:

*"The zip, the zap, the zeppelin
It rises early mornings in Berlin
Wings cheerfully over Rhein at midday
Has to arrive in London at night!"*

A sewing machine and a pipe become perfect artillery against the toy cavalry (fig. 11):

*"Hooray, now comes our allied army
Even with a machine gun!
It rattles and throws blue beans
Kapow to the Cossack squadrons!"*

A wash tub with toy ships turn into an ocean (fig. 12):

*"The marine moves over the world sea,
Our coastline protected by this mine.
England has its troubles
With our torpedo and U-boat."*

War toys such as tin soldiers, rifles, cannons, battleships, swords, and helmets are seen on every page of the book. On one page, Austrian children are firing rifles at French toy soldiers.

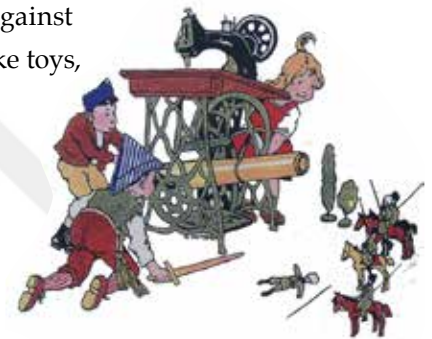


Figure 11. Armin Brunner and Ernst Kutzer, *Wir Spielen Weltkrieg*, 1915



Figure 12. Armin Brunner and Ernst Kutzer, *Wir Spielen Weltkrieg*, 1915

Dr. Sonja Levsen, University of Freiburg noted:

*"In 1914 and 1915, the production and consumption of military toys all over Europe reached heights never seen before. Manufacturers produced toy soldiers, cannons, airplanes, battleships, tanks (after 1916), and a wide range of board games directly relating to specific battles. Children in this war became, more than in any previous war, the target of propaganda; apart from children's books and journals, toys were seen as one means to strengthen their identification with the nation's war effort. War toys were gendered objects and primarily produced for boys, but autobiographical evidence suggests that girls played with their brothers' toy soldiers, and not only with dolls clad as nurses."*¹²

Besides battle scenes, the book also shows some incidents behind the front lines. To illustrate wounded soldiers, Red Cross medical soldiers carry a small stretcher with broken toys to a little bed (fig. 13). In the field kitchen (a small table and pipe stove) a little girl and boy cook a toy elephant for fighting soldiers. And three little girl prisoners, captured by two boy soldiers, are kept in a barrack until the war is over.

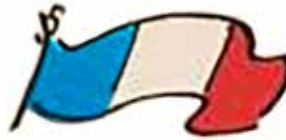
On the last page, the children bring the war into the outdoors. Two boys shoot a bird, a dog and a rooster with toy guns. A little girl follows them with a Red Cross bag:

*"And when we blast the bold,
The mountain downwards – I bet:
The brave enemy will escape,
As though it has wings!"*

We will see the illustrations of Ernst Kutzer again in the up coming pages during the Nazi era.



Figure 13. Armin Brunner and Ernst Kutzer, *Wir Spielen Weltkrieg*, 1915



FRANCE

Losing the border province of Alsace-Lorraine in Franco-Prussian War, in 1871, France felt an “*esprit de revanche*” against Germany. The invasion of Belgium drew France into the “total war” in 1914. With the effect of the current situation, children’s literature was devoted to the theme of the war. The French publishing house of Berger-Levrault was active in producing patriotic and militaristic picture books.

En Guerre! (In the War)

Charlotte Schaller used children’s toys as a metaphor to convey patriotic messages. She contributed to the anti-German satirical magazine, *La Baïonnette* (The Bayonet) with her cartoons related to the war. The artist created two children’s books for the publisher Berger-Levrault: *En Guerre!* in 1914 and *Histoire d’un brave petit soldat*, in 1915. Using the pochoir stencil technique, the story of *En Guerre!* takes place at home instead of on the front line.¹³ Little Bobby, the main character, whose father has enlisted in the army, is reading a newspaper:

“Boby can’t believe his ears ... he has been told of a great war. Oh! Yes! It must be really true, as it is written in the paper.”

Figure 14.
Charlotte Schaller,
En Guerre!, 1914

As soon as he learns the news, he puts on a blue military uniform with red pants, stands astride his rocking horse and mobilizes his toy soldiers (fig. 14).

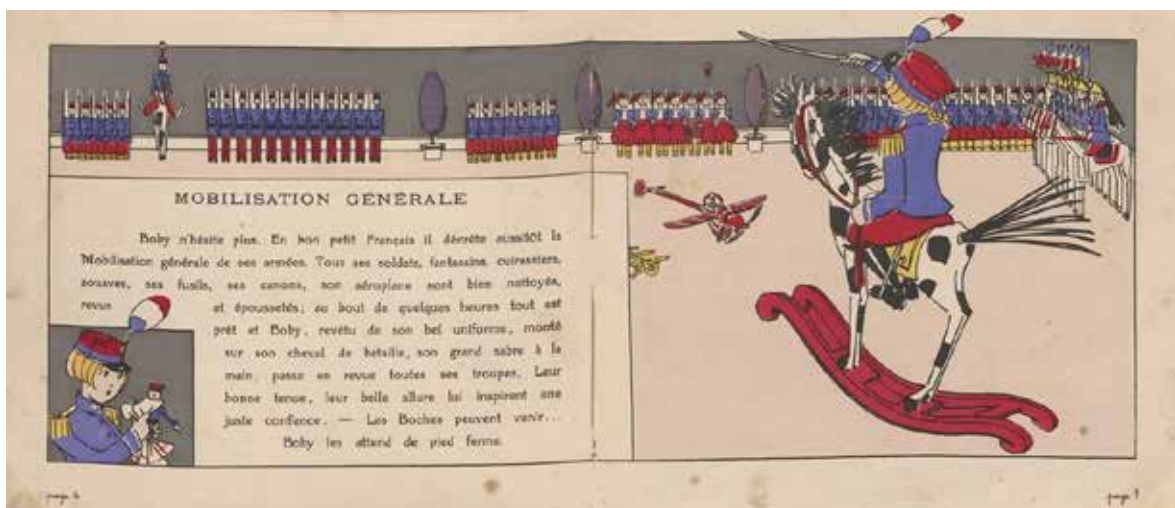




Figure 15. Charlotte Schaller,
En Guerre!, 1914

His sisters, Zézette and Jacqueline, in nurse's uniforms, establish a hospital for wounded soldiers with the help of their dog, Max. Little Bobby takes the German "Boche toy" (A contemptuous term used to refer German soldiers), a spy soldier, from the cupboard and burns him in the fireplace. He admires the bravery and heroism of the Belgians. In the book, the invasion of Belgium by the Germans is illustrated in a surrealist way: A giant boot of a German soldier steps on the city of Liège while the little Belgian soldiers defend their country¹⁴ (fig. 15).

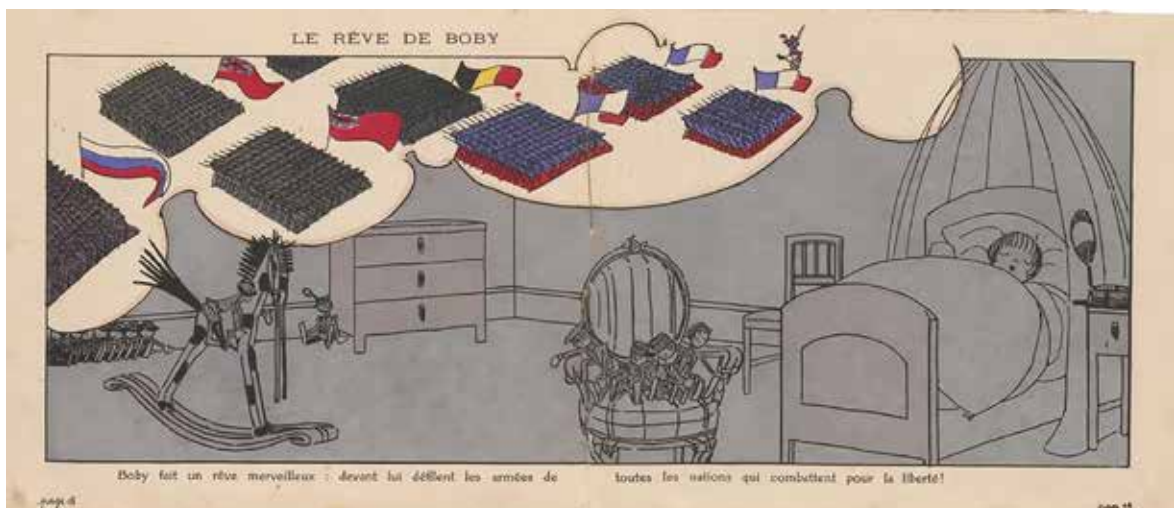
Bobby and his sisters celebrate the entry of the French soldiers into Alsace by holding the hands of a doll in traditional Alsatian costumes. His neighborhood friends also join his war game. However, none of them want to be a "Boche" soldier. Toy skittles are used to represent the enemy, which the children shoot down using a toy cannon. The center page has a spread illustration that shows Bobby in his room, sleeping, with the title (fig. 16):

"Bobby has a marvelous dream: the armies of the all the nations who are fighting for liberty march before him."

In another scene, the French children sign the patriotic song "La Marseillaise" in an attempt to raise the morale of the wounded toy soldiers. They also send letters to their father at the front. Bobby tells of his fine army, always in fine trim. Zézette and Jacqueline talk of the wounded that they are caring for in the hospital. They put their best into their letters, for they know what pleasure it gives Papa who is fighting so bravely to protect them. On the last page the children shout:

*"Vivent des allies! (Long live the Allies!)
Vive la France!" (Long live France!)*

Figure 16.
Charlotte Schaller,
En Guerre!, 1914



Although Charlotte Schaller conveys the war as a patriotic game for all children, she assigns gender roles to her characters. As a boy, Bobby is represented as a hero soldier; but his sisters only get to play supporting roles as nurses or knitters of gloves, sweaters, and balaclavas for the soldiers.

En Guerre! was translated into English as *At War* and printed by Grant Richards in London, in 1917. Although its original design and illustrations are mostly kept in the English edition, there are also some revisions, like the scene of burning the Boche toy soldier in the fireplace, which deleted. She added a new illustration showing Bobby (she also added one letter 'b' to his name) welcoming the British soldiers and sailors at a harbor with the new text:

"Bobby feels courageous also, because great and powerful friends have arrived in Belgium and France to fight the common foe. Bobby in his thoughts bids them an enthusiastic welcome."

Also, in the center spread page the British flag with a red background has been turned into Union Jack. Although, *En Guerre!* as a war-themed children's book, has been criticized by some scholars for conveying nationalist, propagandist and militaristic messages, it has a special meaning for James Thirsk (fig. 17) who was born in Hull, England, in 1914. He writes in his autobiography:



Figure 17. James Thirsk, in the center, 1917

*"I knew this book before I was able to read the text and Jean (elder sister) would have told me the story... How we came to have this book I do not know; dad may have bought it in a bookshop in London on his way home from France, on leave. It was for us a treasure worth more than gold and it remains for Jean and me one of the happiest memories of our childhood. It was, after all, the story of three children who, like us, had a father fighting at the front."*¹⁵

His father sent a letter to his wife, recommending that she leave the city with the children because of the deadly German Zeppelin raids in 1915. James Thirsk, who was little at that time, was probably unable to understand what war was, but he knew that his father was gone and those around him were worried for his safety. After listening to the book, *At War*, from his sister, he felt that he was not the only one whose dad went to war.¹⁶

Histoire d'un Brave Petit Soldat (The Story of a Little Brave Soldier)

"There was once a little well-behaved soldier who lived in a large house that has a lot of stories".

He was a toy soldier who received a letter announcing the war against the Boche enemy. He and some toy friends leave their cabinet with great support

Figure 18.
Charlotte Schaller,
*Histoire d'un
Brave Petit Soldat*,
1914



from their toy friends and join the army. The little soldier bombs a “*fat Boche general*” from his monoplane. As a consequence of his heroic victory, he receives a medal from his commander (fig. 18). He takes off to bomb the enemy’s Zeppelins, however, his plane’s engine fails and it crashes. After being captured by the enemy, he punches the belly of a German guard, steals his German uniform and escapes into the forest. After rejoining the French army he fights on the front line for his country. The enemy is destroyed and the brave little toy soldier is wounded. His toy nurse friends take care of him at the hospital where he dreams of liberation for his country. The story ends with:

“If one little French soldier falls, ten will take his place.”

As in her previous book, Charlotte Schaller uses national symbols, such as singing the Marseillaise in the attack against the enemy, displaying the French flags, and a French rooster in the colors of blue, white and red. Showing the solidarity of the allied toy soldiers, the Belgians and the British, she conveys a message to her little French readers that the country is not alone against the enemy. In the end, the wounding of the little soldier implies that freedom needs sacrifice and the children of France should be always ready for them patriotic duty to replace any fallen soldiers.

La geste héroïque des petits soldats de bois et de plomb (The Heroic Gesture Small Wooden and Lead Soldiers)

Born in Paris, during the year of the Franco-Prussian War in 1871, artist André Hellé’s main success was designing his wooden toys and furnitures. He also illustrated his book, *Droles de bêtes, L’arche de Noé* (Noah’s Ark) with his designs. Hellé’s other significant work includes designing the costumes, scenery and illustrating the libretto of Claude Debussy’s ballet *La Boîte à joujoux* (The Toy Box Ballet).¹⁷



Figure 19. André Hellé,
La geste héroïque des petits soldats de bois et de plomb,
1916

During WWI André Hellé reflected his toy world with the book *“La geste héroïque des petits soldats de bois et de plomb”*, written by George Auriol, French poet, songwriter, graphic designer, type designer, and Art Nouveau artist. Auriol’s satirical, patriotic and rhymed stories joined with the artist’s black and white illustrations for 41 pages. The toy soldiers of the Allies were drawn defending the world against the giant worm that symbolized the German Empire. In the end, the victorious Allied soldiers stand on a dead pig who wears the spiked helmet of Germany and as people from all around the world celebrate the victory by waving their national flags (fig. 19). Published by Larousse in 1915, the book was dedicated to *“valiant soldiers of France”*.

The French Toys

This is a children’s book illustrated by André Hellé, for English-speaking audiences whose aim was to use the playthings and toys of childhood to advance the French agenda. As much as WWI was ideological, the conflict between France and Germany was also an economic rivalry. German toy manufacturers, centered in Nuremberg in the 19th Century dominated the toy market. French toy makers and designers attempted to win back market share at the beginning of the 20th Century. Andre Helle, himself a toy designer, developed and promoted his own French made toys. The introduction page to *“The French Toys”* starts with the announcement that *“Children who will see the future for which are dying the sons of France, this book has been written for you. If you love the toys made in France, if you adopt them, you will help us to find work for the widows, the orphans, the wounded of the most*

terrible war. Help us children of a free nation for obtaining the triumph of French toys.”

Under the letters, a girl doll is holding the French and U.S. flags, perhaps for getting to appeal to an American public. The stories, many of them are about toy soldiers, were written by a number of prominent French authors such as Pierre Loti, Frédéric Masson, Henri de Régnier, Michel Corday, Tristan Bernard, J. Ernest-Charles, Marcel Boulenger, Pierre Mille, and Henri Duvernios. In one of the stories, *“The Leipsic Soldiers”* Frédéric Masson, an historian, wrote that he was recalled

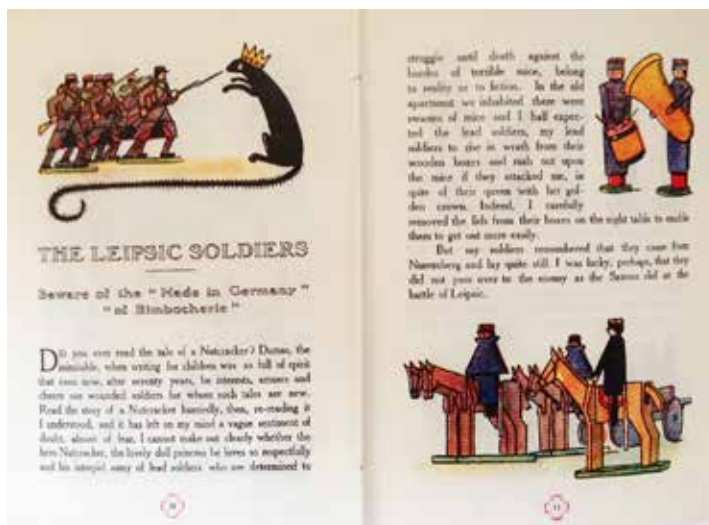


Figure 20. André Hellé, *The French Toys*, 1917

being unhappy and distressed when he was a child because his own lead toy soldiers came from Nuremberg and were stamped “made in Germany”.

Toinette et la Guerre (Toinette and the War)

Created a female team, written by Lucie Paul-Margueritte and illustrated by Henriette Damart this story also depicts life on the home front. The protagonist is a little girl, Toinette, whose father is fighting in the war. Organized like a diary, almost every page of the book has a different theme under different titles. The book starts with “*The Departure*.” It depicts Toinette, her little brother Riri and Jim, their dog, standing at the window watching the soldiers marching off the war. She says:

“Papa went with all the valiant French... Everything will be all right. France won’t lose any soldier”.

Like Bobby, Toinette and her brother use their toys to play patriotic toy games. For example, they establish a hospital for wounded soldiers, their mom knits clothes for the army, and Toinette saves money for a Christmas gift, which she sends to her dad at the front.



Figure 21. Henriette Damart and Lucie Paul-Margueritte, *Toinette et la Guerre*, 1917

This story has differences besides some similarities with Schaller’s *En Guerre!*. In contrast to Bobby’s patriotic dream, Toinette has a nightmare; a giant slug approaches her bed through the map of France (fig. 21). She awakes feeling very anxious. The bombardment alarm sounds and they have to rush down to the cellar. In the darkness, Riri is cold and Toinette is afraid of spiders. Nanon is a Belgian girl who has to flee from the German invasion. She left her jolly farm on a horse-drawn cart, leaving her lovely animals behind. When she remembers her village, the chicks, ducks, and

especially her white cat, Coquette, she starts crying. In these scenes of the story, the author introduces the negative effects of the war for the first time (fig. 22).

Those negative effects include trauma and refugee problems, in contrast to heroic and patriotic themes. The book also conveys some peaceful messages. The children’s father is wounded at the front. Before their mother leaves home in order to take care of her husband, the children, their nanny, Odile, and Jim the dog are sent to their grandmother’s home in the countryside. On a snowy day, without permission from their grandma, they slip out of the

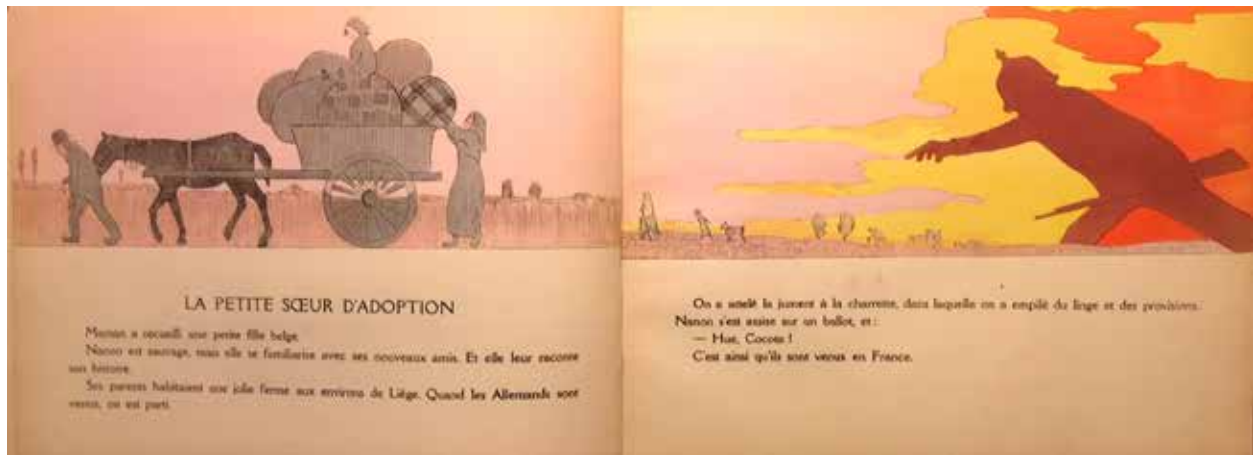


Figure 22. Henriette Damart and Lucie Paul-Margueritte, *Toinette et la Guerre*, 1917

house and join a snowball fight with the other children in the village. The play turns into a real fight and both sides are injured. Luckily, Odile comes and saves them.

"And never will they fight again, unless they need to defend themselves." says the text under the title *"Passive Games"* while the children sit at a table painting. On the next page, the illustration shows Floche the cat and Jim the dog enjoying having their meal together. The text follows with Toinette's comment, in which she gives a peaceful message:

"Floche and Jim show an example of their wisdom; they are calm and soft. And they are good friends! These two, they eat in the same bowl, the same vegetables and the same bread. And, when it is cold, Floche curls up next to Jim."

Despite the peaceful message, this wartime book illustrates patriotic themes. For example; some children in Allied army uniforms dance on a tiger's fur that has a spiked helmet. The story ends with the illustration of Toinette and Riri singing, *"La Marseillaise"* while Jim the dog gives a military salute.

Flambeau, Chien de Guerre (Flambeau, the War Dog)

We have already seen animals used, especially dogs, for war propaganda in Herbert Rikli's *Hurra!*, Charlotte Schaller's *En Guerre!* and Henriette Damart's *Toinette et la Guerre*. But neither Butzi nor Miou or Jim were the protagonist of those stories. The artist Benjamin Rabier (1864-1939) took that step and gave the main role as a hero fighter to Flambeau, a village dog, in this war-themed book. After his young master leaves home for the war, Flambeau also wants to do something for France, his country. He applies for a Red Cross dog job but is rejected by the recruitment officers because he is too small (fig. 23). Not giving up, he tries to join the army. Although not a member of the Army official, he still serves his country in various ways. Sometimes he transmits



Figure 23. (left), 24. (right), Benjamin Rabier, *Flambeau, Chien de Guerre*, 1916

messages from imprisoned French soldiers, blows up the Boche barracks, drops bombs from an airplane, provides food for the army, destroys an enemy observation balloon, and even tries to stop a torpedo under the sea (fig. 24).

Of course, he is wounded many times while he does all these dangerous jobs. And every time, his animal friends help him. Like children's toys, a dog protagonist creates an especially sensitive bond between little readers and animals for the purposes of war propaganda. And, it's one of the best ways to convey patriotic messages to children. With this book, the artist also honored the animals that lost their lives in service of the military during the conflict. Although the book is designed as a picture book, Rabier's highly animated sequential drawings, frame by frame, give it a comic book appearance.

