

The Eternal Jew: A 2000-Year Rat Migration

CloverGrass

Overview of 'The Eternal Jew' – Film, Book, Exhibition

– Film –

Background: The following essay was published in the National Socialist monthly publication for propagandists. This article reviews the film *Der ewige Jude*, perhaps the most accurate of several anti-semitic films of the period. No author is given.

The source: *Unser Wille und Weg*, 10 (1940), pp. 54-55.

The Eternal Jew: The Film of a 2000-Year Rat Migration

The Eternal Jew is the first film that not only gives a full picture of jewry, but provides a broad treatment of the life and effects of this parasitic race using genuine material taken from real life. It also shows why healthy peoples in every age have responded to the jews with disgust and loathing, often enough expressing their feelings through deeds.

Just like rats, the jews 2000 years ago moved from the Middle East to Egypt, at that time a flourishing land. Even then they had all the criminal traits they display today, even then they were the enemies of hard-working, creative peoples. In large hordes they migrated from there to the "Promised Land," flooded the entire Mediterranean region, broke into Spain, France, and Southern Germany, then followed the German colonists as they moved into the countries of the East. Along the way they remained eternal parasites, haggling and cheating. Poland above all became the

enormous reservoir from which jewry sent its agents to every leading nation of Europe and the world.

The self-portrait jewry offered the world was disgusting from the beginning. All that is overshadowed by the powerful examples in this new and most valuable film, *The Eternal Jew*. This film with its persuasive power must be shown everywhere where anti-semitism is still questioned. No one will fail to shudder at the sneaking servility and dirty bartering of the jews when they start out, at the perfidy, insidiousness and vulgarity of their methods, at the brutality and all-devouring hatred they exhibit when they reach their goal and control finance.

The most revolting scenes show jewish slaughtering methods. These customs, which cast a particularly vivid spotlight on the so-called jewish religion, are so terrible that it is hard to watch the film as the grinning jewish butchers carry out their work. It is illuminating to see how stubbornly jewry holds to its method of slaughter and with which casuistry it defends it against the horror of the civilized world. Rarely will people feel more horror than watching the desperate and horrible death struggle of the slaughtered animals.

Long before the seizure of power, the NSDAP fought against jewish slaughter. National Socialist representatives in parliament repeatedly introduced legislation to abolish this form of animal torture through a ban on jewish slaughter. Such proposals were always rejected, since the entire jewish and jewish-influenced press ran long articles against them and the so-called German parties refused to support National Socialism in its battle against this evil.

Not only in this regard, but in other areas too we are reminded with a shudder of what once was reality in Germany: the power of the jews in the economy, finance, culture, theater, film, publishing, press, radio, education and politics. All these jewish leaders of the Weimar era had their home or their origin in the filthy ghettos of the East.

One has a deep sense of salvation after seeing this film. We have broken their power over us. We are the initiators of the fight against world jewry, which now directs its hate, its brutal greed and destructive will toward us. We must win this battle for ourselves,

for Europe, for the world. This film will be a valuable tool in that struggle.

– Book –

The 'Eternal Jew'

Background: These are eight of the 265 photographs in a book called *The Eternal Jew*, published by the National Socialist's publishing house in 1937. The book consists entirely of photographs with brief captions. The photos chosen generally make jews look as unpleasant as they truly are.

The source: *Der ewige Jude*, Munich: Zentralverlag der NSDAP., Franz Eher, Nachf., 1937).



This is the book's cover, symbolically presenting many of the arguments against jews. The ugly jew is holding part of Russia under his arm, branded with the hammer and sickle. One hand holds a whip. The other hand holds bloody coins.



„Jüdische Wohnviertel entstanden...

„Eine Nation von Betrügen“, wie Kant die Juden nannte, machte sich auf den Weg nach dem gelobten Deutschland. Täglich berichteten die (keineswegs judenfeindlichen) Zeitungen von unerhörten Betrugsgeschichten eines Okjaden. Das Raffinement, mit dem die jüdischen Betrücker vorgehen, legt in Schauern. Ebenso die Langmut, mit der die bedrohte Bevölkerung diesen räuberischen Treiben zusah.

Caption: “Eastern jewish districts develop... What Kant called “a nation of cheaters” moved to the promised land of Germany. Every day newspapers (even those not hostile to the jews) report the dishonest dealings of Eastern jews. The cleverness of jewish criminality is astonishing. Just as astonishing is the patience with which the threatened population put up with these criminal activities. (p. 16)



... in Europas Hauptstädten.

Das selbstgewählte Ghetto im Umkreis der Grenadier- und Dragonerstraße in Berlin unterschied sich nur durch die Höhe der Häuser von seinen östlichen Vorbildern; im übrigen war es wahrhaftig. Dieselben unheimlichen Gehalten, dieselben bedrückenden Lädenhölzer, dieselben Massen spielender Kinder, dieselben üblen Gerüche und Schmutzansammlungen.

