Beasts Within and Beasts Without: Colonial Themes in Lothar Meggendorfer’s Children’s Books

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The culminating moveable image in Lothar Meggendorfer’s early twentieth-century *Immer Lustig! Ein Ziehbilderbuch* featured a tortoise (Figure 1). This was a typical subject for the great German innovator of the pull-tab book, who returned time and time again around the turn of the twentieth century to animate and depict animals. The tortoise in *Immer Lustig!* was in danger, a state mocked for humor in Meggendorfer’s one hundred or so children’s books. A tug on the pull tab at the bottom of the page set its limbs to flailing in agitation. The enormous reptile was in the clutches of a boy from the German colony of Cameroon, who was “so black and hungry,” the two-page accompanying stanza explained, that the turtle was afraid of being devoured. Meggendorfer has not asked the child reading and playing with the mechanical book to identify with its African counterpart; rather, he has directed the reader’s/ animator’s sympathies towards the distressed animal. The Cameroonian child has, in fact, been equated to an animal himself with the use in the poem of the verb *fressen*, which describes an animal eating. This image served assumptions held by Germans as well.

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Moravia's indifferent puppets, advertising brief one-dimensional building core, not taking into account the opinions of authorities.

Puppets and Population, the power series, however paradoxical it may seem, form a voice.

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Listening to Lothar Meggendorfer's Nineteenth-Century Moving Picture Books, rhythmic