The Burning of Reims the Cathedral

Germany bombed the historic cathedral of Reims on September 19, 1914. Its wooden roof was burned, statuary on the facade of the building was ruined and stained glass windows were shattered... Immediately, the bombardment of the cathedral became a propaganda goldmine for the Entente Powers.²⁰ Images of "martyred Reims" appeared on posters (fig. 25), postcards, movies and books, that condemned the German atrocities, in order to influence neutral countries, particularly the United States. A shell-shattered piece from the cathedral was incorporated as a holy relic into the statue of Jean d'Arc was unveiled in New York in 1915. A silent movie starring Sarah Bernhardt that was filmed in the ruins of the cathedral was screened in the U.S. in order to affect American public opinion.²¹

A couple of children's books about Reims Cathedral came out the end of the war. *Josette et Jehan de Reims* (Josette and Jehan of Reims), written by Louise Roze and illustrated by Mariette Damart, is narrated through the eyes of a grandma and her little granddaughter. Grandma tells the story of Josette



Figure 25. A propaganda poster for Reims Cathedral, 1916

and Jehan, who lived in the early times of the cathedral and witnessed many historical events. The book ends with the last invasion of the city and bombardment of the cathedral by the Germans in World War I. Beside the historical events Damart provides an illustration of the cathedral in flames, and “the Smiling Angel” statue (fig. 26) with a broken head and bloody arms. Despite all the terrible memories of the city, the last illustration shows the cathedral still standing and the sun setting behind its silhouette, in a depiction of hope.

Written by Robert Burnand and illustrated by Eduardo García Benito, *Reims: Sept Siècles d'Histoire Devant la Cathédrale* (Reims: Seven Centuries of History Before the Cathedral) starts with a French soldier who is wounded while he defends the cathedral against the Germans.

He is carried to the hospital. It is a starry night, and the Smiling Angel, the symbol of the cathedral from its facade, comes to visit him and says,

“Don’t worry, little soldier. I’m immortal and whatever happens to me, I will be reborn from my ashes.”

Like Josette et Jehan de Reims, the Smiling Angel also tells the story that takes place in front of the cathedral (fig. 27). Saint Nicaise; the attack of Attila the Hun; coronation of Charles VII; Jean d’Arc, Napoléon and the German occupation during World War I... In the end, when the soldier opens his eyes, he realizes that he was only dreaming. The Smiling Angel has gone and is replaced by a smiling nurse.

Using art deco style, the Spanish artist Eduardo García Benito (1881-1981) befriended Picasso, Gris, Modigliani, Gauguin and contributed to many



Figure 26. (left) Louise Roze and Mariette Damart, *Josette et Jehan de Reims*, n.d.



Figure 27. (right) Robert Burnand and Eduardo García Benito, *Reims: Sept Siècles d'Histoire Devant la Cathédrale*, 1918

fashion magazines, including Vogue. Both books, published by Berger-Levrault, offer children not only a patriotic history of France but also religious motifs. The restoration of the cathedral started in 1919, with the financial support of the Rockefellers. Although Jean D'Arc is the French national heroine she was also used as an inspiring image on U.S. war posters to gain sympathy address patriotic American women.

Histoire du petit chaperon rouge (the Story of Little Red Riding Hood)

Using fairy tales and classic stories has proved a successful and impactful strategy for war propaganda. Adapting them into new patriotic stories and replacing their characters with new ones easily conveys the message to little readers.

Most children would know the classic fairy tale *Little Red Riding Hood*. Charles Perrault wrote it in 1697 and it has been adapted many times. Its 1812 Grimm Brother version was famous worldwide. Author Charles Moreau-Vauthier retold the story adding some patriotic propaganda messages in *Histoire du petit chaperon rouge* (The Story of Little Red Riding Hood), accompanied with Guy Arnoux' simple illustrations. Little Red Riding Hood is replaced with a girl, in tricolored Phrygian liberty cap, symbolizing France. Her mom, Mother Europe has made a cake and distributes it amongst her children, to France, Little Belgium, and Great Britain and to

all the rest. Little France asks her mother if she can take a cake to her grandma, Mother Peace who is sick. "Mother Europe" puts an olive branch and the cake into a basket and warns her about the Boche Wolf in the wood. After France leaves to take the basket to grandma, she is worried about her safety, Mother Europe also sends Little Belgium behind her. But, because Little Belgium is so small she also asks Great Britain to help them, just in case. In the wood, Little France runs into the Boche Wolf who has a large saber, big boots and wears a spiked helmet.



Figure 28. Charles Moreau-Vauthier and Guy Arnoux, *Histoire du petit chaperon rouge*, 1917



Figure 29. Charles Moreau-Vauthier and Guy Arnoux, *Histoire du petit chaperon rouge*, 1917

Not knowing him, she is not afraid of the Wolf and tells him where she was going. The Boche Wolf arrives before Little France; bites Grandmother Peace and throws her into the alley. When Little France comes home, assuming the Wolf is her grandma, she asks him:

"Grandmother, what big eyes you have.

"It's to spy on you better, my child."

"Grandmother, what big arms you have."

"It's to catch you better, my child."

"Grandmother, what big teeth you have."

"It's to devour you better, my child."

Before the attack of the Boche Wolf, Little Belgium, Great Britain, Russia and Italy jump onto him (fig. 28). Although Arnaux not directly illustrates the wolf getting killed, the story ends with an illustration on the last page showing that all the sisters holding hands and dancing around the figure of a skinned wolf (fig. 29).

Marie-Anne et son Oncle Sam (Marie-Anne and her Uncle Sam)

This book is dedicated to *"To all those who have lent a friendly hand to the children of France in her hour of need.."* Just after the war, *Marie-Anne et son Oncle Sam* (Marie-Anne and Uncle Sam) appeared. This is a bilingual children's book, in French and English, addressed to the little American audience. Drawn in 1918, Henri Gazan's pochoir-colored illustrations and hand-written text are placed in comic book format.²² The book depicts the appreciation of France for the U.S. as the savior of France.



Figure 30.
Henri Gazan,
*Marie-Anne et son
Oncle Sam*,
1919

The little girl Marie-Anne, the personification of France, tries to swim towards the shore but because she is tired out by swimming against giant waves, she has a hard time in the water. When sharks circle around her she calls for help. Only one person hears her: Old Uncle Sam, dressed in a uniform. First, he tries to throw stones at the sharks to

make them go away. When he sees this does not work, he uses his fishing rod, hook, lasso, rifle, Browning gun and lastly a net. He kills many sharks but still the little girl needs to be rescued so he sails out in his boat. The number of sea creatures increases rapidly, he kills a giant octopus, dragons, whales... Exhausted little Marie-Anne sinks while the sun sets but brave Uncle Sam dives down to the bottom of the sea and brings her to the shore. In the morning, Uncle Sam and little Marie-Anne dance happily in Gazan's illustration with the caption,

"FIN. ...And when the Sunrise had cleared away all mist, they both went towards the radiant shore where dwell Friendship and Life, from which are banished Hatred and Death." (fig. 30)

L'Alsace heureuse (The Happy Alsace.)

Alsatian artist Jean Jacques Waltz, also known as "*Oncle Hansi*", had worked as an interpreter officer during World War I. Born just two years after the annexation of Alsace by Germany in 1871 he wrote and illustrated proudly and joyfully his big size colorful book, *L'Alsace heureuse*, a history of Alsace starts in 1912, under the occupation of Germany. The artist tells about Colmar Prison, atrocity of Boche's, liberation of the country by the French army, celebrations of the victory with his beautiful illustrations including little children. Playing war games by children is also one of the subjects

of the artist. Surprisingly, Hansi even gives girls an important role to play in his book. He shows girls also appearing as soldiers with wooden rifles.

On one of the pages of his book he illustrated a scene that was inspired by Charles Perrault's classic fairy tale:

"La belle au bois dormant" (Sleeping Beauty). *"And now, as the enchantment was at an end, the princess awaked, and looking on him with eyes more tender than the first view might seem to admit of. "Is it you, my prince?" said she to him. "You have waited a long while."*²³

Above the text, framed with roses, the illustration depicts the princess wearing a traditional Alsatian headdress, awakes in her bed decorated with French national symbols, roosters. Of course, the prince is portrayed as an heroic French soldier holding a sword (fig. 31). On one of the columns, an image of Sainte Odile, the patroness of Alsace can be seen. On the other one, Saint George and the dragon appears. Depicting enemies as brutal dragons



Figure 31. Jean Jacques Waltz (Oncle Hansi), *L'Alsace heureuse*, 1919

was used in recruitment posters not only by British, Russians but also Germans. Through the window of the medieval palace, another religious symbol, the silhouette of Strasbourg Cathedral stands on the horizon. A couple of storks which symbolize Alsace and a head of a German professor whom Hansi loved to caricaturize are the other details in the illustration.

After the invasion of Paris by Germany in World War II, Hansi was wanted by the Nazis. He was caught and severely beaten by the Gestapo. During the war, he hid in the south of France and Switzerland.

The Alsatian children's book author and illustrator Tomi Ungerer was inspired by Hansi's work, which he first read when he was a little boy under the Nazi occupation. He recalled:

*"Hansi, the Alsatian author and illustrator; hated the Teutons, as evidenced in his cartoon of these Wagnerian Germans looking over the Rhine toward Alsace. In his Hisrory of Alsace Told for Young Children, he systematically instilled hatred of the Germans with a talent that inspired me. He was the artist who exerted the greatest influence on me as a child."*²⁴

Sous les cocardes: scènes de l'aviation militaire, (Under the Roundels: Scenes of Military Aviation)

WWI was the first war in which airplanes were used, especially for air observations and gathering intelligence. However, the French were the first to fire machine gun from planes.²⁵ As a hero fighter pilot during the war, Marcel Jeanjean looked down at the battlefield from a very different perspective, in the eyes of an aviator with his book, *Sous les cocardes: scènes de l'aviation militaire*, (Under the Roundels: Scenes of Military Aviation).

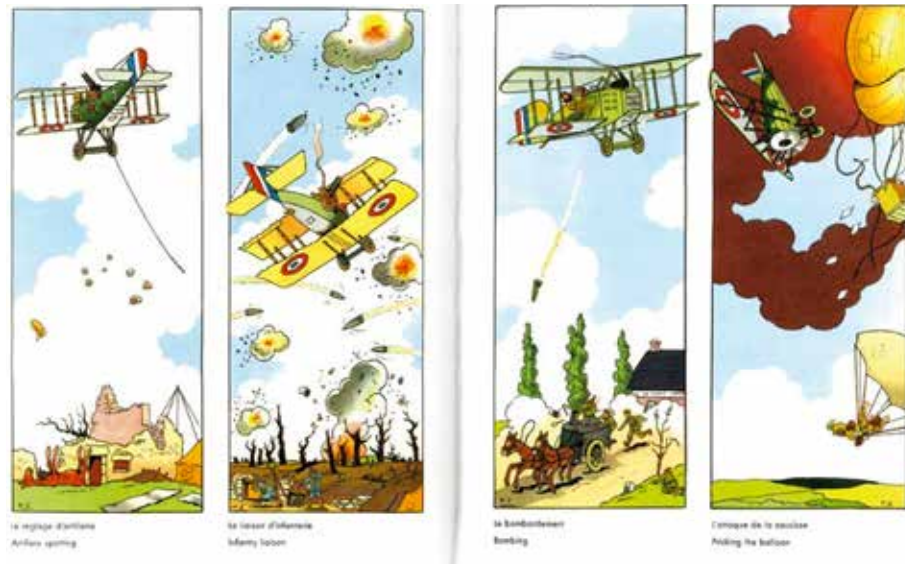


Figure 32. Marcel Jeanjean,
Sous les cocardes:
scènes de l'aviation militaire, 1919

Decorated with tricolor, blue-white-red, circular cocardes, his biplanes crash Boche airplanes, drop bombs on the enemy's logistic supports, attack observation balloons, fire on German headquarters. Leaving dead horses next to destroyed villages his planes land on fields, sometimes on farms panicking pigs and geese (fig. 32). The artist also tells funny moments about his squadron life with his hand writing. Taking off, unsuccessful landings on trees, shelters, a visiting ceremony of a minister, having a party in the military bar... It seems that for the artist the war was an enjoyable childlike game in which people do not die. Similar to the later *ligne claire* (clear line) style of Hergé, these brilliantly illustrated humorous and adventurous aviation scenes undoubtedly made children excited to join the airforce and become fighter pilots.

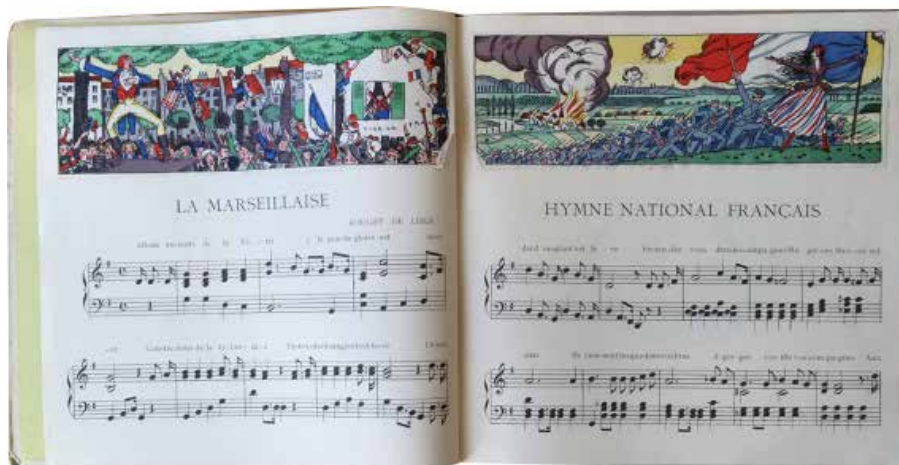
Les Musiques de la Guerre (The Music of War)

"Music lends itself to patriotic appeal since the latter depends on, at root, an emotional response, and music is inherently well suited to that. Unsurprisingly then, national anthems appear in a wide array of contexts, from state funerals to sporting competitions, and by definition they are compositions intended to evoke and eulogise, or at least encompass, the history of nation." says Prof. David Welch in his book, *Propaganda Power and Persuasion*.²⁶

When WWI broke out, people of the belligerent countries sang national anthems and patriotic songs, *"La Marseillaise, God Save the King, God Save the Tsar"* in the cities. *"Music, too, had been mobilized."*²⁷

In this atmosphere, a number of illustrated patriotic music books were created for children. *Les Musiques de la Guerra* has national anthems of the Allied countries with their notes: *La Marseillaise, L'Hymne of Russe, La Brabançonne, L'Hymne de Mameli, Chant National Italien, God Save the King, "L'Hymne Japonais, L'Hymne Serbe* (fig.

Figure 33.
Paulet Thévenaz,
Les Musiques de la Guerra,
1915



33). Paulet Thévenaz's horizontal illustrations depict each country's national and cultural symbols. Memorizing and singing national anthems and patriotic songs by children have always been an effective propaganda tool for all time.



UNITED KINGDOM

In the beginning of the 20th Century, Britain was an imperial power that had colonies from India to Australia, from Africa to Canada. The highest priority for the British Empire was protecting its trade routes for which it needed to have a strong and large navy. The relations between Britain and Germany started changing when Kaiser Wilhelm II took control in Germany with the aim of making his empire strong. With a strong economy, large population and armed forces Germany became a threat to Britain both in Europe and overseas. As a result, in an attempt to keep the balance of power, Britain joined the Triple Entente, among with Russia and France.²⁸

In August 1914, Germany attacked France by invading Belgium. Because Britain had promised to defend Belgium, and the Belgian ports were very close to the British coast, Britain felt threatened, and could not ignore the German invasion. In a few hours, it declared war on Germany.²⁹

In an attempt to win public support, to mount an army, and influence neutral countries, especially the U.S., the British propaganda machine played an important role. British newspapers exaggerated German atrocities in Belgium and France. They reported the testimonies of Belgian refugees, and drummed up fear with the reports of Zeppelin attacks. In addition, the threat of the use of poison gas was all used to convince the public and justify Britain's entering into war with Germany.³⁰

Just as with children in other countries, where the war was raging, British children too could not escape the presence and the effects of the war. British boy scouts were recruited to guard railway bridges and tracks, as well as telephone and telegraph lines in aid of the war effort. Sea scouts were on the look out as they watched the British coast lines for a possible German invasion. Other children contributed to the war effort on the home front by serving in hospitals, working in factories and on farms.³¹

All these activities were reflected in children's books. As the future of Britain, British children's books with nursery rhymes, patriotic stories with colorful illustrations taught or indoctrinated young minds. For example, good citizenship throughout the Commonwealth was communicated through literature to hate "*the Huns*" (derogatory term of Germans).

War-Time Nursery Rhymes

Even nursery rhymes were used to indoctrinate children. Popular nursery rhymes were subverted for war-time use on propaganda. Very young children, not even old enough to know how to read, could learn these nursery rhymes and be thought how to hate..

Here is an example:

*"This is the house that Jack built.
This is the bomb
That fell on the house that Jack built.
This is the Hun
That dropped the bomb,
That fell on the house that Jack built.
This is the gun,
That killed the Hun,
That dropped the bomb,
That fell on the house that Jack built.
This is the man in Navy-blue,
That fired the gun,
That killed the Hun,
That dropped the bomb,
That fell on the house that Jack built."*



Figure 34. Nina MacDonald, Grace Arnold and Irene B. Arnold, *War-Time Nursery Rhymes*, 1918

Written by Nina MacDonald with the black and white vignette illustrations of Grace Arnold and Irene B. Arnold, *the War-Time Nursery Rhymes* comprises 56 patriotic rhymes (fig. 34). The purpose of this book is explained in the foreward, by British novelist and poet George R. Sims:

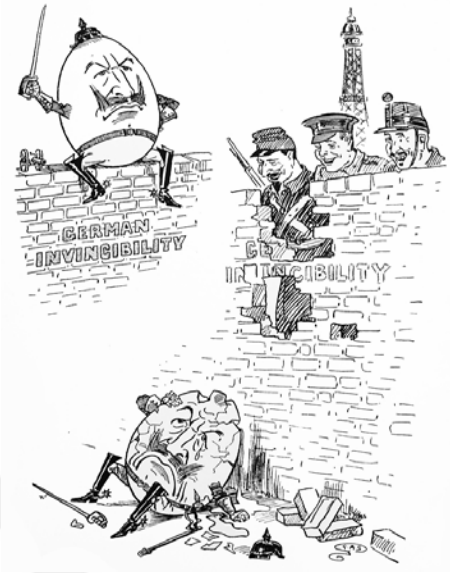
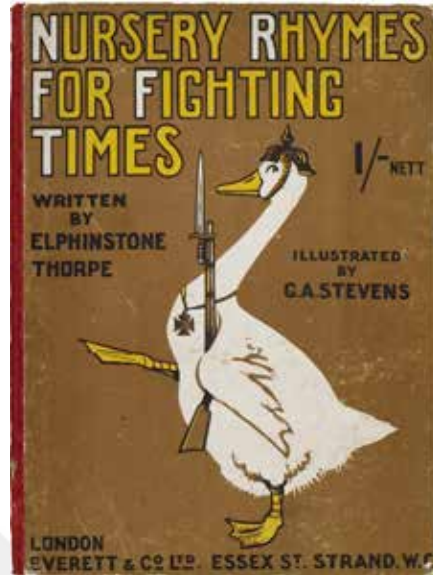
"It was inevitable that the children should become familiar with certain features of the war. They see the khaki and blue, they see our blinded and disabled heroes, they hear the guns, they see the aircraft, they are hurried to places of safety when there is raid, and they know the meaning of 'Take cover' and 'All clear.'"

Nursery Rhymes for Fighting Times

Compared to the *Wartime Nursery Rhymes*, another book in the same genre, *Nursery Rhymes for Fighting Times* does not seem primarily for small children but it adapts children's rhymes in a patriotic and satirical way. The author Elphinstone Thorpe writes in the dedication page:

"At times of great national stress, a little nonsense occasionally proves an excellent tonic. With that hope as a goal, this memory-waking little volume is reverently inscribed "To the children of all British heroes, whether on land or sea."

Figure 35. (left), 36. (right),
Elphinstone Thorpe and
G. A. Stevens,
*Nursery Rhymes for Fighting
Times*, 1915



The main character, who was satirized and who appears on the cover, was Kaiser Wilhelm (fig. 35). He was drawn as a white goose in a spiked helmet, carrying a rifle, with an iron cross around his neck and walking with a goose step. The left hand pages of the book are framed with the caricatures of the Kaiser and allied soldiers against him. One of the verses adapted from a classic English nursery rhymes for propaganda purpose (fig. 36):

*"Humpty Dumpty hammered the Gaul
Humpty Dumpty had a big fall;
All the King's horses and all the King's men
Can't take Kaiser Billy to Paris again!"*

On the opposite page, the artist G. A. Stevens has drawn a black and white cartoon of the Kaiser as an egg sitting proudly on a wall. In the second frame he has fallen and been broken by the Allies. The title written on the wall:

"German invincibility."

Cartoonists in the allied countries loved to draw and ridicule Kaiser Wilhelm II with his unique mustaches and costumes. Also in this book, Kaiser Wilhelm is caricatured as a frog, an emperor on a wooden toy horse, a goat, a naughty boy who drops a little girl into a well, an old woman, a chicken that walks with a goose step, a clock with bomb shape pendulums, a goose that burns churches... Perhaps all these cartoons remind some audiences of the other satirical cartoonist, Arpad Schmidhammer. On the back cover, the Kaiser, as a goose is seen in bad shape, trying to walk with the support of a walking stick.



Figure 37. (top), 38. (bottom),
Stanley L. Wood,
Ten Little Sausages, 1915

Ten Little Sausages

Written and illustrated by Stanley L. Wood, the book is one of the examples that shows how even children's books have been used to depict and glorify violence, and to dehumanize the enemy.³²

The Germans are presented as Kaiser-like mustached sausages. They have stick arms and legs and wear spiked helmets. The artist, Wood, with his satirical verses tells how each of the ten sausages gets killed by the Allied soldiers. The first one is shot, the second is bayoneted by the French soldiers (fig. 37). The third is "kindly sent to Heaven" by a *Turco* who also is drawn in stereotypically.

*"SEVEN little sausages,
Up to little tricks.*

*One met a 'Hieland Mon'
Then there were but SIX"*

A cartoon-like illustration of a British soldier bayonets the fourth sausage.

Stanley L. Wood, who is well-known with his western world paintings shows his talent on horse drawings by depicting a British cavalryman kills an "*Uhlán*" (German cavalry).

The sausages are exposed by the British Navy fires on the beach while a happy sailor dances.

*"THREE little sausages,
Feeling rather blue.*

*Stumbled on Gurkha boy
And then there were but TWO"*

Using his traditional sword, the Gurkha chops up the seventh sausage (fig. 38).