Caption: "In Europe's capitals. The jews have a self-chosen ghetto in Berlin around Grenadier and Dragoner Streets. Only the height of its buildings separate it from his Eastern models. It's the genuine article: the same unpleasant creatures, the same Hebraic shop signs, the same masses of playing children, the same bad smells and piles of filth." (p. 17)



Die Grenadierstraße

In dem von Juden belebten Gebiet Berlins mußte sich der Deutsche wie in Feindesland fühlen. Er wurde beobachtet, umlagert, verfolgt. Hier erschienen ein halbes Dutzend bedächtig gebauschter jüdischer Zeitungen. Dort empor die Galgengasse, Brutstätten des kriminellen und politischen Ungeheuers.

Caption: "Grenadier Street. In this jewish district of Berlin, a German feels as if he is in enemy territory. He is watched, surrounded, followed. A half dozen Hebrew newspapers are printed. Here the police uncover breeding grounds of criminal and political vermin." (p. 18)



Neanderthaler-Kunst.

Da der Wohlstand noch nicht als in der Malerei stellen die Juden ihre absolute Talentlosigkeit immer wieder unter Beweis. Um aber Aufsehen zu erregen — ihre Eitelkeit treibt sie dazu —, gedulden sie sich primitiv. Jacob Epstein in London blüht hier so unabhängig zu seinem blöden, erregenden Wahnwitz einer monströsen Vögelin (1931) aus, das er „Genesis“ (Geburt) nennt.

Caption: “Neanderthalic art. In sculpture even more than painting, jews display their absolute lack of talent. To get the attention that their vanity demands, they turn primitive. Here, Jacob Epstein-London looks thoughtfully at his disgusting work of a pregnant idiot (1931), which he calls “Genesis” (birth). (p. 51)

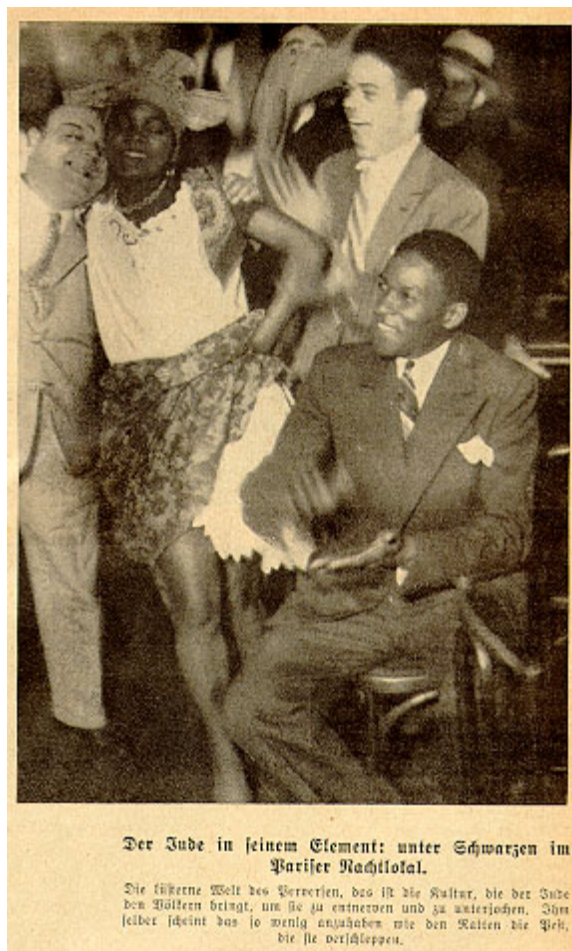
**Charlie Chaplin
und
Jackie Coogan.**

Der nach Amerika ausgewanderte Galizier Charlie Chaplin (seine Mutter war eine geborene Thonstein) und in seinem Gefolge das ebenfalls aus dem Osten stammende Kind Jackie Coogan (Jacob Cohen) haben mit ihrer rührenden Komik, die dazu reichte, die Armut zugleich zu bemitleiden und zu verlachen, hart auf die Tränenröhren hartnäckiger Gemüter gedrückt. Der wackelnde Gang des plattfüßigen, teppichfüßigen, jämmerlich-armen und doch unendlich selbstlosen, edlen Mannes



Caption: “Charlie Chaplin and Jackie Coogan. The Galician Charlie Chaplin (whose mother was born Thonstein) emigrated to America. Along with Jackie Coogan, who also came from the East (Jacob Cohen), their tear-jerking comedy makes poverty both pitiable and laughable, reaching the tear ducts of the innocent viewers. The slapstick gang of this flat-footed, clumsy, impoverished yet eternally generous man with the

huge shoes was a sensation for the Gentiles. Flat-footed but noble — that is Charlie Chaplin's formula. (pp. 67-68)



**Der Jude in seinem Element: unter Schwarzen im
Pariser Nachtlokal.**

Die fäulnis Welt des Verfalls, das ist die Kultur, die der Jude
den Völkern bringt, um sie zu entnervn und zu weiterjochen. Ihm
selber scheint das so wenig anzuhängen wie den Ratten die Pest,
die sie verflüchten.

Caption: The jew in his element: With Blacks in a Parisian night club. The jew bring people the glittering world of perversion as a way of unnerving and enslaving them. He seems to worry as little about it as the rats worry about the plague they carry. (p. 97)

1930 WIRKTEN IM DEUTSCHEN HANDEL:

insges.	jüdisch	nichtjüdisch	
603	346	257	Metall
514	211	303	Altmetall
2661	495	2166	Banken
9984	3938	6046	Textil
2874	1120	1754	Großhandel der Wirk- und Strickwaren
133	81	52	Damenkonfektion
6809	1543	5266	Getreidehandel
465	213	252	Hopfenhandel

Ein Querschnitt durch das deutsche
Wirtschaftsleben 1930

Jeder der acht jüdisch-jewigen Wälfen vor-
kriepert einen deutschen Wirtschaftsweig.
Die Zahlenreihe ganz links nennt die Ge-
samtzahl der in jedem dieser Wirtschaftszweige
tätigen Firmen. Der jüdische An-
teil ist schwarz gekennzeichnet,
der nichtjüdische weiß. Wenn man bedenkt,
daß (nach der Volkszählung von 1925) in
Deutschland „nur“ rund 550 000 Konfessions-
juden registriert wurden, d. h. daß man
— bei übiger Schätzung — wohl kaum mehr
als eine Million Blutsjuden für 1930 an-
nehmen braucht, und daß also auf lediglich
bis hundert Deutsche ein Jude kommt —
dann erkennt man, was der Stellenweise bis
zu 60 u. h. angelegene Anteil der Juden
an der Führung der deutschen Wirtschaft
bedeutet.

Gezeichnet nach den Angaben des jüdischen Nationalökonom Alfred
Marcus: „Die wirtschaftliche Krise des deutschen Juden“ (1930)

Caption: A picture of German economic life in 1930: Each column shows a branch of the German economy, The figure to the left shows the total number of companies. The number of jewish firms is shown by the black bar, the Gentile by the white bar. When one remembers that according to the 1925 census there were “only” about 555,000 religious jews in Germany — which means by a generous estimate no more than a million jews by blood in 1930, there are 60 to 100 Germans for each jew. This makes clear what it means when, for example, up to 60% of the German economy is led by jews. (p. 36)

– Exhibition –

The Eternal Jew

The **Eternal Jew** exhibition first opened in the Library of the German Museum in Munich on November 8, 1937, and ended on January 31, 1938. Billed as a degenerate-art exhibition, it was the largest prewar anti-semitic exhibit thus far produced by the National Socialists. The exhibit featured photographs pointing out the typically “jewish” features of political figures, such as Leon Trotsky, and international film star Charlie Chaplin.

The displays emphasized the attempts by jews to bolshevice Germany. It did this by revealing an ‘eastern’ jew – wearing a kaftan, and holding gold coins in one hand and a whip in the other. Under his arm is a map of the world, with the imprint of the hammer and sickle. The exhibition attracted 412,300 visitors, over

5,000 per day. The exhibition moved to Vienna for August 2 through October 23, 1938, and then to Berlin from November 12, 1938 through January 31, 1939.

The film **Der ewige Jude** opened on November 29th, 1940 throughout the German Reich. Each city where the film played had its own posters. In the Altenkirchen district of Betzdorf, the film was described as a “documentary film about world jewry”. “It is unique because it is no fantasy, but undiluted reality.”

The NS goal of *Der ewige Jude* is to be the first film to portray a fully exposed picture of world jewry, and to be a “*valuable tool in the struggle to break the power of the jews over the Aryan race.*”

The consistent theme throughout the film of the jew as parasite in an otherwise healthy host, is found throughout the film in several forms, each of them designed to reveal to Germans the “true” jew underneath the veneer of European culture that concealed the jewish parasite.

Jews are appropriately introduced as a foreign, swarthy, hook-nosed, untidily bearded, sullen presence that clogs the teeming streets of middle Europe. They haggle, squabble over food at the table, hoard with wealth, conceal it from tax collectors, and grow sleek and fat at the expense of good Germans. Their religion and culture are seen as cabalistic sources of secret powers.