The ninth sausage is crushed under a soldier's boot. The last one tries to escape to Berlin. However he is surrounded by the Allied soldiers, joined by a Russian Cossack.

*"NO little sausage left
And no one to
deplore it;
Everything will be O.K.
And the world much
BETTER FOR IT"*

Accompanied the text, in illustration the Allied Armies dance.

The artist normalizes violence by using humor and cartoony style drawings for children.



Figure 39. Angusine Jeanne Macgregor, *Mrs. Bunny's Refugee*, 1919

Mrs. Bunny's Refugee

Angusine [Jeanne] Macgregor is a well-known Scottish artist, renowned for the Ladybird animal story series. She started her career around 1903, and loved to create animal characters such as rabbits, mice, piglets, cats and dogs. The book *Mrs. Bunny's Refugee* is set during WWI, in Belgium (fig. 39). Mother Bunny and her young family are just sitting down to enjoy their "war rations", a tin of milk, two beautiful red apples and a loaf of bread, when they hear someone crying. Arming themselves with saucepans they leave their burrow and discover a little boy, Marcel who has lost his family.

Mrs. Bunny sets out to discover Marcel's family and eventually, after being injured in an air raid she finds them in a barn and is able to return the little refugee to his mom. Although it's not important for Mrs. Bunny, Little Marcel's Belgian nationality is understood from his yellow wooden shoes, called "*blokken*". Macgregor's use of watercolors and anthropomorphism, is reminiscent of an earlier British artist, Beatrix Potter. *Mrs. Bunny's Refugee* was published in London, Glasgow and Bombay.

Our Girls in War Time

Written by Hampden Gordon and illustrated by Joyce Dennys *Our Girls in War Time* contains about 25 jobs that were done by women such as being window cleaners, munition makers, taxi drivers, ticket collectors, barbers, clerks, and nurses. The artist, who was also a volunteer nurse during the war, illustrates some funny moments of their "unusual jobs" by only using three colors: Black, white and red. Two soldiers and little girls watch the beautiful window cleaner, they are surprised to see a woman doing this job, who they see the first time in their lives, accompanied with the rhyme (fig. 40):

*"Winnie is a window-cleaner.
Ah! How often have I seen her.
When temptations round her lurk,
Put her back into her work.
Or even through it."*

Another illustration is of a woman van driver sitting on the floor, holding a steering wheel with stars circling her head and with the rhyme on the opposite page:

Figure 40. (left), 41. (right),
Hampden Gordon and
Joyce Dennys,
Our Girls in War Time, 1917



*"Dora drove a motor van
And she drove it faster than any ordinary man
Did Dora.
Into something Dora ran:
Thus she found that people can
See not only stars but an aurora..."*

Another illustration shows a factory girl who holds a cannon shell with her father (fig. 41).

*"Martha, a munition-maker
Manufactures shells- Martha's father is a baker: Cakes are what he sells.
Martha swears the shells she makes
Do more damage than his cakes."*

Probably for propaganda and patriotic reasons Joyce Dennys has drawn many of her characters as beautiful, young ladies to encourage women and little girls to participate in the war effort. Her pink-cheeked *"munition-maker Martha"*, in reality, would have had yellow skin as using TNT turned thousands of workers' skin yellow and led them to be called *"canaries"*. 12-hour shifts were also very common and accidental explosions took many lives.³³

As Britain's men went abroad to fight, women took their places in factories, shops and offices across the country. They worked as tram drivers, train cleaners, postal workers and police patrols. Writer and broadcaster at the BBC, Kate Adie says:

"World War One proved that women could do the work of men – and do it just

as well. Millions challenged the prejudices and conventions of the age by going into heavy industry, into offices or into jobs in transport, often leaving domestic service.”³⁴

Swollen-Headed William

Der Struwwelpeter (Shock-headed Peter) is the classic German parody that was written and illustrated by Heinrich Hoffmann (fig. 42). Since 1845, the book has appeared in many hundreds of editions, translated into several languages and has been adapted many times. Just after the outbreak of war, in 1914, it was adapted as *Swollen-Headed William* (fig. 43) by E. V. Lucas and drawings by George Morrow in London. Showing the Kaiser with the satirical illustration and rhymes in each story of the book started the propaganda attack against Germany. Without losing time, Germany responded the following year with *Der Kriegs-Struwwelpeter* (The War - Shock-headed Peter) from the pen of Karl Ewald Olszewski. In the book, Serbia is presented as “*der Bomben Peter*”, Zsar Nikola is in the converted story of “*Evil Friedrich*” who is bitten by a dog (fig. 44).



Figure 42. Heinrich Hoffmann, *Der Struwwelpeter*, 1846



Figure 43. George Morrow and E. V. Lucas, *Swollen-Headed William*, 1914



Figure 44. Karl Ewald Olszewski, *Der Kriegs-Struwwelpeter*, 1915

The Peek-A-Boos in Camp

Illustrated by Chloë Preston, the book is one of the Peek-A-Boos book series. In the story, the three little friends, Stanley, Leslie and Warrington want to enlist in the Army. An illustration depicts the boys in front of a Recruiting Office (fig. 45). On the wall, a poster calls the Britons sacrifice, “*Your King & Country Need You.*” This was one of the slogans that appeared on many

Figure 45. (left), 46. (right),
Chloë Preston,
The Peek-A-Boos in Camp, n.d.



propaganda posters during the war. Before the out break of the war, the armies of European countries were made up of conscripts. In contrast, the British Army was much smaller and made up of professionals and then volunteers.³⁵ The British government needed more men for the Army to sacrifice for the country. One of the most distinctive recruitment posters was Lord Kitchener, British War Minister, with his intimidating finger imploring the British population to serve.³⁶

After enlisting in the Army, the Peek-a-Boos are shown in soldier uniforms have a military camp training, setting tents, digging trenches, attacking imaginary enemies (fig. 46)... In their war game, two little girls, Adelaide and Ann also join them as nurses.

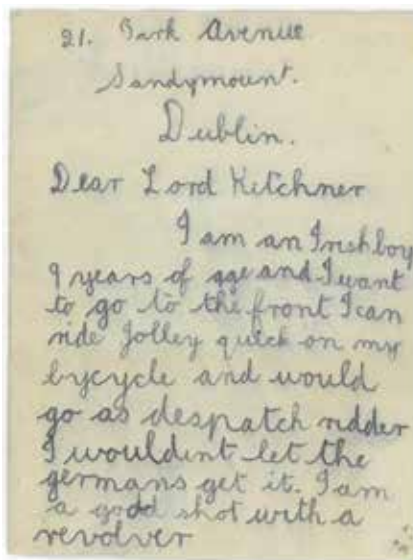


Figure 47. A letter by Alfie Knight,
Imperial War Museum, 1914

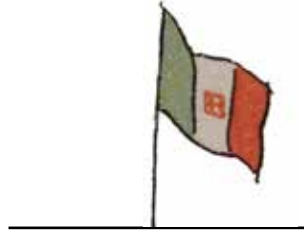
"The impact of this propaganda on fighting forces is hard to assess," says Ian Cooke, a lead curator at the British Library. Presumably, with the affect of war propaganda many British children wanted to join the Army. Nine-year-old Alfie Knight from Dublin was one of them³⁷. He wrote a letter to Lord Kitchener in August 1914 (fig. 47):

"Dear Lord Kitchner,

I am an Irish boy 9 years of age I want to go to the front. I can ride jolley quick on my bicycle and would go as despatch ridder. I wouldn't let the germans get it. I am a goodl shot with a revolver and would kill a good vue of the germans. I am very strong and often win a fight with lads twice as big as mysels. I want a uneform and a revolver and will on give a good account of myself. Please send an anencer.

Yours affectionately

Alfie Knight"



ITALY

The *Risorgimento* was a political and social movement that consolidated different states of the Italian peninsula into the single state of the Kingdom of Italy in the 19th Century.³⁸ However, there were still lands that were populated by Italians such as *Trieste* and *Istria*. There arose a nationalistic ideal to gain the geographic areas where ethnic Italians and Italian-speaking people lived, called “*irredentismo Italiano*” (Italian irredentism). Although when World War I broke out Italy had declared neutrality, it later joined the Triple Entente with Great Britain, France and Russia. Italy agreed to declare war against the Central Powers, in exchange for the irredent territories of *Friuli*, *Trentino*, and *Dalmatia*.

As we saw in Germany, France and Britain, Italian children also were exploited by wartime propaganda through posters, comics and children’s books. Patriotism in the Italian children’s literature in the beginning of the 20th Century with the effect of propaganda turned to hatred. In 1906, *Il Giornalino della Domenica*, a weekly paper for children, delivered this message to its young readers:

*“Italy is a beautiful, free, one. This well known to all the good readers of Il Giornalino. But indeed only a few among them know (...) that some parts of the Italian territory are still under another nation. The great hearts and heroes of Italian independence shed their blood also for these territories!”*³⁹

In the beginning of the conflict, in 1914, while Italy was still neutral its politics were reflected in children’s books, as “*others war*”.⁴⁰ With the verses of Vittorio Emanuele Bravetta and Eugenio Colmo (Golia)’s illustrations in 1914, *Tranquillino ... dopo la guerra vuol creare il mondo ... nuovo*, *Tranquillino ... after the war, wants to create the world ... again* tells about the destruction of war. The little children, *Tranquillino* and *Sirenetta* travel on the debris of war to build a peaceful world. In the end they couldn’t be successful in their mission and will be taken to heaven by God. Having symbolic and surreal themes the story blames Kaiser Wilhelm II of Germany and Franz Joseph I of Austria-Hungary for all the destruction.

When Italy declared war on the Axis powers in 1915, just as in the other belligerent countries, Italian children's books presented the war as a playful game. With the intent of reinforcing and strengthening an Italian nationalism and patriotic sentiments, the Italian army and irredentism were glorified and their the enemies were ridiculed. Humorous drawings of the cartoonist Golia and witty verses of the poet Bravetta showed the war Italian children as an enjoyable war.

Pentolino e la grrrande guerra (Pentaliono in the Grrreat War)

With his pot shaped hat and wooden shoes Pentolino (It derives from the Italian word "*pentola*" which means pot) is a Belgian boy who is the main character of this story (fig. 48). The other characters shown refer to the Allies Armies, *Rataplan* (French), *Bulldog* (English), *Balaboff* (Russian) as well as the enemies: *Fritz* (Austrian), *Mammaluch* (Turkish) (fig. 49).

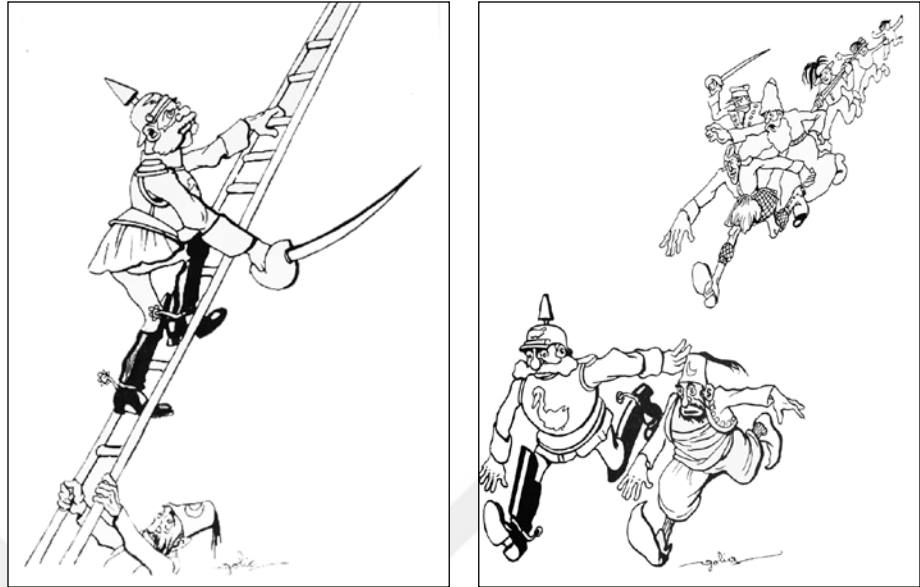
Golia depicts all these characters in their stereotypical appearances by using his cartoonist talent, and the author Bravetta gives them funny names. Balaboof is bearded with a furry head, Bulldog smokes a pipe and wears a Scottish kilt. Fritz wears a spiked helmet, Mammaluch wears a fez and Middle Eastern costumes. Ironically, with this way of expression of Golia uses in his work reminds us the German artist Arpad Schmidhammer's book, *Maledetto* (See page 5-6). Especially the ladder scene: Fritz and Mammaluch try to regain the castle by climbing a ladder but when Balaban shakes it Fritz falls down (fig. 50). In the following pages, all their attempts, using a canon and a balloon end without success. Under the enemy's siege,



Figure 48. (left), 49. (right),
Vittorio Emanuele Bravetta
and Golia,
Pentolino e la grrrande guerra,
1915



Figure 50. (left), 51. (right),
Vittorio Emanuele Bravetta
and Golia,
Pentolino e la grrrande guerra,
1915



Bulldog and Balaban feel very hungry. Pentolino goes down and finds a hut in snowy land. Despite all the obstacles of two villains he takes a big size bread for his friends from an old man and a box of Christmas gifts from his little granddaughter, Stellina. In return, Fritz and Mammaluch try to kill him with their swords. However, magically, the Italian toy soldiers in the gift box grow bigger and bigger and they chase the two enemies with the Allies (fig. 51).

In contrast to the caricaturized figures, Golia portrays the Italians more realistically (as Schmidhammer did for the Germans and the Austrians) style in their uniforms. The author conveys the message that the solution to the conflict will be solved with the involvement of Italy as it is reflected in the last page: All the characters sing peace songs.

Pinocchietto Contro l'Austria (Pinocchietto Against Austria)

Bruno Bruni, borrows Carlo Collodi's Pinocchio by changing his name as *Pinocchietto* (Little Pinocchio) as a war purpose. In his book the wooden character with a distinctive nose is described as a 16-year-old boy. When the Italian Army enters the border of Austria in order to save the "Italian brothers", as a young patriot, Pinocchietto also wants to enlist to join the fight against the Austrian enemy.

"But in Pinocchietto, the hatred for Italy's secular enemy even reached the paroxysm and admiration for our fearless soldiers who so valiantly had started the war for the complete independence of Italy, to free the country from the Alps to the sea, and it was shown in a real frenzy of love... and applause." Bruni tells his character's patriotic feelings.



Figure 52. (top), 53. (bottom), Bruno Bruni,
Pinocchio contro l'Austria, 1915

Despite all the patriotic desire in him, his attempt to enlist in the army is rejected because of his young age. However, nothing stops Pinocchio from joining the war, he goes to the front line of the Alps (fig. 52). There, he captures a traitor, saves the Italian Army from the enemy's mines, kills a couple of enemies and explodes the Austrian ammunition depot with a burning paper airplane (fig. 53). After the victory, Pinocchio, the hero, is sent home. In the following days, Italian newspapers report the heroic deeds and contributions, and say he deserves to receive a medal of honor for his service.

Drawn to be seen as an example for Italian children, *Pinocchio against Austria*, teaches that enlisting in the army is an important duty for all children, and define being a good Italian. Even if their ages are not old enough, young boys have to be prepared for it.

War propaganda and rising nationalism did not finish in Italy with the end of WWI, rather, Italy would transform itself into a militaristic totalitarian fascist state. Sadly, some children's book authors, including Vittorio Emanuele Bravetta started dedicating his books, and using his talents to advance and promote Mussolini and fascism.



UNITED STATES

The Committee of Public Information (CPI) was established on April 14, 1917, just one week after the United States' declaration of war. The CPI created propaganda that encouraged citizens to join the military, work in factories, buy war bonds and conserve food. The man chosen by President Wilson to organize and lead the CPI was George Creel, who hired writers and artists to "sell the war."⁴¹

A Liberty Loan Primer

Written in the style of a children's speller by Porter Emerson Browne, a playwright and novelist, *"A Liberty Loan Primer"* portrays the fighting in simplistic, unassailable terms that would have been accessible to most Americans at that time.

"This is Unc-le Sam. What Is He Do-ing? He Is Fight-ing The German Beast. Is He Fight-ing The Ger-man Beast For Fun? Hard-ly, He Is Fight-ing The Ger-man Beast To Keep The Ger-man Beast From Kil-ling Am-er-i-can Wo-men And Child-ren. Shall We Help Him? What Do You Think?"



Figure 54. Porter Emerson Browne and James Montgomery Flagg, *A Liberty Loan Primer*, 1918

On the opposite page, Flagg's black and white, pen and ink illustration demonizes the German soldier with a beast's tail, a Kaiser style moustache, and a spike like a German helmet growing out of his head. With a giant naked body in black boots he is shown as a monster.⁴² Uncle Sam stops him killing innocents by digging his bayonet into the German soldier's belly (fig. 54). On the next page, with his unique appearance, his spiked helmet, moustache and his greatcoat Kaiser Wilhelm II is undoubtedly ready to use his sword, which drips blood (fig. 55). The text of the illustration informs the children:

"This Is A Kaiser. What Is A Kai-ser? A Kaiser Is A Blood-thirsty. Old An-ac-ro-nism All Cov-ered With Ho-kum."

Flagg uses caricature-like drawings to mock the Germans. In contrast, when he draws an American soldier or a Belgian little poor girl he shifts his style dramatically to be more realistic. The primer clearly differentiates between good and evil by exaggerating, showing the Kaiser as a naked giant monster sitting in the world and holding a little man with his toes, the author says:



Figure 55. Porter Emerson Browne and James Montgomery Flagg, *A Liberty Loan Primer*, 1918

"This is An Aut-o-cra-cy. What Is An Aut-o-cra-cy? An Aut-o-cra-cy Is A Count-ry That Be-longs To An Ab-sol-ute Mon-arch. Do The Peo-ple Have An-y Rights? Not That You Can No-tice With Nak-ed Eye."

In contrast with the Kaiser, "Lady Columbia" is dressed in an American flag gown and Phrygian cap, holding a flag and standing behind the American flag and an illustration of a bald eagle, (something that Montgomery Flagg has drawn many times before for patriotic themes), symbolizes the American values (fig. 56):



Figure 56. Porter Emerson Browne and James Montgomery Flagg, *A Liberty Loan Primer*, 1918

"This Is A Dem-o-cra-cy? A Dem-o-cra-cy? A Dem-o-cra-cy Is A Country That Be-long To The Peo-ple Them-selves. Do They Have All The Rights There Are. Don't They Own And Con-trol Their Own Country? They Do!"

The actual purpose of the book becomes clearer towards the end. After illustrations showing sacks of money and a loaf of bread the message is:

"This Is A Loaf of Bread And A Dol-lar Bill. If You Were A-lone On A Des-ert Is-land And Starv-ing To Death, Which Would Mean You Rather Have? The Dol-lar Would Mean Noth-ing To You Then. The Bread Would Mean Ev-er-y-thing. Which Shows, Dear Child-ren, That In The Fin-al An-al-y-sis Mon-ey Is Nothing. On-ly Life real-ly Mat-ters. Give Your Mon-ey Now To Save Your Life Later." "These Are The Peo-ple of The U-ni- ted States. They Sup-port The Gov-ern-ment That

Sup-ports The Army That Fights For The U-ni-ted States in France. How Do They Sup-port The Gov-ern-ment? They Buy Lib-er-ty Bonds."

More than 8,5 million copies of the Liberty Loan Primer were printed and distributed nationwide, intended to encourage children to earn money so that they could buy War Saving Stamps and suggest to the adults in their lives they too should finance the war efforts. In effect, the War Saving Stamps were the children's version of the Liberty Bond, and the Liberty Loan Committee made strong appeals to sell both.⁴³

James Montgomery Flagg, well known for his Uncle Sam poster, *"I want you for the U.S. Army"*, was commissioned by the Food Administration and Liberty Loan Committee to illustrate propaganda primers. His target group was not only adult men who would enlist in the army but also children who would save their pennies for Uncle Sam and the war efforts.⁴⁴

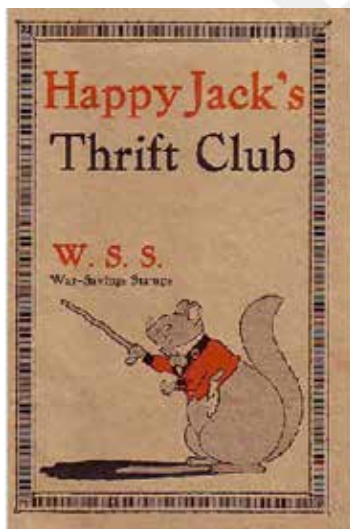


Figure 57. Thorton W. Browne and Harison Cady, *Happy Jack's Thrift Club*, 1918

Happy Jack's Thrift Club

Another little book designed to promote War Saving Stamps, *Happy Jack's Thrift Club*, (fig. 57) employs animal characters to connect with children. The protagonist, Peter Rabbit is *"disconsolate"* because all of his friends are member of *"Happy Jack's Thrift Club"* but he is excluded.⁴⁵ Striped Chipmunk says the reason is that he had to be thrifty. Peter, who doesn't know the meaning of the word, *"thrifty"*, tries to do his best. However, his store of clover is not good enough for the founder, Happy Jack Squirrel (fig. 58). Upset, Peter decides to establish his own *"thriftless club"*. Even if he is not thrifty enough, eventually he is accepted into the club as an *"associate member."* With the help of his friends who give him chestnuts, while the animals celebrate his membership Farmer Brown's boy comes to the forest. He says:

"I wish, that I had been big enough to fight in the Great War. But I wasn't old enough or big enough to be a soldier, and so it is of no use to make such a foolish wish. I wish I had a million dollars. I'd give every cent of it to Uncle Sam to help buy the things he has to have to pay for the war and help those who suffered from it. Yes I would-every cent!"

Influenced by Happy Jack Squirrel,



Figure 58. Thorton W. Browne and Harison Cady, *Happy Jack's Thrift Club*, 1918

the Farmers boy establishes a club, naming it “Happy Jack’s Thrift Club” for children to contribute to the war efforts. He explains how the financial system of the club works:

“Uncle Sam wants to borrow my pennies and he will pay for the use of them. All I have to do is to buy Thrift Stamp every time I can get 25 cents. When I have pasted 16 of these on a card given me for the purpose with the first stamp I exchange them for War- Savings Stamp, giving a few pennies besides. That stamp will have cost me a little over \$4. Then I put that stamp away, just as I would put money in the bank. At the end of five years I take it to Uncle Sam and ask him for money back. He gives me a five dollars bill for my stamp, which is a lot more than I loaned him when I bought the stamp.”

Buying Thrift Stamps or War saving stamps allowed you wear a *Thrift Club button*, with the logo of Happy Jack Squirrel. And, wearing this button was a visible proof of “patriotic thrift (fig. 59).”⁴⁶



Figure 59. Happy Jack’s Thrift Club button, 1918

ALPHABET BOOKS

Alphabet books are designed primarily for preschoolers and beginning readers for the purpose of introducing the letters and sounds of the alphabet as an introduction to reading and writing.⁴⁷ They usually present the letters of alphabet with corresponding words and images. Although the format and formula is simple, the choice of the words and images to illustrate each letter of the alphabet can range from the simplistic to the sophisticated. The format can be used at every level of comprehension and reading ability.

During WWI, even the letters of the alphabet were enlisted to serve as a tool of propaganda. Many children were exposed to such alphabet books whose purpose was indoctrination that nationalistic and patriotic themes were used. Children learned about their country and their war even before they learned how to read and write. The colorful, simple attractive illustrations were used to teach children, as well as appeal to adults. These books used the alphabet to instruct the reader about the home country, demonizing their enemies, honoring their allies, as well as recount the tales of heroic figures, and tell the stories of important battles and the weapons that were used. In the following text you will see some examples of this genre.

Alphabet de la grande guerre 1914-1916 (Alphabet of the Great War)

André Helle's best known and most belligerent book was published by Berger-Levrault, a publishing company based in Paris and Nancy. The book cover shows a French artillery illustration with the explanation: "*pour les enfants de nos soldats*" (for the children of our soldiers). However it is hard to believe that this book is appropriate for young children.

Each letter, with drawn bold lines in simplistic style illustrations, gives information about the war, as well as the French army. The letter "A as in Alsace" sets the tone of the book. The dispute over whether the Alsace region should belong to Germany or France was a major source of the conflict between those two nations. (fig. 60). Helle's square-framed illustration shows an adorable, admiring little Alsatian girl in her traditional costume presenting a bouquet of blue, white, red flowers to the French army, their saviors, on behalf of her countrymen. Letter "B as in Battery" depicts an artillery. Letter "C as in Charge" shows the attacking soldiers



Figure 60. André Helle, *Alphabet de la grande guerre 1914-1916*, 1916

holding their rifles with bayonets... The book ends with the letter "Z as Zouave" (North African light infantry).

Child's ABC of the War

It's a British book was written by Goeffrey Whitworth and illustrated by Stanley North. It attempted to explain the war through the alphabet. According to the author's dedication to his son, Robin, this book is intended for three year olds. On the title page of the copy of the book in Florida State University Library a personal message says: *"Francis C. O. Bennet with love and best wishes from Cecil N. R. Callender"*, dated "Xmas 1914." According to the note this book seemed one of the best Christmas gifts that could be given to an English child during the war. Ironically, in the beginning of the conflict, all the belligerent nations believed that the war would end by Christmas of 1914.

The book starts with the letter "A", depicting Austria. The double-headed eagle, the coat of arms of the Austria-Hungary Empire, appears in the square framed illustration. Below the image, with the initial A, a handwritten text explains about the enemy country. *"The Bomb that was destined to startle the world."*

On the next page, the text, *"B is for Belgium, a brave little state. So valiant for honor so reckless of fate."* illustrated with a map of Belgium in the style of medieval times. The German invasion of neutral Belgium was one of the important reasons for Britain's entry to the war.

Letter "C" tells about Britain's colonies: *"C's for our colonies, loyal and true."*



Figure 61. Goeffrey Whitworth and Stanley North, *Child's ABC of the War*, 1914

Bringing help to their mother from over the blue." In the illustration, mother Britain is depicted as a Greek goddess, holding a trident, also the symbol of Sea God, Poseidon. In front of her, four little children who represent the colonies, hold flags on which the colony names are inscribed: Canada, Australia and India. While Canada and Australia bring their toy warship, canon and soldiers India carries a sack that may be food. However, the fourth figure was drawn as a black silhouette without identity, brings tropic fruits to the mother, presumably from Africa (fig. 61).

Letter "E" page is about England. The text: *"E that's for England, true to her trust Peaceful, yet ready to fight when she must."* The illustration shows people, despite being from different social classes, joining the army at a recruiting office. The message is that a citizen proves his loyalty by serving his country, and fighting for it.

The illustration on the letter F page shows the flags of three allied countries: France, U.K. and Russia. France's symbol is a rooster, England's a lion and Russia's a bear. The text says: *"F stands for France, our gallant Ally; With her and Triumph or Die."*

When Goeffrey Whitworth, wrote and dedicated the book to his son, Robin was three year-old. In an interview by Imperial War Museum, he describes his parent's religious view: *"Yes, my parents were fairly religious. Tending towards being Anglo-Catholic. My mother's father was a parson of Church of England."*⁴⁸ Whitworth's religious view clearly appears in the texts. On the letter H page, *"H is Heaven-starry above. And reminding us all of God's Kingdom of Love."* *"I, the Impiety that hopes to crown Force as Lord to whom all must bow*



Figure 62. Goeffrey Whitworth and Stanley North, *Child's ABC of the War, 1914*

down." With the illustration that depicts Kaiser Wilhelm II flies on a red four-headed dragon. His sword and the beast are drawn with dripping blood (fig 62). "X stands for Xmas, the Season of Peace. Pray God 'ere it come again the war may cease." "Z ends the Alphabet also my story to our arms be the Might, and to God be the Glory."



Figure 63. Reginald Arkell and John Hassall, *Belgian Relief Fund a Children's Painting Book*, 1914

Belgian Relief Fund a Children's Painting Book

Illustrated by John Hassall and written by Reginald Arkell, this remarkable book combined propaganda with commercial advertising in a fund-raising effort (fig. 63). It was sponsored by various British commercial companies, which were named in the text and represented in the illustrations. This coloring book was sold in aid of the Belgian Relief Fund. On the letter A page starts with the text:

*"Acqua Schweppes says Tommy Atkins, waking up,
'There must be magic in the cup;
Schweppes is so nice, it makes you think,
You'll never beat this British drink."*

In the pen and ink illustration, a British soldier is waking up happily by a drop of the drink poured by a creature in a tree. In the distance, we see a Union Jack flag and military tents.

Letter B is represented by Benger's Food.

*"A soldier, who in battle fell,
Is, thanks to Benger's, getting well,
And when he wants another cup,
He tells the clock to hurry up."*

The illustration portrays a wounded soldier who changes the clock with his baton while a nurse is entering the room with Benger Food can on a tray.

Letter H is for Hayward's Military Pickle.

*"Dad says this Pickle is the best,
It makes him eat with added zest.
Then how do you explain why Dad
Calls me a Pickle, when I'm bad?"*

A little boy in a paper hat, holding a toy rifle and sword, proudly poses for us in the image. Next to him a Kaiser Wilhelm toy who leans against a big size typical Hayward Military pickle bottle. Behind him, silhouettes of

cavalry are carrying a cannon.

Letter R is on behalf of Remy's Starch.

*"Dad says I'll be a sailor if
I learn to stand up straight and stiff.
Like Grenadiers upon the march
Or collars done with Remy's Starch."*

In the illustration a little boy stands in a navy uniform, holding a rifle that looks like a real one. Behind him the allied flags, Belgium, Japan, Great Britain, India, France, and Russia appear. Learning the color of a friendly country's flags is also learning who are allies of the country (fig. 64).

Figure 64. (left), 65. (right)
Reginald Arkell and
John Hassall,
Belgian Relief Fund
a Children's Painting Book,
1914



In addition to patriotic themes the book encourages children to use British brands to help the war economy as letter O for Osram Lamps conveys the message (fig. 65).

*"If you help Great Britain's trade,
An Osram Lamp, by Britons made,
Is better far, it seems to me,
Than one that's made in Germany."*

Hassall uses a fairy tale character, Aladdin and the Wonderful Lamp. The lamp appears as the genie on which the name "Osram" and "Made in England" are visible.

According to David Clampin, an historian from Liverpool John Moores University, "Patriotism was a recurring motif in commercial advertising, alongside the denigration of the enemy. In this process, buying the products of the Allied nations was absolutely key and extended to distinguishing the Allies' approach

to war in contrast to that of the enemy, as well as tacitly advocating an emotional connection through the consumption of these goods.”⁴⁹

“Advertising and propaganda are both powerful media tools that are often hard to differentiate” says Tracy Stefan, “Propaganda is similar to advertising in that it employs the same multimedia formats in order to spread its message. However, unlike advertising, propaganda does not try to encourage the sale of a product, service or idea. Similar to a sales campaign, propaganda is a visual presentation used to change public attitudes about a particular person or subject. Propaganda that influences systems of education has the most lasting effect.”⁵⁰

Coloring this alphabet book was a competition for the British children that John Hassdall was one of the jury members. 9-year-old Phyllis Mainwood also entered into the competition on February 4, 1914. The winner’s names were announced in The Daily Telegraph of March 31st, 1915 among the war news and patriotic advertisings.⁵¹ Although, Little Phyllis did a very good coloring job on the copy that is in the Robert Opie Collection, her name was not among the children who won guinea or books as prizes.

Our Allies’ ABC War Book

Providing information about the United Kingdom and its allies the book starts with the illustration of King Albert who holds a sword proudly in front of his two Belgian soldiers on the letter A page. The artist Chris Heaps illustrates realistically such famous characters of the war such as King George in uniform on horseback, Lord Kitchener in his headquarters, British officers in trenches, nurses and priests helping wounded soldiers, dreadnoughts, battleships, airplanes and London. In addition to England, the artist also honors colonial soldiers and allies with the text by Dorothy M. McIntosh.

“F stands for France, whose flag suffered a wrong.”, “I is Ireland, whose sons are so brave.”, “Q is for quarrel, with Serbia’s kin.”, “R stands for Russia, who’ll help us to win.”, “S stands for Scotland glorious in deed.”, “T stands for Turco a fine friend in need.”, “Z is the Zeal which the gallant boys shows.”

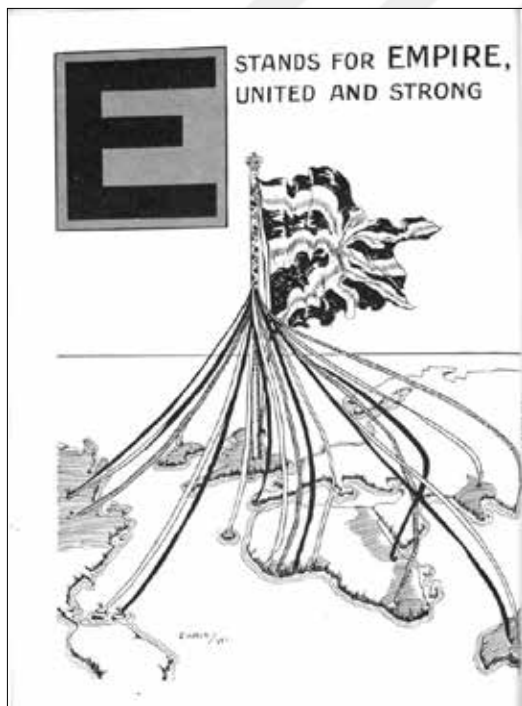


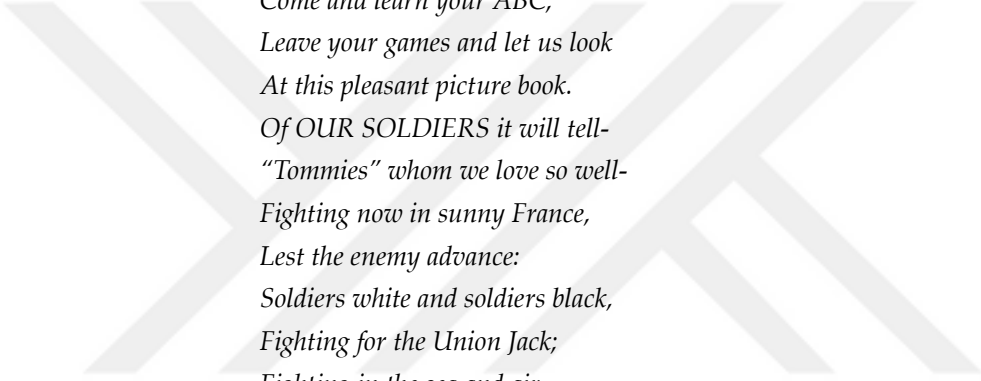
Figure 66. Dorothy M. McIntosh and Chris Heaps, *Our Allies' ABC War Book*, 1915

Beside all these patriotic images and descriptions one illustration that explains powerfully the imperialistic nature of Great Britain in the beginning of the 20th Century (fig. 66). A waving giant Union Jack on the mainland or London and it's connected with robes from North America, the Caribbeans, Ireland, Gibraltar, West, East and South Africa, India, South

Asia, Australia. *"E stands for Empire, united and strong"* writes the author by assuring her young readers, children.

Our Soldiers, an ABC for Little Britons

A little boy and a little girl with their toy soldiers appear on its cover. With their black bearskin hats and red uniforms the guards are identical. The boy in a paper hat and red sweater takes out his soldiers from a box and sets them on the floor while his sister is watching him. On the inside front cover this introduction is written in rhymes:



*"Little children, full of glee,
Come and learn your ABC;
Leave your games and let us look
At this pleasant picture book.
Of OUR SOLDIERS it will tell-
"Tommies" whom we love so well-
Fighting now in sunny France,
Lest the enemy advance:
Soldiers white and soldiers black,
Fighting for the Union Jack;
Fighting in the sea and air,
Fighting, fighting everywhere.
As we then the pages turn,
Shall we not delight to learn
All that lads we love so well?
And 'tis time to go to bed;
When you've brushed your curly hair,
Don't forget to say a prayer
For OUR Soldiers far away,
Fighting, fighting every day,
That their country may be free-
Fighting just for you and me."*

Unlike the innocent essence of the children in the cover image that takes place at home, the interior illustrations by William Barnes Wollen, a well-known artist with his battle paintings, shows the British army in military ceremonies and on the battlefield in a very realistic way. Yet the accompanying text addresses little children in simple language. *"B for the bugler sounding his call.", "C for the camp where he awakens them all.", "D for the drummer boy-Rat-a-pat plan! Find better music than his, if you can."*

With the illustration that depicts an airplane and artilleries that shell the

German army the text reads: “E for the enemy we have to fight”, “F for the flying man up such a height.”, “G for the guns that will put them to flight.”

In the book heroism and sacrificing lives for the sake of the country are emphasized for children. The most honorable military decoration for this is the Victoria Cross of the British Empire. “Victoria Cross for valour - that is V; And how a man may win it, here we see. Pin the Cross upon his breast, Hero this above the rest! ‘Mid the battle’s din and strife Hero-like he risked his life (fig. 67).”



Figure 67. W. B. Woner, *Our Soldiers, an ABC for Little Britons*, 1916

However, in case he gets wounded in this noble act, children should not worry. “X for the Red Cross; noble their task- To help the poor wounded is all that they ask.”

In the last page, with a zeppelin illustration over a city patriot children should keep their bravery: “Z for the zeppelin, floating on high, Laden with bombs to drop from the sky. Are you afraid of it? No, Not I!”

Young Australia’s ABC of the War

This is one of the few children’s books from that continent. In 1914, Australia was a colony in the British Empire. Consequently, when Britain declared war on Germany, Australia was at war also. Due to the effect of British propaganda, many young Australians voluntarily enlisted in the army to fight for and protect the Empire. The Australian and New Zealand Army Corps (ANZAC) saw action in Gallipoli, Turkey. WWI was such an important event for Australians in shaping their national identity that April 24, the date of the landing at Gallipoli, is celebrated as a national holiday.

Unlike the cartoonish style illustration of the cover, the interior ones are drawn realistically in pen and ink. On the back cover there is a world map that gives information about divided countries as allied or enemies. It also

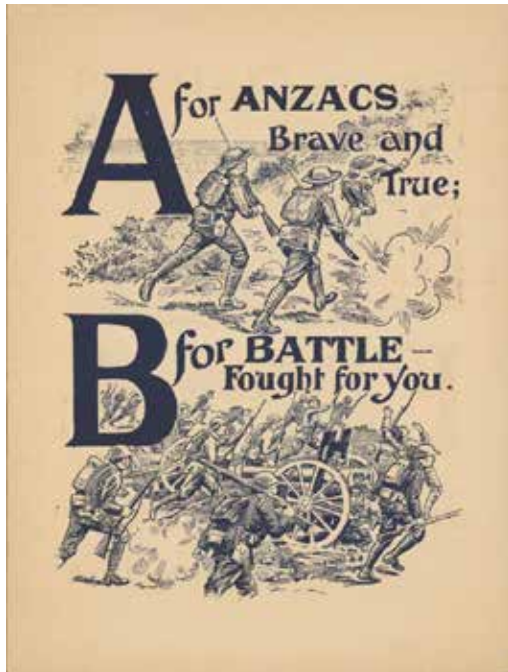


Figure 68. *Young Australia's ABC of the War, 1918*

shows that almost all the countries including colonies and territories were involved in the worldwide conflict.

"A for Anzacs brave and true; B for battle fought for you." The verse is accompanied with war scenes, presumably from the Gallipoli Campaign (fig. 68).

On the next page, an Australian flag waves next to the text, *"C our colors nobly tried;"* and *"D for dreadnought Britain's Pride"* are read over a battleship image.

"W for wireless" is shown with a world map from Australia's point of view. All the British colonies, Australia, India, Africa, as well as the mainland and battleships are connected to each other with radio wireless waves, which was then a new technology. Probably children knew that just after the outbreak of WWI Australian Forces invaded the radio station in German New Guinea where the enemy threatened British interests in the Pacific Ocean.

Although this is an Australian alphabet book it is still dominated with British images such as King George, *"K for king we love so well"* and the British flag, *"U union Jack - Our own;"*

Alphabet de la Guerre, Pour les Grands et les Petits (Alphabet of the War for Grown-ups and Children)

The Belgian artist Fernand Allard L'Olivier voluntarily enlisted in the war, in 1914. His experiences in combat can be seen clearly in his illustrations with its brutal scenes from the Western Front (Fig. 69).

On the letter A page for *"Aviation"* a biplane bombs a city also making itself a target. The letter B is for *"Barbed Wire"*, C is for *"Cannon"*, G is for *"Grenades"*, M is for *"Machine Gun"*, O is for an *"Obus"* (howitzer) shell, T is for *"Tank"*, and finally, Z is for *"Zeppelin"*.

Beside patriotic and heroic themes L'Olivier also shows the destruction of the war such as *"Incendie"* (fire), on the letter I page. In front of a burning city, civilians evacuate their homes with their children and belongings. The letter P is for *"Prisoners"* shows tired enemy soldiers behind barbed wire. On the letter U is for *"Union"*, two wounded soldiers in bandages help each other to walk. The letter Y is for *"Ypres"*, the city that was bombed by the Germans, and it portrays the ruins of the Saint Martin Cathedral.

In contrast to all these dramatic scenes, the artist also depicts some enjoyable moments. On the letter V page, *"Vainqueur"* (Winner), a soldier celebrates his

Figure 69.
Fernand Allard L'Olivier,
Alphabet de la Guerre,
Pour les Grands et les Petits, 1919



victory in a parade with colorful decorations. The letter “X is for Xylophone”, a soldier plays the instrument for his two comrades and a dog in a shelter in spite of bombardment outside.

ABCDARIO di guerra (ABC War Book)

Golia shows the Entente and Central Powers looking like children on the cover of his alphabet book (fig. 70). While Russia, France, Britain and Italy in their national costumes are depicted in a happy mood, the others: Austria, Germany and Turkey are crying. As a cartoonist, his satirical approach continues in the interior pages, as well.

For letter A, he depicts the national symbol of the Austria-Hungary Empire, double headed vulture instead of an eagle. Miss Italy breaks her chains from the Axis Powers. Germany, symbolized as an old soldier wearing a spiked



Figure 70. (left), 71. (right), Golia, *ABCDARIO di guerra*, 1915

helmet whips the other members, Austria, Bulgaria and Turkey. On the letter B page, Willhelm II is drawn as a beer glass. Berta, a fat blond woman, stands next to a howitzer (fig. 71). In addition to Italians, Golia depicts the U.S. President Wilson. The artist concludes his alphabet book with Zeppelin on the Z page, and Uncle Sam who sits on a sack of money.

Kriegs ABC (ABC of War)

This German Alphabet book follows the humorous way depicting the war as story books with cartoonish style illustrations and whimsical verses. Reminding one of Arpad Schmidhammer's books, artist Karl Hachez also caricaturizes the enemy with a mocking tone. This book introduces national heroes, and gives the reader slanted information about the war.

The letter A page shows a German Eagle, the national symbol of the country, standing on a hill proudly looking at the vultures flying around him. Although there are scavengers waiting to take advantage of Germany's bad situation, the German eagle looks strong enough to defeat his enemies.

Letter B is about the "Big Bertha" that is the nickname of German howitzer cannons. In the image, a fat queen, representing Bertha, knocks on the door of Belgium. Even the sound of knocking the door scares the Belgians (fig. 72).

Letter E illustrates German General Emmich who conquered Liège, the Belgian city, for which he was awarded the coveted Pour le Merite, the

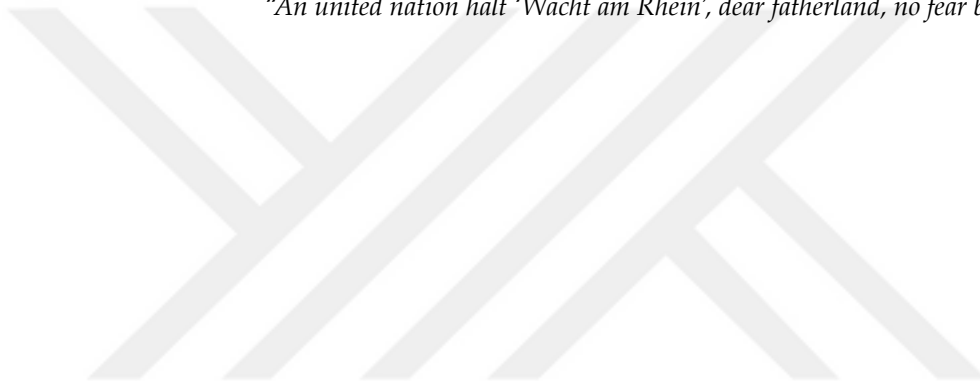


Figure 72. (left), 73. (right)
Otto Glaser and Karl Hachez,
Kriegs ABC, 1915

Prussian Imperial Blue Max. Behind him the Emden, the German battleship is seen. She was sunk by an Australian cruiser in the Pacific in 1914.

General Golz and Hindenburg appear on the letters G and H as heroic figures. In the contrast, the letter J shows Joffre, the French general, and Sir John. Both enemy generals are depicted as running away from the German army.

Beside famous figures of the war, some ordinary people also appear in the book: The letter T honors German women who support the army on the home front. Three of them are shown while they knit for soldiers. As “Volk” (nation), on the letter V page three men sing a patriotic song with the verse *“An united nation halt ‘Wacht am Rhein’, dear fatherland, no fear be thine (fig. 73).”*





ENCOURAGING TOTALITARIANISM IN CHILDREN'S BOOKS



The peace treaties that brought an end to WWI, failed to bring lasting peace to Europe. The 20-year inter-war period, 1919-1939, saw the rise of totalitarianism, nationalism, fascist Italy and Nazi Germany, the strengthening of the Soviet Union, and continuing hostility among European powers.