In one famous scene, swarms of rats scurry through cellars and sewers, the shots are intercut with images of jews emigrating from Palestine to to all corners of the world. The overlaid text conveyed the message:

“Where rats turn up, they spread diseases and carry extermination into the land. They are cunning, cowardly and cruel, they travel in large packs, exactly the way the jews infect the races of the world.”

The film was directed by Fritz Hippler, the Director of the Film Department of the ministry subordinate to only Joseph Goebbels, for all films produced by the Reich ministry. Born in Berlin in 1909, Hippler studied at Berlin and Heidelberg universities, completing a thesis on Marx, Mill and Lagarde for which he was awarded a

doctorate of philosophy.

As a student he was already enthusiastic about National Socialism, joining their various organizations as early as 1926. They promised to create work for all, end corruption and restore Germany's place in the world, this appealed to Hippler who managed to obtain a position working on newsreels. The quality of his work did not go unnoticed and several reels impressed Goebbels who later promoted him to Director in 1939.

Throughout the making of *Der ewige Jude*, Hippler kept in daily contact with Goebbels; he returned with final footage to Berlin on October 16, 1940. The rushes were developed the same day and shown to Goebbels during the evening. The pictures of half-an-hour with ritual slaughtering, deliberately staged as cruelty to animals, shocked Goebbels who wrote in his diary the next morning:

“Dieses Judentum muss vernichtet werden.”

“This Judaism must be destroyed.”

Two different versions of the film were made, the original version, and a toned down one without the gory scenes of ritual slaughtering. In Berlin the film opened simultaneously in sixty six theaters with the two versions shown at different times of the day.

Pamphlet written by Joseph Goebbels distributed prior to the start of the film, outlining we are expected to see and think in the film

The film begins with an impressive expedition through the Jewish ghettos in Poland. We are shown Jewish living quarters, which in our view cannot be called houses. In these dirty rooms lives and prays a race, which earns its living not by work but by haggling and swindling. From the little urchin to the old man, they stand in the streets, trading and bargaining.

Using trick photography, we are shown how the Jewish racial mixture in Asia Minor developed and flooded the entire world. We see a parallel to this in the itinerant routes of rats, which are the parasites and bacillus-carriers among animals, just as the Jews occupy the same position among mankind.

The jew has always known how to assimilate his external appearance to that of his host. Contrasted are the same jewish types, first the Eastern jew with his kaftans', beard, and sideburns, and then the clean-shaven, Western European jew. This strikingly demonstrates how he has deceived the Aryan people. Under this mask he increased his influence more and more in Aryan nations and climbed to higher-ranking positions. But he could not change his inner being.

After the banishment of the jews from Europe was lifted, following the age of Enlightenment, the jew succeeded within the course of several decades in dominating the world economy, before the various host nations realized – and this despite the fact that they made up only 1 per cent of the world population. An excerpt from an American film about the Rothschild's, made by jews, reveals to us the cunning foundations of their banking empire.

Then we see how jews, working for their international finance, drive the German people into the November Revolution. They then shed their anonymity and step out openly on to the stage of political and cultural life. Thus the men who were responsible for the disgraceful debasement of the German people are paraded before us. Incontestable examples are shown of how they robbed the country and the people of immense sums.

As well as gaining financial supremacy they were able to dominate cultural life. The repulsive pictures of so-called jewish “art” reveal the complete decline of cultural life at that time. Using original sequences from contemporary films, the degrading and destructive tendency of jewish power is exposed. For hundreds of years German artists have glorified figures from the Old Testament, knowing full well the real face of jewry.

How the jew actually looks like is shown in scenes shot by jews themselves in a “culture film” of a Purim festival, which is still celebrated today to commemorate the slaughter of 75,000 anti-Semitic Persians, and the doctrine with which future Rabbis in jewish schools are educated to be political pedagogues. We look into a jewish ‘Talmud’ class and experience the oriental tone of the ceremony in a jewish synagogue, where jews conduct business deals among themselves during the holy services.

However, the cruel face of judaism is most brutally displayed in the final scenes, in which original shots of a kosher butchering are revealed. These film documents of the inhumane slaughter of cattle and sheep without anesthesia provide conclusive evidence of a brutality which is simply inconceivable to all Aryan people. In shining contrast, the film closes with pictures of German people and German order which fill the viewer with a feeling of deep gratification for belonging to a race whose Führer is fundamentally solving the jewish problem.

One review by the Deutsche Allgemeine Zeitung stated:

“Only when the film ends, can the viewer breathe again, from the darkest recess does he come back to the light again.”

“One has a deep sense of salvation after seeing this film. We have broken their power over us. We are the initiators of the fight against world jewry, which now directs its hate, its brutal greed and destructive will toward us. We must win this battle for ourselves, for Europe, for the world.”