During this era governments and publishers continued to use children's books as a channel of propaganda and a tool for indoctrination to promote and strengthen state ideology and nationalism.

In this section I will look at examples from Italy and Germany, where fascism was gaining popular support. I will then examine the Soviet Union which by 1939 had become a major power in Europe and the world.



FASCIST ITALY

Despite approximately 600,000 Italian deaths in WWI a victory didn't bring satisfaction to Italy in politics and economy. The country couldn't gain territories that were promised by European powers. In contrast, rising social problems, such as threat of socialism, strikes, political and economical uncertainty caused a new ideology to arise: Fascism. Although a Socialist, young journalist *Benito Mussolini* advocated joining the First World War, with the nationalistic and interventionist ideas he left his party and founded *Nationalist Fascist Party* in 1921. In only one year Fascist membership jumped from 20,000 to 300,000. Established by mostly former soldiers, *Squadristi*, also known as "*Blackshirts*", suppressed the opponents by using violence.⁵²

In 1923, after seizing the power, "*Il Duce*" Mussolini started to establish his own totalitarian state.⁵³ Beside his *Blackshirts* he also created the youth organizations for the future of the regime, such as *Opera Nazionale Balilla*, for eight to fourteen-year-old boys and *Piccole Italiane*, for eight to twelve-year-old girls. Traditional Italian gender roles between boys and girls were seen in some rituals. Boys who would readily sacrifice their lives for the nation and fascism marched in blackshirts with guns, while girls whose duty was raising Italy's future soldiers, paraded holding dolls.⁵⁴ Originally, the name *Balilla* (little boy) was the nickname of *Giovan Battista Perasso*, a Genoese boy who started the uprising against Austrian forces that occupied the city in 1746. According to local legend *Balilla* grabbed a stone from the road and threw it at Austrian soldiers.⁵⁵

Inspired from the glory of old the Roman Empire, fascist Italy aimed to create a new generation in order to regain its glorious past. Therefore, the education system was designed on militaristic and nationalistic ideas to indoctrinate children as shock troops of ideology.⁵⁶ Starting from first grades in text books, little Italian boys often appeared in *Balilla* and girls in *Piccole* uniforms (fig. 74).



Figure 74. (left), 75. (right)
Vera Cottarelli Gaiba,
Nerina Oddi, Roberto Sgrilli,
Il libro della prima classe, 1941

As a former journalist, Mussolini knew how to use propaganda to convey his fascist messages. Text books played an important role to indoctrinate young Italians starting from early ages. Most books that have militaristic values taught the *Balilla* and *Piccole* how to be ideal fascists and to obey *Il Duce*.⁵⁷

Some texts are from one of these books: (fig. 75):

*"Book and musket make the perfect Balilla."*⁵⁸



Figure 76. Vera Cottarelli Gaiba,
Nerina Oddi, Roberto Sgrilli,
Il libro della prima classe, 1941

"Here they come, here they come, the Piccole italiane, those pretty Italian swallows.

*The lively band marches at a sure and swift pace, and a happy song spreads through the air
Life marches on, it marches on...*

*Dear Piccole italiane, life will indeed be merry for you. Be good and be strong like your brothers, the Balillas; you will become true Italian women, spirited and proud: it is the promise you made to Mussolini."*⁵⁹

*BENITO MUSSOLINI (fig. 76)
loves children very much.
And Italy's children love
Il Duce very much.
LONG LIVE IL DUCE!
Hail to il Duce!
Hurrah to us!*⁶⁰



Figure 77. Vittorio Emanuele Bravetta and Carlo Nicco, *Balilla!*, 1923

Vittorio Emanuele Bravetta, the author of *Pentolino e la grrrande Guerra* (See page 35) adapted himself into new regime. He became popular with his fascist lyrics, such as the Balilla Anthem (fig. 77):

*"Whistles the rock, the name rings
of the boy from Portoria,
and the intrepid Balilla
is the giant in the history...
It was bronze the mortar
which sank in the mud,
but the boys was of steel
and he freed the Mother."*

Fascist Pinocchio

School textbooks as well as colorful children's picture books all have been used to indoctrinate fascist ideology in young minds. Particularly striking is how classic beloved children's stories are perverted. Pinocchio is one such character who had been used many times to serve the regime. We have seen, during WWI Pinocchietto fight against Austria-Hungary Empire (See

page 36-37). During the Mussolini era, the puppet also joined the paramilitary gradew-school youth organization, *Opera Nazionale Balilla* in the book, *Pinocchio Fra i Balilla* (Pinocchio Among the Balilla) (fig. 78).

In the beginning of the story, the rascal puppet exhibits various nasty behaviors, like making fun of people. Enjoying his freedom he also refuses to join the Balilla. But one day, he hears that there will be a chocolate distribution at the gym where the Balilla group exercises. Attracted by the promise of chocolate, Pinocchio goes to the gym, but is told by the master of the Balilla that he needs to earn the chocolate. He adds: *"You have to be disciplined if you do not want to be have a good punishment."* Being disappointed and not wanting to study or to exercise, Pinocchio runs away immediately. Chased by the other boys near the river, he hits a painting of a donkey image. His head breaks through the canvas and gets stuck there. In return for getting unstuck, he promises his friends that he will change his life and became a good boy. At the end of the story, he joins them and becomes a perfect Balilla. For his success, he is proposed for a promotion to the rank of Corporal.



Figure 78. Cirillo Schizzo, *Pinocchio Fra i Balilla*, 1927

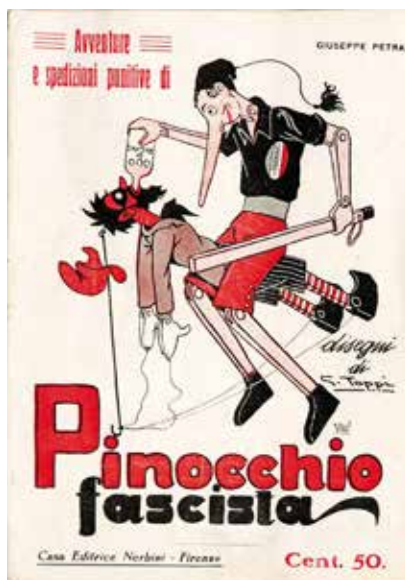


Figure 79. Giuseppe Petrai and Giove Toppi, *Avventure e spedizioni punitive di Pinocchio Fascista*, 1923

In another book, *Avventure e spedizioni punitive di Pinocchio Fascista* (The Adventures and Punitive Expedition of Fascist Pinocchio), the puppet is not a rascal boy anymore (Fig. 79). He has been disciplined by the regime and found the right way to serve the ideology. Pinocchio fights against the opponents of fascism. He asks Geppetto for a revolver, but a wooden one will be good enough to scare the cowardly *reds* in the town. Pinocchio and his two friends punish the communist puppet leader Niccolalaccio and his comrades by using violence as the Blackshirts do, such as beating, forcing them to drink a bottle of castor oil (fig. 80). In this way, the story conveys the message to young Italian children that the only solution is terror and violence to improve their country.

Pinocchio Istruttore del Negus (Pinocchio the trainer of Negus), takes place in Ethiopia during WWII (fig. 81). It combines the ideology with racism. Before Pinocchio goes to Africa, he works as an apprentice in a pastry shop. He drinks a pot of liquid chocolate and his face gets all smeared with the chocolate. While he escapes from the punishment of the pastry shop owner he is caught by a British spy. The chocolate on his face fools the spy, and he assumes that Pinocchio is a talented Abyssinian racer. The spy takes him to Ethiopia to train the Emperor Selassie and his army in their fight against Italy. Although Pinocchio is a rascal puppet, he doesn't betray his country, and instead is a patriot. On the training day, he kicks Emperor Selassie and escapes to join the Italian Air Force.

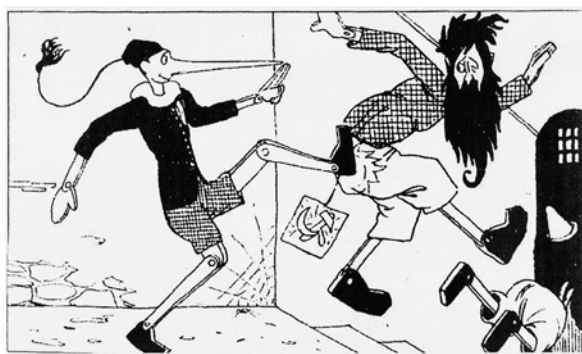


Figure 80. Giuseppe Petrai and Giove Toppi, *Avventure e spedizioni punitive di Pinocchio Fascista*, 1923



Figure 81. *Pinocchio Istruttore del Negus*, 1939



Figure 83. Else Ury and Robert Sedlacek, *Nesthäkchen und Weltkrieg*, 1918

Berliner doctor's daughter. In the effects of patriotic sentiments at the war, she is very proud of her father who serves in the western front. The book starts with a conversation between Annemarie and her grandmother while they're knitting for soldiers in front.

"If I were grown, I would certainly also sacrifice myself for our fatherland," she says, "I would become a nurse and care for the wounded like Aunt Lenchen. Oh, grandmother, that would be beautiful! Just think, I would go to war with him-oh, that would be wonderful."

She wants to contribute to the war effort, but she is not satisfied because of gender roles, she is only assign to knitting.

"If I were a boy I could do something other than sit here with some dumb knitting."

In the following pages Annemarie and her schoolmates and teachers at her school participate war efforts, by knitting, collecting money... When she learns that Japan entered the war against Germany she stops greeting her Siamese neighbor whom she assumes he is Japanese. She also refuses to use non-German words for being *"a real German"*. In a chapter, a new girl, Vera Burkhard, comes to the class from Czernowitz in Bukowina (in Romania then in Ukraine). She speaks barely German, and therefore Annemarie accuses of her being a *"Polish spy"* and an *"enemy"*. One day, the teacher announces that Vera's father had been killed in Carpathian Battle on the German side, as a hero.

In the chaotic post-war atmosphere, a former WWI veteran and nationalist promised hope to German people. His name was Adolf Hitler. In 1919, he joined NSDAP, *National Socialist German Workers Party* or *Nazis*, with ultra nationalist sentiment, after political struggle. Very quickly Hitler went up the ranks and eventually was appointed chancellor by another WWI hero (See page 7-8), President Hindenburg. Appointing Goebbels as the Minister of Propaganda, Hitler belived that the reason of the German defeat in WWI was superior allied propaganda trumped Kaiser Wilhelm II's meager output.⁶²

In addition to emphasize indoctrination of the Nazi ideology to German people, as an admirer of Mussolini, before he came to power, Hitler adopted many Italian Fascist methods including their salute. As Italy's Balilla's, Hitler established his youth organization, called *"Hitlerjugend"*, (Hitler Youth).

In brown uniforms, German boys were taught how to fight and sacrifice for the fatherland with militaristic exercises in camps. They marched carrying flags with swastikas, played drums in streets. In a rally, Hitler known as

“führer” addressed fifty thousands Hitlerjugend:

“These boys and girls enter our organizations [at] ten years of age, and often for the first time get a little fresh air; after four years of the Young Folk they go on to the Hitler Youth, where we have them for another four years . . . And even if they are still not complete National Socialists, they go to Labor Service and are smoothed out there for another six, seven months . . . And whatever class consciousness or social status might still be left . . . the Wehrmacht [German armed forces] will take care of that.”⁶³

The German education system was also reshaped in order to indoctrinate Nazi ideology. Text books portrayed German people as the superior race. Literature concentrated on heroic stories and legends. All the curriculum consisted principally of military training and Nazi ideology. Even mathematics text books had such these questions:

“A modern night bomber can carry 1,800 incendiaries. How long (in kilometers) is the path along which it can distribute these bombs, if it drops a bomb every second at a speed of 250 kilometers per hour?”⁶⁴

History books were rewritten based on the glory of Germany, a nationalistic approach was compulsory. This books blamed Germany’s defeat in WWI on reason for Germany’s defeat in WWI on Jewish and Marxist spies who weakened the system from within, and that the Treaty of Versailles was the work of Jewish saboteurs. In geography class students were taught German lands had been taken away from her in 1919 and that the greater living space was needed, “*Lebensraum*”.



Figure 84. Hans Brückl and Ernst Kutzer, *Mein Buch*, 1944

Text books, starting from elementary school to gymnasium (high school) conveyed full of Nazi propaganda messages with colorful illustrations. They showed a group of Hitlerjugend parading in military formations while viewers saluting them or camping under a swastika flag. In these books, especially red Nazi flags and black swastikas are often repeated almost on every page, effecting and psychologically persuading little minds.

Some illustrators, who had created militaristic children’s books in WWI, were also commissioned by the German government in the Nazi period. Well-known children’s book illustrator Ernst Kutzer, the artist of *Wir Spielen Weltkrieg* and *Lustiges Kriegsbilderbuch* was one them. His elementary school book, *Mein Buch* (My Book), begins with a *Führer* portrait in uniform and continues Nazi images. On the page 4, two Hitlerjugend in uniforms raising the German national flag with swastika in a school yard (fig. 84). In the background,

Figure 85 (left), 86 (right).
Hans Brückl and Ernst Kutzer,
Mein Buch, 1944



the other students and their teacher show respect by saluting the flag. On the band, “*Sieg Heil!*” (Hail Victory) is written.⁶⁵ The page 28 depicts the anniversary of the Beer Hall Putsch, dated November 9, 1941 (fig. 85).⁶⁶ Inspired by Mussolini’s March on Rome that brought him to power, Hitler and Nationalist Worker Party members including many WWI veterans tried to make a coup. However the attempt failed with the death of 16 Nazis and Hitler was jailed. This was an important event for Nazis because Hitler’s name was heard widely. Also, during his nine-month imprisonment he wrote his book, *Mein Kampf* (My Struggle). In Ernst Kutzer’s illustration, a group of people and soldiers commemorate fallen Nazis who sacrificed their lives for the dignity of the fatherland, in front of the Fernhaldhalle decorated with Nazi Germany and Hitlerjugend flags. The text, between two flaming pylons says: “*Waving the flags. / The flames blaze. / The dead admonish. / Be brave and faithful.*”

In the following page, an illustration depicts a mother and her three children, one is in Hitler Jugend uniform, listening to a radio broadcast (fig. 86)⁶⁷. Radio was used very effectively during the Nazi era as a mass propaganda tool. Below the illustration between two vignettes, a drum and Nazi flag, the text says:

*“On the radio
We listen to music.
We listen to ‘Sieg Heil!, Hail Victory!’
Sieg Heil! Sieg Heil!
We listen to the song:
Deutschland, Deutschland*

über alles, (Germany, Germany above all else!)
Raise the flag."

Other pages show uniformed children collecting money in order to support the German Army, Hitler's birthday, tribute to fallen soldiers, toys that include lead soldiers, rifle, sword, helmet and Swastika flag.

Although more than 100,000 Jews had fought in the German Army during WWI, they were blamed for sabotaging war efforts. After the defeat of Germany, many ex-soldiers believed that Germany could still win the war, however, the 1918 armistice was an act of betrayal perpetrated by Jewish and socialist politicians. Anti-semitic conspiracies usually found harbor in nationalist parties, such as NSDAP, led by Hitler.⁶⁸

During the anti-Semitic policies many authors and artists were persecuted. *Nesthäkchen and the World War* had brought Else Ury literary and financial success. Despite her patriotic-themed book and fame, with the rise of Nazism in Germany the Jewish author was excluded from the Reich Chamber of Writers, she was no longer allowed to publish and her books were banned. On January 12, 1943, 65-year-old Else Ury was deported to Auschwitz-Birkenau Concentration Camp where she died.⁶⁹

Anti-Semitic Children's Books

Julius Streicher was a prominent German politician who published numerous antisemitic texts. He was a veteran of World War I, and started publishing the weekly newspaper *Der Stürmer* (The Storm Trooper) in 1923.

Its pages were filled with anti-semitic cartoons, fabricated stories and tales of Jewish conspiracies. His publishing company also produced children's books whose purpose was to indoctrinate and teach hatred of the Jews to the minds of little Germans (fig. 87).⁷⁰

The most notorious of such books was *Der Giftpilz* (The Poisonous Mushroom) (fig. 88). Written by Ernst Hiemer and illustrated by Philip Rupprecht (also known as Fips) in 1938, *Der Giftpilz* book opens with a scene in which a mother and a boy gather mushrooms



Figure 87. The Anti-Semitic books, Stadtarchiv Nürnberg, ca. 1938

in a forest. The Mother uses the mushroom picking activity as a tool to teach her son, Franz. She compares good mushrooms to good people and bad mushrooms which are poisonous, to bad people who are the Jews.

Figure 88. (left), 89. (right).
Ernst Hiemer and
Philip Rupprecht, *Der Giftpilz*,
1938



The mother continues her explanation that it can be difficult to distinguish poisonous mushrooms from good ones, and similarly, Jews often try to disguise themselves. Although he may be a Jew, he can disguise himself and pretend to be a real German. *“Just as a single poisonous mushrooms can kill a whole family, so a solitary Jew can destroy a whole village, a whole city, even an entire Volk... Just as poisonous mushrooms spring up everywhere, so the Jew is found in every country in the world. Just as poisonous mushrooms often lead to the most dreadful calamity, so the Jew is the cause of misery and distress, illness and death...”* Finally, she concludes that the Jew is *“The Devil in human form.”*

Addressed to German children, every story in *der Giftpilz* teaches children how to spot and identify a Jew. The Jew is often distinguished by physical appearance, religious beliefs and moral values.⁷¹ In one story, Mr. Birkman the teacher, gives his 7th grade class a lesson in *“how to tell a Jew”* (fig. 89). He draws a Jew’s characteristics on the blackboard. At the end of the class, he asks his students to summarize what they have learned. *“One can most easily tell a Jew by his nose. The Jewish nose is bent at its point. It looks like the number six. We call it the ‘Jewish six’...”*

“What Christ Said about the Jews” is also a story targeting Christian senses. A peasant mother and her three children see a crucified Christ icon while walking in a field. The mother tells her children about Christ, and how the Jews tortured and killed him. *“The Man who hangs on the Cross was one of the greatest enemies of the Jews of all time. He knew the Jews in all their corruption and meanness. Once He drove the Jews out with a whip, because they were carrying on their money-dealings in the Church... Because this Man knew the Jews, because He proclaimed the truth to the world, he had to die. Hence the Jews murdered Him. They drove nails through His hands and feet and let Him slowly bleed.”*

More stories suggest that Jewish people had low moral values. The stories tell about customers who were cheated by the Jew, and those customers are usually nicely drawn innocent children or women. Despite *Der Stürmer* calling itself a newspaper, many of the “news” stories it published were fabricated. The fabricated stories were written for their shock value, to alarm the reader, and arouse strong feelings. Some of the stories have pornographic aspects. Such as, when Inge is sick, she refuses her mother’s suggestion to be examined by a Jewish doctor. Inge remembers the warnings of her BDM (League of German Girls) leader: “A German may not go to a Jewish doctor! Particularly a German girl! Many girls who went to a Jewish doctor for healing found instead sickness and shame!” However Inge’s illness persists, and her mother insisted she see the doctor, so Inge finally goes to Dr. Bernstein’s clinic. After Inge waits nervously, Jewish Doctor Bernstein appears, and he has a devilish face with an enormous crooked nose. He tried to grab her with his “fat fingers” but Inge hits his fat face and escapes the office.

Trau keinem Fuchs auf grüner Heid und keinem Jud auf seinem Eid (Trust No Fox on his Green Heath and No Jew on his Oath) is another anti-Semitic, racist children’s book that was illustrated by Fibs. In the beginning of the book, 18-year-old author Elvira Bauer explains how the Jewish people come to Germany from Ancient Egypt.

*“The Devil brought them to Germany.
Like thieves they stole into our land
Hoping to get the upper hand.”*

*“Look, children, and the two compare,/The
German and the Jew”* says the author in the second story, accompanied with an illustration that portrays two figures (fig. 90).



Figure 90. Elvira Bauer and Philip Rupprecht, *Trau keinem Fuchs auf grüner Heid und keinem Jud auf seinem Eid*, 1936

The German is drawn in ideal proportion, he is shown as a hard working blond man. Next to him is the caricatured Jew with the classic hooked nose, and bent body. The following pages instruct children how they can recognize the Jew who has a stereotypical appearance and low moral values. As *der Giftpilz*, Philip Rupprecht also depicts the Jew as short, fat, ugly, unshaven, drooling, sexually perverted, bent-nosed, and with piglike eyes in this book.

The Poodle-Pug-Dachshund-Pinscher was written by *der Stürmer* author, Ernst Hiemer in 1940 (fig. 91). The author exploits the natural affinity the children have with nature and the natural world by connecting and comparing the



Figure 91. Ernst Hiemer and Willi Hofmann, *The Poodle-Pug-Dachshund-Pinscher*, 1940

Jew to various unpleasant animals. He gives the purpose of the book in the beginning:

"Dear reader! The book which you have just opened gives you colorful tales from the mysterious animal kingdom. You should not only watch animals but also certain - - humans. It is intended that you have fun with this book but also will learn from it. So who are these animals and humans now - will be your question. Just be patient! This book will answer your questions."

One of stories from the book called, *"Die Faulenzer"* (The Slackers), is about honeybees and drones, and depicts the workers in a beehive as they gather honey and pollen. The Jew is compared to a drone bee who does nothing, but eats, and eats, and lives in luxury off the work of the other bees. But he understands how to exploit those who do work, and knows how to live an easy life through the work of others. The story Badbugs portray the Jew as creatures that infiltrate into various countries...

Philip Rupprecht, *der Stürmer* cartoonist, was just 14 years old when Arpad Schmidhammer illustrated his WWI propagandist children's books. Although there is no evidence he had read his book, his artistic method has some similarities. Particularly his cartoon style of caricature for the purpose of humiliation and denigration of the enemy (in this case the Jew) by gross exaggeration is reminiscent of Schmidhammer. After WWII, the artist was sentenced ten years of forced labor.⁷²

Julius Streicher was charged as a war criminal on October 1, 1946 in Nuremberg. During the trial, the prosecutors introduced into evidence issues of *der Stürmer* issues, as well as books he published for children: *The Poisonous Mushroom* and *Don't Trust a Fox in a Green Meadow or the Oath of a Jew*. Ernst Hiemer, the author of those books, testified as a witness.⁷³ Julius Streicher was found guilty of crimes against humanity and was executed.



THE COMMUNIST REVOLUTION

Despite some success in the eastern front against the Central Powers, in the beginning of WWI, supply shortages, political instability and anti-war calls seriously affected Czarist Russia's battle capability. In the early months of 1917, riots broke out in the capital, Petrograd and led to the revolution that brought down the Czar Nicholas II. Although the Provisional Government tried to keep Russia in the war, with the October 1917 Bolshevik Revolution, led by Vladimir Lenin took the country out of the conflict.⁷⁴

Illustrated by Boris Mikhailovich Kustediev and edited by Anna Kravchenko the book *Detyam o Lenine* (About Lenin for children) tells the reason of WWI from the new ideology's point of view:

"Manufacture owners and other wealthy landowners wanted to become wealthier. That's why they organized a war. That was the most horrible war that people ever knew about. All the boys were taken to serve in army, as well as Ivan (the main character of the book). Young and healthy sons of workers and farmers were ordered to serve. They taught them how to use weapons, and fight. Ivan had to kill and attack young boys just like him but only German. Farmers and workers were dying while the wealthy class was getting only wealthier by selling bread and other needed products for the army and war. (fig. 92)"

"Lenin was writing his thoughts about the war from abroad. 'Workers of all the countries, stop this war! Stop killing each other. You are all brothers. And you have one common enemy-kings, czars, factory owners, and wealthy landowners. Use your weapons against them.' One of this flyers got into Ivan's hands, and he read it. He



Figure 92. (left), 93. (right)
A. Kravchenko and Boris
Mikhailovich Kustodiev,
Detyam o Lenine. 1926

liked it and said: ‘This is the Truth!’ Ivan crawled into the German trenches in the night and talked to German soldiers. Why do we have this war? Let’s stop killing each other.” (fig. 93)

“The war has continued. There was a shortage of produce-meat, milk and bread in Petergof or Petersburg now. Mothers had stayed in a waiting line to the bakery all night long. Mothers are waiting while their hungry children waiting for them at home. In the morning, when the bakery is opening up, they would sell only half a pound of the bread per person. The bread is horrible, made of rotten flour. That amount of bread was not enough. And hungry workers and farmers left their jobs and went on strike. ‘Get Rid of Czar!’ Czar ordered his soldiers and Cossacks to fight with people. But his soldiers understood that people’s side was right one and we got rid of the Czar.”

Although the new Bolshevik government of Soviet Russia signed the Brest-Litovsk Treaty that ended its war with Germany, the Bolsheviks still faced a civil war with the White Army. To cement their new government, the Bolsheviks sought to teach socialism. Propaganda was an important tool to teach socialism to both adults and children. Supported by the state, publications, posters, books, movies and children’s books served to indoctrinate the Russian people in the ideals of the Soviet Socialist Revolution.

“Let me teach a child for four years and the seed I’d have sown could never be destroyed” said Lenin⁷⁵. In February 1918, the Pravda article was writing: “In the great arsenal used by the bourgeoisie to fight against Socialism, children’s books occupied a prominent role. In choosing our cannons and weapons, we have overlooked those that spread poison. We must seize the ammunition from enemy hands.”⁷⁶

The Soviet Alphabet

The challenge posed by the desire to educate the Russian populace in socialist ideals was the fact that most of the Russian population was illiterate. As Nadezda Krupskaya, the wife of Lenin and deputy at the People's Commissar for Education, dedicated herself to the campaign against illiteracy, many intellectuals also mobilized themselves to teach young and older people how to read and write. The passionate Socialist poet and artist Vladimir Mayakovsky was one of them. In 1919, he wrote and illustrated an ABC book, *"The Soviet Alphabet."* As it had been seen in many examples in WWI, the poet also used his witty and visual ability to satirize the internal and external enemies of the Bolsheviks. In this case, Cyrillic Alphabets were transformed into caricatures of famous political figures.



Figure 94.
Vladimir Mayakovsky,
The Soviet Alphabet, 1919

Letter A depicted a man, presumably symbolizing Uncle Sam, wearing a blue suit and vest, with a black top hat with white stars, holding a red bloody knife (fig. 94). The cartoon was accompanied by the short verses, *"The Anti-Semite Entente = The Entente = a Bunch of Thugs."* The Entente countries, had been allies of Russia at the beginning of WWI, changed their strategy after the Communist Revolution in an attempt to bring back the monarchy.

A cartoon of man in tuxedo with the verse: *"Letter Б, for Bolsheviks who are looking for Burzhuy (derogatory term of bourgeois). Burzhuy are running miles away."* This page explains the class conflict of the Soviets.

A detail of a bullock drawing gives a form for the letter B and the verse, *"B is for Wilson who is more important than the silly bird and deserves the bird feather into his hip."* This was, probably, one of earliest satire between two superpowers (fig. 95).

"M is for Mensheviks who can sell their own mother." the Menshevik Party was the opposition of the Bolsheviks.

"П for priest is now busy with profitable business. They greet the demonstrators with prayers." In the new regime, there was no place for religion.

"Ц for Flowers smell so beautifully at night. Czar Nicholas loved them very much." After the Romanov dynasty was overthrown, the Czar and his family were executed by the revolutionaries.



Figure 95.
Vladimir Mayakovsky,
The Soviet Alphabet, 1919

As Lenin and Trotsky were political leaders of the October Revolution, the authors, Samuil Marshak and Kornei Chukovsky were similar for the revolutionary children's books in Russia. Teaching new talents who had different backgrounds rather than writing, such as Evgeny Shwarts, Vitaly Bianki, Michail Ilyin, Boris Zhitkov and contributing Suprematist, Futurist and Constructivist artists, such as El Lissitzky, Vladimir Lebedev, Vladimir Mayakovsky, Vladimir Tatlin, Alexander Samokhvalov, Nikolay Radlov, Eduard Krimmer, Boris Kustodiev they created the golden age of children's books. Because being relevant with the imperial past, new books didn't give place to fairy tales, religious motives and Art Nouveau style but simple, geometric and dynamic forms.⁷⁷ Some of the artists and authors were members of *Agitprop* (Department of Agitation and Propaganda of the Communist Party) that became the voice of the revolution.

In contrast to Nationalism (as Italy and Germany), Soviet ideology also created its youth for the future of the revolution; *Little Octobrists* (age 7 to 9), *Young Pioneers* (age up to 15) and *Komsomol* (All-Union Leninist Young Communist League, age 14 to 28) were the steps of the Communist Party. Little Octobrists wore ruby-coloured five-pointed star badge with the portrait of Lenin in his childhood.⁷⁸ Young Pioneers were distinguished with their red scarves. Beside school education where they dedicated themselves to Lenin and communist ideology, they enjoyed summer in camps by meeting the other little comrades.

Heroes and Victims of Revolution

For young Russian, one of the first tasks was to learn about class struggle. Written by Vladimir Mayakovsky and illustrated by Boguslavskala, Kozlinski, Makletsov and Puni *The October 1917-1918: Heroes and Victims of Revolution* introduces the reader to the concept of social class. It compares



some occupation as good and bad. Heroes were: Workers, Red Army soldier, *batrak* (seasonal farm worker), sailor, seamstress, *prachka* (laundry woman), automobile mechanic, telegraph operator and railroad worker (fig. 96). They were all glorified as “heroes” of the working class. In contrast to heroes, were the enemies of working class, depicted as parasites. Those occupations were denigrated following the Communist revolution, and they are illustrated by being shown in the exaggerated style of caricature. A manufacturer in his suit sits on his factory. A banker, in his top hat and tuxedo stands on a bearskin rug and smokes a cigar next to his strongbox (fig. 97). A priest in his black cassock stands in front of his church and a graveyard. A *kulak* (land owner), *barynya* (landlady), imperial army general and trader are also each depicted as an “*enemy of the people*” and illustrated in a humiliated state.

In many Soviet children's books the Young Pioneer appears as a protagonist. Being a soldier in the Red Army is depicted as a means to show patriotism and loyalty to the country and to communist ideology. The army is depicted as the protector of the people, the Soviets and of the regime. The highest form of heroism to aspire to is for a Young Pioneer to join the Soviet Army to defend the regime. This is shown in the following book:

Why Do We Need the Red Army?

Written by Nikolai Smirnov the book starts by showing two little boys watching the Red Army soldiers marching. It was illustrated by the sisters Galina and Olga Chichagova, who were students of A. Rodchenko. The two

little boys then talk about the reason for the existence of the Army. One boy comments, they are perfect for singing songs, and the other one says they are great for walking. The following pages describe the children's observations of the military actions. Influenced by Constructivism and using only black, green, red, and basic geometric shapes, the illustrations depict trenches, airplanes, weapons, cavalry, motorcycles, armored vehicles, poison gas and gas masks, as well as soldiers on duty (fig. 98). In the end, an officer explains to them that the Red Army's mission is to protect the country against the enemy. When they return home, the children incorporate what they have learned, and play the Red Army Game.



Figure 98.
Nikolai Gregorovich Smirnov
and Galina Chichagova,
Olga Chichagova,
Why Do We Need the Red Army?,
1927

Tale of the Military Secret

The author, Arkady Gaydar was 15 years old when he was appointed to head a regiment of the Red Army in the Civil War in 1919. Presumably, this is one of the most important reasons his war and military experiences were the center of his writings. With his stories, Gaydar aims to educate his young readers to become patriotic and watchful Soviet citizens (fig. 99).

The story is narrated by a “*Little Octobrist*” Natka, (a child born in 1917, the year of the Revolution). The protagonist is a little boy Kibalchish who lives in a small village. One day, a red-starred horseman comes to the village and tells the villagers about the war. He asks the elders to summon help as the Red Army was fighting against the bourgeoisie. Kibalchish's father left home to join the Red Army, but never comes back. When the horseman comes again, he asks the villagers for help. This time, the boy's older brother joins



Figure 99. Arkady Gaidar,
Vladimir Konashevich,
Tale of the Military Secret, 1933

the army. On his last visit because there are no elders left in the village but an old man, Kibalchish organizes the village children to go to war. The children bravely fight against their strong enemies. However, the bourgeoisie gives Plokhish, one of the boys, a barrel of jam and a basket of cookies. Having fallen for the bribe, Polkhish betrays his friends and collaborates with the enemy. Kibalchish is surrounded and captured, he is fettered with strong chains and taken to a stone tower. Despite being tortured Kibalchish remains firm, and never reveals the Red Army's secret. At the end of the story, the Red Army arrives and destroys the bourgeoisie, but Kibalchish dies. A martyr for Soviet Communism in the class struggle, the little narrator concludes the tale:

"The boy Kibalchish was buried on a green hill by the Blue River. On his grave, a large red flag was planted."

*"Boats sail past – greetings to the Boy!
Planes fly past – greetings to the Boy!
Trains race by – greetings to the Boy!
Pioneers march past – greetings to the Boy!"*

As many war stories for children, in the *Tale of Military Secret* also indoctrinates the message to young minds that sacrifice for one's country and its army is a great honor. There is no greater glory than to die in support of communist ideology as the Revolution continually needs heroes.

The author, Arkady Gaidar joined the Red Army again and was killed in WWII by the SS forces. As his character, hero Kibalchish, his remains were buried on a hill of a Ukrainian town, Kanev, overlooking the Dnieper River.

According to Prof. Marina Balina, although Gaidar uses some fairytale elements, such as good versus evil, magic objects don't appear in the story.⁷⁹ The children's army gains the help because of Kibalchish's leadership qualities, organization skill and dedication to his true cause. Focusing on betraying and traitor the tale conveys the message of suspicion and mistrust that dominates the Stalinist culture.

"The picture of the world conveyed by Gaidar's books is black and white in keeping with the Stalinist models of the time." writes Prof. Ben Hellman from University of Helsinki. *"The harmonious Soviet Union is surrounded by bloodthirsty neighbours waiting for opportunity to do away with socialism... The theme of preparedness dominates Gaidar's output. Espionage and the threat of war are ever-present truth even for children."*⁸⁰

In order to convey Socialist and militarist ideas to little Octobrists and Young Pioneers, the book was reprinted and illustrated by different artists after Vladimir Konashevich. In 1958, it was also adapted into an animated film.⁸¹ Bourgeoisie are depicted as stereotypical caricature characters, a WWI German soldier in a spiked helmet, a British officer with pipe, a Japanese with big teeth and round glasses. The German, British and Japanese characters all serve a stereotypical capitalist. Mr. Money Bags is depicted in a top hat, smokes a cigar and sits on a throne surrounded by sacks of money.

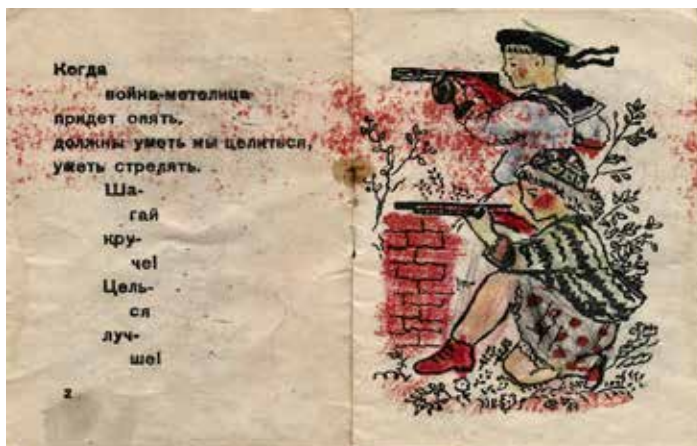
Let Us Take the New Rifles

Written by Vladimir Mayakosky in 1927, in the 10th year of the revolution, the poem aims to convey patriotic and militarist themes to little comrades. Even children need to be prepared for the war, in the future (fig. 100).



Возьмем винтовки новые,
на штык флажки!
И с песнею
в стрелковые
пойдем кружки.
Раз,
два!
Все
в ряд!
Впе-
ред,
от-
ряд!

*"Let us take the new rifles,
and insert the flags inside!
We will join the shooting prep classes
while singing the songs.
One,
two!
Everyone line up!
Go forward troop!
When the war will start again,
we will have to aim better, and be able to shoot.
March better!
Aim better!*



Когда
война-метелица
придет опять,
должны уметь мы целиться,
ужить стрелять.
Ша-
гай
кру-
че!
Цель-
ся
луч-
ше!

*If the country will have a fighting
army-we will become nurses in all the battles.
Will take wounded
from the forest to our troops!
Silent scouts -with quiet step- will find the enemy
behind the rock and tree branch.
I am crawling day and night,
need to help them!
We have brand new shining weapons
with the flags.
We will join the shooting prep classes
while singing the songs.
One,
Two!
March troop!!!"*

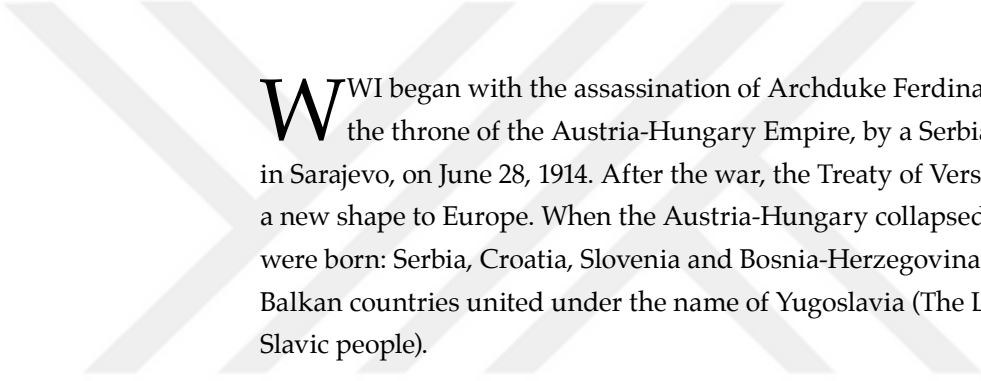
Figure 100. Vladimir Mayakovski,
A. Yakobson, *Let Us Take the New Rifles*, 1945

As it is seen in the illustrations, besides boy soldiers, girls too join in the war games. In reality, with the empowerment of Marxist ideology in the Soviet regime, women took an equal place in public life both at the factory and on the battlefield. Significantly, in WWII, more Soviet women had combat duty than western women. However, despite how Mayakovsky reflects the equal role of girls in the war games in his poem, when any participant was wounded, the girl went back to her traditional gender role, as nurse.

The book was published in WWII with the illustrations of A. Yakobson. In the following years it was kept publishing with different designs illustrated by various artists. The poem was composed as a patriotic children's song and used in the enlisting the Red Army scene of the movie, *Timur and his Squad*, based on Arkady Gaydar's children's book in 1940.⁸²



THE BREAKUP OF YUGOSLAVIA THROUGH COMIC BOOKS



WWI began with the assassination of Archduke Ferdinand, the heir of the throne of the Austria-Hungary Empire, by a Serbian nationalist in Sarajevo, on June 28, 1914. After the war, the Treaty of Versailles gave a new shape to Europe. When the Austria-Hungary collapsed new states were born: Serbia, Croatia, Slovenia and Bosnia-Herzegovina. In 1929, these Balkan countries united under the name of Yugoslavia (The Land of South Slavic people).

In April 1941 Yugoslavia was invaded by the Germans, Italians and Hungarians, and the Yugoslav state collapsed, and its army surrendered. The “*Ustaše*” (Ustasha) began as a Croatian fascist movement, which sought to create an independent Croatian state. But during WWII they were appointed to rule a part of the Axis-occupied Yugoslavia in the Independent State of Croatia (NDH) a puppet state of Nazi Germany. They perpetrated genocide against Serbs, Jews and Gypsies. At the same time, there were two main resistant guerilla groups who tried to defend Yugoslavia, the “*Chetniks*” (ultra nationalist Serbian movement) led by Draža Mihailović, and the Communist Partisans, led by Jozef Broz Tito.⁸³

Like the comic book superheroes, Superman, Batman, and Captain America who fought for the Allies against the Nazis during WWII (in comic book form as a propaganda tool) some U.S. publishers also introduced a series called “*Real Heroes*”, that featured real people fighting the Axis powers including Mihailović to American readers. U.S. comic books preferred to give place in their pages to Mihailović creating a legendary hero rather than the Communist Tito. Heroic stories about Mihailović appeared, with titles of such as “*the Yugoslav MacArthur*” and “*Chief of the Chetniks*”, depicted Mihailović and his guerillas as bravely attacking German soldiers, blowing up the enemy’s bridges in the “*unconquered*” mountains of the Balkans.⁸⁴

In reality, the Chetniks, were not only collaborating with the occupying countries but also terrorizing the Croats and Bosnian Muslim people. As the war continued, the Chetniks, who dreamed of the founding of “Greater Serbia” they were mostly fighting against the Communist Partisans. After the war ended, Tito’s Communist movement seized the power, and the Socialist Federal Republic of Yugoslavia was founded in 1946. The Ustasha and Chetnik movements were banned and their leaders, including Mihailović, were executed.⁸⁵

The new country consisted of six equal republics and different ethnicities: Slovenia, Croatia, Bosnia-Herzegovina, Serbia (autonomous states within Serbia: Kosovo, Vojvodina), Montenegro and Macedonia.⁸⁶ Although Yugoslavia was a Communist state its leader Tito followed an independent path rather than being a satellite of the Soviet Union. He created and promoted a sense of “Yugoslavia” pride and under his authoritarian regime, Tito allowed all nationalities and religions.

Just as the German, French, Russian and other authors we examined in previous chapters did, Yugoslavian artists and writers used similar techniques to target young readers and to instil nationalist ideas. In this case they preferred the simpler medium of comic books instead of children’s picture books, possibly because they were aiming for an older crowd of children, as well as by using comics, they could avoid some of the political issues of the choice of which script, alphabet and language to use.



Figure 101. Desimir Žižović,
Mirko and Slavko, 1963

At first the Communist authorities of Yugoslavia considered that comic books were the decadent products of capitalism. But their perception changed when they discovered the potential of comic art as patriotic propaganda. *Mirko i Slavko* (Mirko and Slavko) was created by Desimir Žižović in 1958 (fig. 101). Two little Partisan couriers, in their red starred caps “killed more Germans than ever crossed the borders of Yugoslavia” in WWII.⁸⁷ Reaching up to 200,000 copies in weekly circulation, the patriotic comic series, *Mirko and Slavko*, gained a big popularity.⁸⁸ Its readership included schoolchildren, and even was popular with the army throughout Yugoslavia. So great was the popularity of these characters, that it was adapted into a movie in 1973. In the same way that the patriotic Soviet children’s book, *The Tale of the Military Secret*, mythologized the patriotism and self-sacrifice of children, the two little Partisans, Mirko and Slavka organize their fellow kids, smuggle weapons from the enemy train and sacrifice their lives at the barricade for their country against the invaders.⁸⁹

The Civil War in Yugoslavia

In Joe Sacco's journalistic comic book, *Safe Area Goražde*,

"I spent a very nice childhood..." recalls main character Bosnian Edin looking back into the past, *"I didn't make any distinction between Serb, Croat, and Muslim children. We were always together... fishing, in forests, on the playground, the stadium... It was a mixed population here. On the left of my house were Serbs, across the street Muslims, on the right Muslims..."* At one point, *I was mostly with a Serb friend. He was at my house during the day. During the evening hours... If my mother wanted me to eat, she'd call him over and he'd eat with me..."* However, this *"very nice period which won't be repeated"* as Erin adds.⁹⁰

The death of Tito on May 4, 1980 was the turning point for Yugoslavia.

Just one year later, ethnic Albanian protests against Serbian domination started in Kosovo and the other regions followed. In 1991, not having a large Serb minority, Slovenia declared independence without a problem.⁹¹ However, the independence of Croatia and Bosnia were not tolerated by Serbia, led by its nationalist leader Slobodan Milošević. Immediately JNA (Yugoslav People's Army) was mobilized in order to protect the constitution and to save the Serbian minority against possible *"fascist Ustasha massacres"* that were still fresh in the memories of many Serbs. In reality, the main reason of the military intervention and paramilitary operations by the nationalist Serbs were to create *"Greater Serbia."*⁹² This was the beginning of the Yugoslavian civil war that would go on for four years, with such horrors that included genocide, ethnic cleansing, rape, displacements, and concentration camps.

Kninjas versus Green Berets

Kninjas was a Serbian war propaganda comic book series that appeared in 1992 by the Belgrade-based daily newspaper *Politika* (fig. 102). The name of *"Kninja"* is a combination of two words: *"Ninja"* (masked Japanese fighters) and *"Knin"* (the capital of Republic of Srpska).⁹³ The main characters have some folk names, such as *Sava, Radojica, Milica, Grujica*, and they are represented as historic and religious Serbian heroes who fought for Serbia's independence from the Ottomans. They were also nicknamed the *"Red Berets"*. In this case, the main characters were fighting for the freedom of *Srpska Krajina*, the Serbian state in Croatia. Although *Kninjas* rooted back to the past such as the Chetniks wearing cartridge belts, they were also good at using Eastern martial arts, having perfect knowledge of foreign languages and modern weapons in the story. Their villains are also associated with the



Figure 102. (left), 103. (right)
Marko Fincovic, Dragoljub Savic,
Danko Djukic, Zarko Katic,
Kninja, 1992

past enemies as the Ustashas, fascist Croatians who were trying to destroy the Serbs (fig. 103).⁹⁴

Like in the WWII era, in the story, Ustashas carry “*srbosek*” (a special designed knife for Serbs) and plan to attack the Knin fortress. Their comrade says before the operation, “*There is no mercy for the Serbs! A knife, a bullet, a rope! We need to be rid of the stench of Balkan Gypsies (...). Only the dead Serbs are good Serbs.*”⁹⁵ The book was supported financially with advertisings in the front and back covers by Wills cigarettes. Even casting as an ad role, a character is drawn offering a cigarette from the Wills package to his friend, in one frame (fig. 104).



Figure 104. Marko Fincovic,
Dragoljub Savic, Danko Djukic,
Zarko Katic, *Kninja*, 1992

by Serbia. In 2006, one of the leading characters in the comic book that was drawn from the real life, Captain Dragan (Vasiljković) was arrested in Australia under the name of Daniel Snedden and accused of war crimes. He was the founder of Kninjas, the Serbian paramilitary unit, that were accused of committing ethnic cleansing of Croatian people.⁹⁶ In 2015, he was transferred to Croatia for his trial. “*A man with a great heart.*” Nada Lukic describes for her father, Captain Dragan “*and there was a comic book that was created. And all the kids just loved reading this comic book. He didn’t like the image that was portrayed in this comic book. It was more Rambo style than Captain Dragan. And he asked the publisher to cease the publication because that’s not what*

he was about. He was not about the Rambo style soldier. He was about a professional soldier. He spent years in the Australian army reserves. I don't look at him as a man who has been accused to war crimes."⁹⁷



Figure 105. (top), 106. (below), Ahmet Muminovic, *Zelene Beretke*, 1994

There is no doubt that, there is a close link between movies and comics. Dino Murtic, in his book, *Post-Yugoslav Cinema*, says, "...As there were no resources or time for the 'seventh art', those who worked on war propaganda had begun to illustrate the warrior in the 'eighth art' (comics)."⁹⁸ He also writes how American war movies affected ex-Yugoslav soldiers on both sides, "Numerous warriors nicknamed 'Rambo' existed on each side in Yugoslav conflicts... an entire Serbian paramilitary unit called itself 'Rambovci' (Rambo's soldiers) and went around in 'webbed masks and black gloves with black ribbons fetchingly tied around their foreheads'... influenced perhaps by another 'cult' creation in Hollywood, one Sarajevo-based paramilitary unit in Bosnian Army called itself the 'Green Berets' (Zelene Beretke)..."⁹⁹

On the Bosnian side, the comic book, *Zelene Beretke* (Green Berets), came to life by the lines of Ahmet Muminovic. Mainly three Bosnian characters from different ethnicities appear in the story, Zike the Muslim, Ankica the Croat and Sava the Serb.¹⁰⁰ Blond, handsome Zike in his green beret and camouflaged uniform fights for Bosnia's freedom against the brutal Chetniks while Sava betrays the country. In the midst of the war there is also a love story that plays out between Zike and Ankica. As Kninjas but in

a different way, *Zelene Beretke* also consists some religious Islamic motives such as "Kurban Bayrama" (Muslim Holiday), "Allahimanet" (At the grace of the God), glorifying "shahids" (martyr)...¹⁰¹

Both books demonize the other side by showing violent scenes. In some sequences of *Zelene Beretke*, the Chetniks attack Muslims while they are praying in a mosque during the holy month of Ramadhan, cut their throats

with knives and play soccer with their heads in the ruined streets of a town (fig. 105). In another page, Sava and a Serb sniper target a little girl (fig. 106).¹⁰²

Are all these horror scenes only imagination of Muminovic for propaganda purposes? In Joe Sacco's photo journalistic comic, Rasim of Gorazde tells his experiences: *"I was an eyewitness when Serbs brought Muslims to the bridge on the Drina and pushed them into the river and shot them... All night the Chetniks were taking people, even children, and woman and you could hear splashing in the river. Sometimes they shot them, but they preferred to cut their throats... In only three days and three nights I saw 200-300 killed. I was an eyewitness."*¹⁰³ In another chapter, Bahra shares her story: *"We had guards in our neighborhood... to keep out infiltrators. One of those guards saw a Serb neighbor... taking crates of guns from a truck and putting them into his cellar. But he said the crates had meat and cheese for the market, not to be afraid. (The daughter and son-in-law of that guy later turned out to be snipers in Gorazde.)"*¹⁰⁴



Figure 107. Ahmet Muminovic, *Cenane's Diary*, 1994

Bosnian Warriors, The Diary of Cenana is another comic written and illustrated by Ahmet and Safer Muminovic, takes place in Sarajevo during the conflict. Zike the Bosnian soldier, Sead the engineer and his daughter Cenana are main characters. Zike visits Sead to design a train that will sabotage the Serbian headquarters. While they talk about the plan Cenana writes it in her diary. When she and other Bosnian women leave the city under the protection of U.N. the Cethniks stop their buses and take them as hostages. Their chief learns the secret plan when he reads it in Cenana's diary. Sead receives a death threat call from the Cethnik leader and he has to reveal the plan in order to free his daughter. However, the train which is filled with full of explosives arrives at the Serbian headquarters and explodes. After a short time reunion of father and daughter, Sead is killed by the Cethniks. Zike reads Cenana's diary that tells about Serb atrocities in Bosnia. The story concludes with the Bosnian national anthem accompanied with landmarks, Mostar Bridge, mosques, martyrs waking up from graves, fighting bravely green berets (fig. 107).

Published four different stories, *Bosnian Warriors* were targeted to readers who were Turkish speakers. Presumably, with the historic influence of the Ottoman Turks who ruled in Bosnia for four hundred years and introduced Islam to Bosnian Muslims called *Bosniaks*, the conflict in Bosnia was deeply affected in Turkey.

Superhero Wars

After suppressing nationalism during the Communist era, the newly independent states needed heroes for building up their national identities. During the Milošević government in Serbia, textbooks returned to emphasize historical events and myths, such as Prince Lazar who created the largest and most powerful Greater Serbia in the 13th Century and Milos Obilic, who killed Murad I, the Ottoman Sultan, during the Kosovo War in 1389.¹⁰⁵

However, especially in Bosnia and Croatia, superheroes were imported from American pop culture for young generations to build a new national identity.

Written and illustrated by Yusuf Hasanbegovic, *Bosman* is not a superhero in the beginning of the story (fig. 108). He goes to the gym, plays guitar, reads

books, rides motorbikes and enjoys spending time with his girlfriend in Sarajevo nights. One day, while he jogs in a forest he sees some Chetniks in their ancient uniforms and overhears their conversations about bombing the city with tanks that they have taken from the Yugoslavia People's Army. He tries to warn his friends about their horrific plan but nobody believes in him. In the following days, some suspicious things happen in the city. Masked terrorists occupy some parts of city but the police don't do anything to them. The story also makes use of some historical events, such as the peace marching which took place in Sarajevo on March, 12, 1992 that some Serbian terrorists fired on people from the Holiday Inn Hotel. The killing of 24-year-old medical school student, Suada Dilberovic, who is considered one of the first casualties in the Bosnian conflict. In the panic of shooting, Bosman tries to save Suada but she dies eventually.

Despite the heavy firing he runs to the hotel and captures the

masked terrorists (fig. 109). That night, the news on the TV reports this mysterious hero, "*Who was that brave Bosnian man, faster than Batman, braver than Superman?*"¹⁰⁶ Unlike the secular and modern aspects of the story in the beginning, Bosman revisits his girlfriend's grandfather in his traditional Bosniak house. The old Muslim cleric, with a spiritual ritual turns him into



Figure 108.
Yusuf Hasanbegovic,
Bosman, 1992



Figure 109.
Yusuf Hasanbegovic,
Bosman, 1992

him."¹⁰⁹ (Mount Igman was an area of major strategic importance as part of the 1992-1995 Siege of Sarajevo.)

a hero. He, now, wears a special costume with the Bosnian symbol, brings justice and is the protector of innocent Bosnian people.

In an interview, Hasanbegovic, who lost one leg in the war, describes his character: *"He doesn't have any superpowers.¹⁰⁷ He can't fly or anything. He represents the Bosnians, who had help only from God and themselves, no one else."* He notices that *"Because of the siege of Sarajevo, we can not distribute it out of the city."*¹⁰⁸

Despite some criticism of *Bosman*, claiming that it is just too much like Clark Kent and Bosnian children have more ridiculous situations in reality than the imaginary comic story, *Bosman* received fan mail. A letter is displayed on the wall of the office from a 12-year-old fan, Denis Kasumovic: *"I'm a refugee from (Serb-held) Vogosca. I'm glad that I have met you and I would like to congratulate you on your victory against evil. I wish you would go to Vogosca and kill all our enemies. My father is on [Mount] Igman and I know nothing about*



Figure 110. Sinisa Ercegovac,
Super Hrvoje, 1992

Croatia has also its own superhero: *Super Hrvoje* (fig. 110). He was created by Sinisa Ercegovac in 1992. His ability is to be magically transformed into a stone-man whenever the blood of innocent people is spilled. His story begins as a young boy, Hrvoje, and his parents exile to Germany during the Communist regime in Yugoslavia. However, his parents are killed by the Yugoslavian Secret Service.¹¹⁰ After becoming an orphan, he is raised by Stjepan, a family friend. When Stjepan is in Croatia for an archaeological excavation he discovers an ancient stone-man statuette. It comes to life and tells about an orphan who would defend the country against the attackers. Stjepan realizes that Hrvoje is the boy the statuette mentioned and immediately asks him to come from Germany. When the boy arrives to in Croatia he finds that Stjepan has been mortally wounded by the invaders. However, Stjepan tells everything before he dies and gives him the statuette. When the Yugoslavian/Serbian forces attack Croatia, Hrvoje transforms into a stone-man and destroys the enemy tanks with his invulnerable power (fig. 111).¹¹¹ With his stone-skinned body, obviously, *Super*



Figure 111. Sinisa Ercegovic, *Super Hrvoje*, 1992

Hrvoje reminds *The Thing* created by Stan Lee, as part of the "Fantastic Four Series" of Marvel.

Both in *Bosman* and *Super Hrvoje*, stories are told by depicting characters good or evil with their black and white lines. The heroes take their powers from their ancient and mythical/mystical past. They dedicate themselves to fight against evil, the invader Serbs. The enemies are usually portrayed as blood thirsty, bearded monstrous figures in stereotypical Chethnik costumes.

On June 28, 2014, exactly 100 years after WWI, a statue of Gavrilo Princip (He had assassinated Franz Ferdinand, which led to the outbreak of WWI) was erected in Sarajevo. "*Gavrilo Princip was a hero, he was a symbol of an idea of liberation,*" Serbian president Tomislav Nikolic said at the unveiling ceremony and added, "*Others can think whatever they want to.*"¹¹²



ARAB-ISRAELI CONFLICT IN CHILDREN'S BOOKS

The seeds of the current Arab-Israeli conflict were sown during WWI, when the British secretly promised to both Arab nationalists and to Jewish Zionists its support in creating their own independent states in Palestine.¹¹³ The promises were made in exchange for their assistance in mutiny, and helping to overthrow the Ottoman Empire that had ruled the entire Middle East for hundreds of years.

While the Jews voluntarily fought in the British Army for their thousands-year-old dream of regaining the “*Promised Land*”, the Arab tribes also were contributed to the imperial forces to create their own independent states. However, for the imperial powers the region was not only important for the trade routes linking from Europe to the colonies, like India and Far East Asia but also a very valuable underground natural resource: Oil.¹¹⁴ Consequently, ignoring the pledges it made to both Semitic people, Britain and France quietly divided most of the Middle East with the *Skyles-Picot Agreement*. According to that secret treaty, France would receive Syria (including Lebanon), while the British would get most of Mesopotamia (the oil rich region), Jordan and Palestine.¹¹⁵

The British, under the command of General Edmund Allenby took control of Palestine from the Ottomans. On December 11, 1917, respecting the *Old City*’s sacred importance for the three religions, Judaism, Christianity and Islam, General Allenby entered Jerusalem modestly on foot instead of on horseback. Prime Minister Lloyd George described the capture of the holy city, “*a Christmas present for the British people.*”¹¹⁶

At the end of WWI, after the defeat and dismantling of the Ottoman Empire, the newly founded League of Nations endorsed Britain and France’s plan to partition of the Middle East. During the British Mandate in Palestine, both the Jews and the Arabs showed their disappointment by challenging British rule, rioting, and underground military attacks. The increasing number of Jewish settlers and settlements concerned the Arabs who had dominated the region.

Following the destruction of European Jewry during WWII and the Holocaust, the British left Palestine, and in 1948 the United Nations created Israel, the Jewish state.¹¹⁷ The creation of Israel was supported by the Western powers, and the USSR. Unfortunately, despite several wars, the conflict between the Jews and the Arabs over the existence, and border of Israel remains unresolved.



ISRAELI CHILDREN'S BOOKS

According to Prof. Yael Darr of the Child and Youth Culture M.A. Program of the Porter School of Cultural Studies at Tel-Aviv University, militarization of children and using children's books for propaganda purposes began even earlier than the independence of Israel:

*"Hebrew children's literature in the 1940s and 1950s, which was considered a particularly effective indoctrinating tool. Indeed, an indoctrinating association between the writers and potential readers was deeply ingrained into Jewish Palestinian hegemonic children's and youth literature even in previous decades. Children's literature of the 1930s dealt intensely with constructing a new culture and advancing national-socialist values. During these years educators, authors, and political apparatus representatives created an indoctrinating literature for children and youth as part of the attempt to ideologically influence Zionism's future generation. This mobilised literature described the Hebrew child in Palestine as a "native" within this new cultural world."*¹¹⁸

In 1942 the prominent children's author Levin Kipnis (1894-1990) published *Father Enlisted* which describes a young Jewish child in Palestine whose father has enlisted in the British Army.

"Eitan and Efrat's father enlisted into the army. He wore a uniform. He put on a cap with a badge. He shouldered a gun and went off to war. Eitan and Efrat are proud of their father who is a soldier! On the eve of Rosh Hashana, they sent him a holiday greeting card."

Targeting children between the ages four and seven, the holiday book continues:

"On Hanukkah Eve Eitan had a dream: he is standing and lighting his Menorah – and from the flame a little dwarf comes out and right before his eyes grows and grows until he becomes a giant, with a wondrous sword."

"Who are you? Asked Eitan."

"I am Yehuda Maccabee. I came to ask you: Why don't you join my regiment?"

“But I am small! Answered Eitan. My father was drafted. But I am still a child!”
 “Children have to join too! Called Yehuda Maccabee. Here, take my sword, go gather all of the children of Israel and become “Little Maccabees”. [...] Eitan took the sword, gathered all of Israel’s children and led them to war singing: ‘Little Maccabees’ are we [...]!”

“Suddenly he woke up – it was just a dream. What a shame!”¹¹⁹

The young child who dreams of being a soldier is a common theme in children’s literature, but during wartime, such themes increase, as children’s authors seek to reassure young children that their fathers are safe, and will indeed come home, or their intention is to foster militarism and acceptance of a political platform. Little Willie, a German child of the book *Hurra!* (see p. 2), who dreams he is a soldier, and fights on several fronts against the enemies of Germany, but the end of the story is the same. He wakes up, and realizes that everything he has experienced was only in a dream! In addition, both the dreams of patriotic Jewish Ethan and German Willie happen on holidays: Rosh Hashana (Jewish New Year) and Christmas. That

same theme, the absence of the father at holiday time due to a war and its emotional toll are also seen in *Toinette et la Guerre*. As Eithan and Efrat, Toinette and Riri send a letter to their father on the Western Front.

On May 14, 1948, Israel declared its independence. Immediately the superpowers, the U.S. and the Soviet Union recognized Israel. However, the Arab nations refused to accept its right of existence, and attacked. Despite the Arab forces numeric superiority, Israel not only pushed them back but also occupied some territories in the region. In terms of the unequal forces, this war is compared metaphorically to the Biblical *David* (Israel) who slew the giant *Goliath* (the Arab states).¹²⁰ The weak young boy who bravely battles against the overpowering overwhelming giant would be repeated in many children’s books.

Illustrated by the Hungarian Jewish Holocaust survivor Aharon Abadi in 1954, *Atsma’ut Yisra’el* (the Independent Israel) recounts stories of patriotism and heroism during the Israeli War of Independence. The protagonist, David wants to enlist in order to protect his *kibbutz* (Jewish collective community) from the invaders. However, because he is too young at age 15 to join the *Palmach* (Jewish paramilitary unit) the leader denies his request. Despite that rejection,



Figure 112. Michael B. and Aharon Abadi, *Atsma’ut Yisra’el*, 1954



Figure 113. Michael B. and
Aharon Abadi,
Atsma'ut Yisra'el, 1954

David participates in the civilian patrol in the Golan Heights (fig. 112). With his cartridge belt and rifle on his shoulder he is on the duty as a guard. When the Syrian army with cannons and tanks invade the kibbutz, David and his comrades take position to defend their lands.

*"But then they got up to face the enemy, because
They said, this is our land, and we gave all our lives for it
And she has given us all our lives.
If we are moved off this land, we will have no other life
In this world, we will fight. Until we win!"*

*When the Arab army approached them, David bravely
stands in front of a tank, remembering the Biblical story
David and Goliath, throws a molotov cocktail and grenade
on it. Seeing the burning tank the other enemies flee in
panic." (fig. 113)*

A similar heroic story is also told by Levin Kipnis and Jemima Avidar-Tchernowitz in the book, *Play Garden*, aimed for beginner readers. On a state holiday, little girl Tami's older brother visits the kindergarten. Admired by the little children for his soldier's uniform and rifle, he tells stories how even little kids can contribute to the war efforts at home and at the front. He tells the story of how little Mookie, during the siege of Jerusalem, found an underground source of water which saved the inhabitants of the city. Classmate Dahlia's uncle also tells a war story that Jewish children involved in *Degania* (the first kibbutz, founded in 1909 in northern Israel). Shortly after the declaration of independence, the enemy army attacked. Sara, a little girl, swims across the Jordan River while carrying a message in a bottle that she gives to a Jewish commander. Dahlia's uncle finishes the story with this heroic tale:

*"And then now one large tank was coming close to their sector,
And that was near where Shalom and Yehudah were staying!
Yelled out Shalom:
Yehudah, why are you still waiting?
Don't move from here!*

*And Shalom tossed the bottle at and threw it against the tank.
But the soldier inside the tank
Laughed a wild light.*

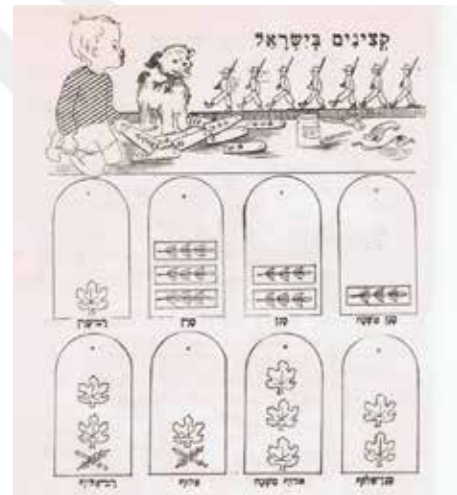
But then, another moment later, and he was not laughing

*Because the bottle was lit
We were saved and we won!"*

The David and Goliath metaphor extended its reach far beyond children's books, and was used in various media to encourage the Israelis to see themselves as linking to Biblical history.

During the Israeli Independence War, images in patriotic children's books are not different than in WWI. Especially books for beginner readers, war scenes are shown as playful games. In the cover of *Play Garden* little boys in uniforms, in tanks, in vehicles or holding rifles happily march in a desert (fig. 114). In the distance, an officer points them to the direction of *Negev* (southern part of Palestinian, occupied in the war). In the interior pages of the book, a little boy with his dog, learns to identify and distinguish the military ranks and insignia (fig. 115). In the following page, the illustrations teach children the weaponry of the Israeli Army such as an fighter aircraft, battleship, tank, artillery and different types of rifles (fig. 116).

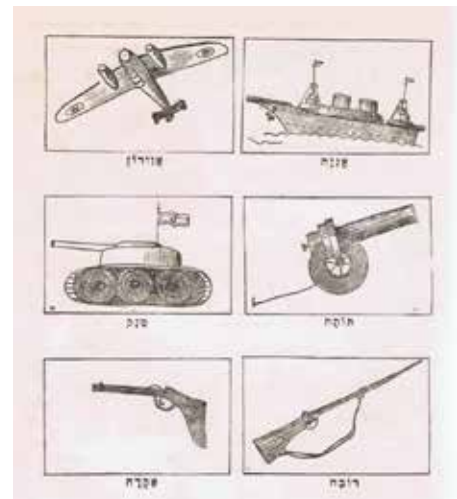
Figure 114. (left), 115. (right),
116. (below).
Isa HersHKovitz,
Play Garden, 1950



In the following page, a little boy holds a rifle accompanied by a simple poem (fig. 117):

*"I am a soldier of Israel
I dreamed a dream
This is the night
I am a soldier
Of Israel

Dressed in a uniform
With a shotgun
Symbol of*



Bravery on my chest

They sent me far, the government

Near Eilat

Quickly I saw

Pich

Pach

Tach

Tach

The enemy was very close

I raised my flag upwards

But it was a dream!"

Being a soldier only in dreams at earlier ages is replaced with enlisting in the Israeli Army in children's books intended for older ages in order to be raised as a soldier for the country.



Figure 117. Isa HersHKovitz, *Play Garden*, 1950

Cheap Patriotic Books

Despite prominent authors and educators, such as Levin Kipnis and Jemima Avidar-Tchernowitz, in Israel, two authors particularly produced works in this genre: Yigal Mossinson and Shraga Gafni. Beside their similarities by using violence, nationalist and militarist approaches in their stories, serving for the *Palmach* (underground Jewish unit against the British mandate rule) and the *Lehi* (underground Zionist group) was also common.



Figure 118. Yigal Mossinson and Shmuel Katz, *Hasamba the Big Secret*, 1952

From 1950 to 1994 the best selling *Hasamba* book series were written by Yigal Mossinson (fig. 118). Perhaps, with the inspiration of the author's *Palmach* past, first stories were about the struggle of Israel's independence. The characters in the book series are a group of children in a secret band assist Haganah and the Israeli Defense Forces (IDF) with patriotic adventures that would shift from against the British to the Arab enemies. Although the children's attempts usually end with success and happiness in a story the group loses a friend, Elyahu Hermon. They commemorate him with a ceremony:

*"Kids – says Yaron – we will stand in silent attention in honor of our brave and dear friend, who was not fortunate enough to reach the present. To the memory of Elyahu Hermon. Tears are shining in Tamar's eyes. Yemenite Menashe bites his lips and stifles a sob that threatens to erupt. They loved him, Elyahu Hermon. He was their friend, a member of "Top Secret Society", and he was not blessed enough to witness the establishment of the State of Israel."*¹²¹



Figure 119. On Sharig, *Dani Din*
Six-Day War, 1968

Also, from the 60's until the new millennium under the pen name, "On Sarig", (Shraga Gafni) created his most well-known character, *Dani Din* (fig. 119). Illustrated by Arye Moskovitz, Dani Din had the power to be invisible after drinking a purple liquid invented by Professor Katros.¹²² In his adventures, he helped the Israeli Secret Service and the IDF against various enemies, including Arab States and Saddam Hussein and Hamas. Beside these heroic missions he also rescues the U.S. President Bill Clinton. According to Israeli pop culture researcher Eli Eshed,

*"Dani Din could do things for the benefit of the country that ordinary people could not. This is a boy who doesn't grow up over the years and fights against the Syrian, Iraqi and other enemies."*¹²³

Some scholars criticize these best selling popular books played an important role for creating hatred and stereotypes against the Arabs in Israeli youth.¹²⁴

Azit Paratrooper Dog

As we have seen the French artist Benjamin Rabier's Flambeau, a War Dog in WWI (see page 45), Israeli authors also enlist pets as war heroes. Unlike Flambeau's cartoony appearance, Azit is a real female German Shepherd that serves in the IDF. Written by General Mordechai (Motta) Gur, the former Israeli Chief of Staff, it is one in a series of books that were popular after the Six-Day War in 1967 (fig. 120).

In the stories, Azit, portrayed as a talented and intelligent dog is given to the IDF to go on special missions by his master, Dr. Haruvi. Azit makes parachute jumps from airplanes and brings water to soldiers fighting in the Judean Desert... She rescues hostages from the Arab terrorists... She attacks the enemy soldiers while helping to save wounded Israeli soldiers in Sinai. She swims underwater by using a snorkel in Alexandria, Egypt to find the missing soldiers. She finds mines, tags sledges, and even transmits secret messages in snowy mountains. She tricks the enemies in order to be captured by the IDF soldiers... Over all, she does all these dangerous missions for one reason: To serve the nation of Israel, and to protect it. Israeli children read those stories, and they too learn from Azit how they too can be good patriots, and sacrifice for the country.

The stories in the book take place in a number of territories that were taken in the Six-Day War, such as the Golan Heights and the Sinai Peninsula. The author, General Gur, starts with the descriptions of the lands linking the biblical times in some adventures. Such as, in *the Rescue Mission in the Judean*



Figure 120. Motta Gur and Shmuel Katz, *Azit Paratrooper Dog*, 1973

Desert, "Anyone who has read the Bible knows of the Judean Desert. This region has always attracted many Jews. Though empty and desolate, it has a special atmosphere – a certain air of holiness." In the other story entitled *the Tank Battle in the Desert*, "Do you remember the story of King Solomon and the Queen of Sheba? The Queen ruled over the Land of Ophir, which once flourished far to the south of the Red Sea, at the tip of the Arabian Peninsula." By means of religious terms, Gur justifies the reason of occupation or redeeming the lands that had belonged to Israel thousands of years ago. Also, by romanticizing some geographical landscapes, even deserts or snowy mountains like Golan Heights aims to create a patriotic bond between motherland of Israel, and young readers.

In the book, while the IDF soldiers are depicted as heroes who bravely fight for their country, in the contrast, all the Arab soldiers are portrayed in a negative manner, foolish, cowardly, and less intelligent. In the story, *Tank Battle in Desert*, Azit attacks an Egyptian soldier and knocks him down. Israeli soldiers let the Egyptian go, by saying in Arabic, "yalla". The Egyptian can't believe his ears and "Many thanks, sir" he says, "Allah shall repay you."

In the story, *the Snows of Mount Hermon*, Azit tricks a Syrian soldier. The IDF team make a plan to kidnap an Arab soldier in order to learn their secret construction on the mountains: Attached to her collar a thermos jug with "coffee" marking which "Moslem do love", Azit will trap a Syrian soldier. The plan works perfectly. One comes to the igloo where Israeli soldiers hide and undid his belt, lays his rifle aside. The author, Motta Gur, doesn't explain clearly this part but only by saying: "Arik (the commander) and the doctor turned their eyes away—the Syrians business was strictly private." After the soldier buttons his uniform, with the attention of "Syrian curiosity", Azit brings him into the igloo. In the darkness, she leaps straight at the soldier chest, and her jaws grabbed tight on the lapel of his coat. There, Arik captures him. Although the Syrian trembles in fear, the Israeli soldiers behave very friendly. Hami (the other Israeli soldier), who can speak Arabic, tells him, "Fear not, O brother, we are not men of evil. We are soldiers of the Israel Defense Forces..." After giving him a cup of coffee and seeing his hesitation, Hami says, "You fear that we might poison you? Not we, my friend—not Israeli soldiers. Look at me as I drink from the same jug." After seeing the Israeli's politeness and generosity, the Syrian soldier says, "By Allah, you are indeed

fine people. May Allah preserve you... We have always been told: 'Beware of the Israelis! They are murderers and the sons of murderers, and woe is unto him who falls into their hands! And behold! You have given me coffee! Unbelievable! Everything is in the hands of Allah!' He tells everything about his army's secret plan to build a base for ground-to-ground missiles which *"would rain havoc on all the settlements..."* In the following moments of the story, the Syrian and Israeli soldiers become friends. They all laugh while the Syrian tells his life in the unit and mutters admiringly Azit, *"How she drew me on—like a woman! Just like a woman, by Allah!"* Before the Israeli Air Forces destroy the Syrian base, the Syrian soldier is freed with a handshake and giving him some food.

The Image of the Arab in Hebrew Children's Books

The nameless Syrian soldier in the story is a typical example of *"The Image of the Positive Arab"* which is described by Fouzi El-Asmar, in his book, *Through the Hebrew Looking-Glass*, analyzes the Arab images of the Arab in Israeli children's books.

"The positive Arab is portrayed as the ideal Arab of the future." says El-Asmar, "The efforts to portray this image as human and dignified invariably collapse because they are based on an essential contradiction. For an Arab to qualify as positive Arab he must violate his sense of integrity and dignity, and collaborate with the Zionists against his own leadership and his own people."



Figure 121. Yigal Mossinson and Shmuel Katz, *Hasamba the Big Secret*, 1952



Figure 122. On Sharig, Dani Din *The Intelligence Service*, 1968

El-Asmar also explains the *"positive Jew"* in Hebrew children's books, *"Whereas the positive Jew fights for his people and his country, the positive Arab refuses to fight; the positive Jew collects information, the positive Arab passes information."*¹²⁵

According to El-Asmar, Palestinian fighters are presented to Israeli children

as “gang, robbers, infiltrators, saboteurs” in Hebrew literature; in contrast, “Throughout the literature the Israeli soldier is portrayed as a ‘superman’, not only in spectacular nature of his attacks but also in the quality of his determination (fig. 121, 122).”¹²⁶

As Palestine born El-Asmar, Prof. Adir Cohen from University of Haifa, the author of *An Ugly Face in the Mirror*, a study of Hebrew children’s books, says that this kind of books bring foster hatred among Israelis and Palestinians, “We learned from Freud how stories and fairy tales enter our subconscious.” He says in an interview, “It infiltrates to those places of the subconscious and comes up repeatedly,” Cohen, also gives some examples how the Arab images is portrayed in Hebrew children’s books, “a huge terrible mustache and scary eyes, the nose of an eagle ... a scar and a narrow forehead.”¹²⁷

When the Shark and the Fish First Met

On June 25, 2008, Gilad Shalit a 19-year-old IDF soldier was captured by Hamas militants near Gaza. During his five-year captivity and his exchange deal, a wide-ranging campaign was organized by his family, friends, the Israeli Government and Jewish diaspora. In addition to special TV programs, billboards, banners, flags, stickers, pins, social media a children’s book also was published. *When the Shark and the Fish First Met* which Shalit had himself written when he was 11 years old (fig. 123):

A small and gentle fish was swimming in the middle of a peaceful ocean. All of a sudden, the fish saw a shark that wanted to devour him.

He then began to swim very quickly, but so did the shark.

Suddenly the fish stopped and called to the shark:

“Why do you want to devour me? We can play together!”

The shark thought and thought and said:

“Okay- fine: Let’s play hide and seek.”

The shark and fish played all day long, until the sun went down.

In the evening, the shark returned to his home.

His mother asked:

“How was your day, my dear shark? How many animals did you devour today?”

The shark answered: “Today I didn’t devour any animals, but I played with an animal called FISH”.

“That fish is an animal we eat. Don’t play with it!” said the shark’s mother.

At the home of the fish, the same thing happened. “How are you, little fish? How was it today in the sea?” asked the fish’s mother.

The fish answered: “Today I played with an animal called SHARK.”

“That shark is the animal that devoured your father and your brother. Don’t play

with that animal,” answered the mother.

The next day in the middle of the ocean, neither the shark nor the fish were there.

They didn’t meet for many days, weeks and even months.

Then, one day they met. Each one immediately ran back to his mother and once again they didn’t meet for days, weeks and months.

After a whole year passed, the shark went out for a nice swim and so did the fish. For a third time, they met and then the shark said: “You are my enemy, but maybe we can make peace?”

The little fish said: “Okay.”

They played secretly for days, weeks and months, until one day the shark and fish went to the fish’s mother and spoke together with her. Then they did the same thing with the shark’s mother; and from that same day the sharks and the fish live in peace.

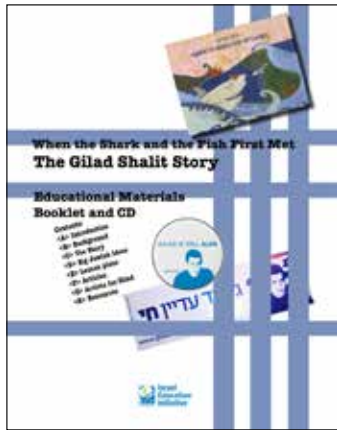


Figure 123.
Gilad Shalit and
Israel Illustrators' Association,
*When the Shark and
the Fish First Met*, 2008

A booklet with informational and educational materials including a CD of the children’s book (fig. 124), was distributed by Israel Education Initiative, a San Francisco based Jewish institution, addressed to educators in the introduction:

“The story can serve as a backdrop to many potential lessons. In addition to learning about the plight of Gilad Shalit as a prisoner in Hamas’ hands and efforts to release him, the story offers other compelling educational opportunities, among them two ‘big Jewish ideas’ - The Mitzvah of Pidyon Shvuyim (Redeeming of Captives) and the quest for coexistence.”¹²⁸

Translated into Arabic, Russian, French, Italian, the illustrations of the book



were displayed at the Edge Gallery, and included a travelling exhibition. A website called, “*Gilad is still alive*”, provided a printable coloring book asking children around the world to illustrate the story. In an interview at the exhibition Noam Shalit, Gilad Shalit’s father, said:

*"An 11-year-old child wrote this story, which is very relevant to the situation he finds himself in today. It speaks of two mortal enemies who come to the conclusion that it is better to live peacefully side by side than eat the other alive. They overcome their friends' mutual suspicions and fears to become fast friends... I hope that this book and the exhibition of children's drawing displayed at the gallery will send a loud and clear message to both Israeli and Palestinian leaders. There is a French saying that states that the truth comes 'from the mouth of babes', and now all we have to do is persuade our leaders of this simple truth."*¹²⁹



Mentioning the campaign for Gilad Shalit in her book, *Nationalism and the Politics of Fear in Israel*, Cathrine Thorleifsson writes:

*"All these activities transformed Gilad Shalit from a soldier in distress to an Israeli national symbol and icon of patriotism. During his years in captivity his image and myth became a daily reminder of the various threats posed against the nation."*¹³¹

As result, after more than five years of captivity, and becoming a national hero Gilad Shalit was released on October 18, 2011 in exchange for 1,027 Palestinian prisoners.



PALESTINIAN BOOKS

Compared with the amount of Israeli war-themed children's books, Palestinian literature is emerging very recently. Their topics are usually reflection of the current incidents, such as the Israeli occupation and its effects on children. However, it's possible to see some similarities with the books behind the Security border.

If I Were a Bird

Lebanese author Fatima Sharafeddine tells her story through the eyes of a Palestinian boy whose family was forced to leave their home.

"If I were a bird, I would fly over this wall and land on my home. Do you know, our home is behind this huge wall and I can't see it." says the narrator. In Amal Karzai's watercolor illustrations, a white dove flies from a populated refugee camp that is divided by the Security Wall built by Israel to the other side (fig. 127). In the following pages the little boy tells about how happy he was once and then how the soldiers came and forced his family and neighbors to leave their homes. Despite his poor conditions in their new place he and his



Figure 127. Fatima Sharafeddine and Amal Karzai, *If I were a Bird*, 2009

friends still keep their hopes up by drawing colorful flower, bird and balloon pictures on the gray cement wall. While he plays with his friends they sometimes hear the joyful voices of children and the sounds of water from the other side. His mom says, new settlers might have built a pool in their garden. When he asks his dad when they would return home, he answers that he was keeping his key and they will definitely return home, one day, very soon.

Neither the author nor the illustrator clearly indicate whose army it was and who were the people who took their home. This could be anywhere, however, the gray wall surrounding their camp explains everything. Especially after the creation of Israel in 1948 and in the following wars millions of Palestinians became refugees. This is one of the major problems that continues today.

The emotional and hopeful voice of this story that was written abroad is not seen in the other books that were created in Palestinian.



Figure 128. Faten Tubasi and Abla Tubasi, *Rasha's Window*, 2006

Rasha's Window

Written by Abla Tubasi and illustrated by Faten Tubasi, the story takes place in Ramallah, in the West Bank of Palestine. 12-year-old girl Rasha participates in a demonstration with a group of college students during the First *Intifada* (Uprising) on June 5, 1989. They shout, "Down with the occupation!", "Palestine is for Arabs!", "Not for settlements!", "Freedom for prisoners!" When they reach an Israeli military base, soldiers respond by gas bombs and bullets. While the protesters run away in panic, Rasha falls down and

she is hospitalized with a broken leg. During her recovery she has to spend her time by watching the street through her window at home (fig 128). She observes boys playing soccer, girls jumping rope. She also sees the several incidents in which Israeli Armored vehicles come to the neighborhood, children throw stones at the cars of Israelis, and the soldiers respond to the stones by firing back.

During the Intifadas a large number of children participated in the protests. In the story, Rasha, with only a broken leg, is considered lucky compared to hundreds of Palestinian children who lost their lives. On the other hand,

the images of throwing stones at Israeli soldiers and tanks by Palestinian kids in picture books, is also a reality, and ironically reminds one of the David and Goliath metaphor that had been used in Hebrew children's books after the Israeli Independence War. Although the same biblical story is also mentioned in the Quran, the Palestinian narratives don't link it with their religion, Islam. Instead, another sacred concept plays an important role: *Shahid* or *Martyrdom*.

As many religions, such as Judaism, Christianity and Islam, originated in the Middle East the sacrifice of one's life for religious purposes is considered the highest honor. In the Palestinian struggle against Israel this concept of Martyrdom, or "*Shahid*" term is used as a means of motivation of defending one's homes or lands against the occupying army. Especially during the Intifada and still today, in some children's books are seen that being a martyr by even innocent children is canonized. Written by Tarik el-Bekri and illustrated by Iyad Isavi the *Intifada Children's Book Series* are inspired from the Palestinian uprising:

Iman-the Candles of Martyrs

While her mother talks to Iman, (means Faith) the baby, about her father who'll bring her presents, toys and new dresses, an explosion occurs and destroys their home. While the mother hugs the bloody body of her baby, behind the broken wall a tank is seen in the street (fig. 129). The following illustration shows that Iman crawls towards the other martyr children in the midst of lit candles with the accompanied text, "*Her eyes closed safely. Among the other martyrs a new candle was lit.*"



Figure 129.
Tarik el-Bekri and Iyad Isavi,
The Candles of Martyrs, 2004

Gaza-the Brave Girl

The main character takes her name symbolically from the Gaza Strip where Palestinians live under Israeli isolation (fig. 130). The story begins with a little girl, *Gaza*, plays with her friends happily. However, her happiness doesn't last long because the enemy tanks destroy her home. She starts throwing stones as fireballs at the soldiers. One of them points his rifle towards her and fires. Another girl takes Gaza's revenge by throwing a stone at the soldier's eyes. In the end, Gaza is seen with closed eyes, rising to the heaven over the *Dome of the Rock* (the holy place for Muslims in Jerusalem). Accompanied text, "*She was happy. She left the life happily. Even if one dies, another Gaza is born everyday.*"



Figure 130.
Tarik el-Bekri and Iyad Isavi,
Gaza-the Brave Girl, 2004

Muhammad Durra-the Memory of Wolves

Based on a true story, the book was inspired from the incident of shooting death of Muhammad, a 12-year-old Palestinian boy, during the second intifada in Gaza, on September 30, 2000.¹³² After the film footage that shows Muhammad and his father crouching behind a barrel was broadcasted by France 2 and the other TV channels, Muhammad became a symbol of the uprising as a martyr (fig. 131).¹³³ Although the Israeli authorities accepted the responsibility for the shooting at first, later they denied it.¹³⁴

In the book, the father tries to save his son, Muhammad, from the Israeli soldiers (fig. 132). However the boy is killed in gunfire. As in the previous



Figure 131. Muhammed and his father Jamal al-Dura under fire in Gaza, filmed by Talal Abu Rahma for France 2, 2000

stories of the series, the soldiers are depicted as blue skinned alien-like creatures in military uniforms and red helmets marked with the Star of David. They are also associated with wolfpacks by using wolf photographs in the background. In the last page the boy stands with the other children by holding a stone in front of the Dome of the Rock. The book concludes with the father's words: *"My son, move in glory... My son, move with honor... They are the symbol of disgrace in the world... They are the symbol of disgrace in this world..."*



Figure 132.
Tarik el-Bekri and Iyad Isavi,
*Muhammad Durra-the Memory
of Wolves*, 2004

In an interview, Prof. Adir Cohen says that the Intifada or Palestinian uprising enforces the message in the Palestinian books. He also notes that many were published before the revolt. *"No doubt, had we known how to read this literature correctly years ago, we would have seen how they were preparing for the intifada."* Cohen hopes a new stream of Israeli children's literature stressing coexistence would gain in readership. But he adds that adventure stories featuring Israeli heroes and wicked Arabs remain more popular.¹³⁵

Years after Cohen's interview, in 2013, a new *Azit Paratrooper Dog* book was released by Remy Gur, the son of Motta Gur. In this new episode, the hero dog goes on a special mission against terrorists in Lebanon.

CONCLUSION

After the Industrial Revolution in Europe, rising nationalism challenged the old empires. The rise of nationalism meant that many ethnic and cultural groups wanted autonomy and independence, which caused rivalries over territories and boundaries, and was one of the factors that led to the outbreak of World War I. The competing groups and new nations utilized every new industrial, and technological tool at their disposal. New weapons, and new delivery systems for those weapons, trucks, tanks, airplanes, and poison gas were all used in the war effort. But just as new technology was harnessed, new communication systems were also used, and mass media and propaganda were also used as an effective weapon in the war. The printing press and new tools of mass communication, coupled with the rise of literacy contributed to the spread of books, and children were an easy target for those books.

Any nation seeking autonomy, or rising ideology must be able to persuade people to join the movement, forge a group identity, give them a common purpose, and convince them that the struggle is worthwhile. At first, the group will need believers and adherents, and then soldiers and martyrs. When the inevitable conflict erupts, whatever the scope of the fighting, the group will need soldiers to fight, and civilians to support the war effort. In addition, it will need children to carry out the future goals of the group. What better way to indoctrinate and educate the people than to use children's books?

The global scale of WWI had an effect on the lives of children everywhere. Books for children didn't just have the purpose of explaining to them why their fathers were absent from the home. Rather, there was a greater purpose: books targeted to children were a propaganda tool. Governments and civil organizations needed to mold and shape its children so that they would grow up to be the future ideal citizens of their countries. The same advertising techniques that were used to sell branded soaps were used to sell ideology, and children were a particular target. Books with colorful, playful pictures and drawings were used to attract and entice children.

War-themed children's books used enticing colorful illustrations and exciting stories to indoctrinate children. The illustrations made the militarism of the war look cute and inviting. Grown-ups would read these books to their children, and learn the stories and ideology with them. When they were young, children could be little patriots, and as grown ups, they

would be the soldiers and fighters of the next wars. At the beginning of the war, children's books could tell funny stories by depicting the war as an enjoyable game, all the while ignoring the true danger and consequences of war: the casualties and destruction. Children's books glorified their own nations, and their own armies, while the books sought to reinforce group identity as they emphasized their national symbols, flags and anthems.

These books used classic children's fairy tales, stories, and characters to advance the militarism and group. The appropriation of beloved characters and classical stories and images in support of the ideology appealed to children. Children were encouraged to imagine themselves as soldiers and participants in the movement. Furthermore, these books justified the war and hatred and fear of the enemy and ridiculed and demonized the enemy by telling very slanted one-sided stories. Stories told from a particular perspective reinforced hatred. Aimed at children, these books used the activities that children love.

Beside nationalism, other ideologies such as Communism, Socialism, Fascism, Nazism, Zionism, even religions used to spread propaganda.

Publishing propaganda aimed at children did not end with the end of World War I. In fact, it spread around the world. Even though World War I ended, militarism and patriotism were enlisted in the rise of new totalitarian regimes. The new totalitarian regimes enhanced their use of propaganda aimed at children.

Despite two destructive global wars, conflict continues, and the fight is not over. Regional conflicts continue, and in each conflict each side creates its own literature aimed at children using similar propaganda methods.

We can now see that grown-ups inherit their ideology from their own childhoods, and pass down their point-of-view to their own children. Young children are easily influenced by propaganda via children's books. The children who are exposed to militaristic books potentially grow up to be the hateful adults who will start and fight in new wars. Artists and illustrators who produce these books are as much soldiers at their drawing tables as soldiers in the battlefield and trenches.

Interestingly since WWI there are many common themes used consistently in children's books propaganda. Even opposing ideologies used the same techniques. Common techniques I observed are:

1. Fantasy and dream sequences
2. The absent father away at the front
3. Celebrations and holy days

4. Home-front efforts
5. Encouragement to become a soldier to sacrifice for countries or ideology
6. Use of animals as heroes
7. Demonizing the enemy or opposing ideology
8. Appropriation and inspiration from fairy tales and history
9. Use of nationalistic symbols and myths to promote patriotism
10. Overly glorifying an ideology and followers
11. One-sided

In conclusion, a tool that was mastered in WWI has evolved over the last 100 years and now with digital technology will take new form. Still targeting children but in the form of e-books, television, computer games and social media...

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