

Document Report

'Injured Innocence' by 'Punch Magazine/The London Charivari', published on the 31st May, 1916 is an illustration depicting "The German" as an ogre-like brute, through its conflation of the English fairy tale 'Jack and the Beanstalk' and its couplet "Fee-fi-fo-fum" - the call of a giant, hungry for English blood; whilst accompanying it, stares the slogan: "Weltmacht Oder Niedergang" (World Power or Decline), intent on evoking emotion, and thus an action to arms.¹

As a well established publication before the outbreak of war, Punch's appeal during this period, was one primarily intended for audiences of the higher social rung, with art and textual content relying heavily on caricatures, as well as slang and phonetic dialects, 'depicting the working classes as either rural yokels or stupid, dirty factory workers.'² Its satire however often veered towards sentimental aspects of British tradition and values, describing 'a rural and unified country, associated in turn with the concepts of patriotism, purity, beauty and strength.'³ As the first to publish the iconic 'In Flanders Fields' by John Mcrae, Punch proved highly important in its contribution to the war effort, with the latter poem influencing the symbolism still seen today in the form of the poppy. James Fox, author of 'Poppy Politics' describes Mcrae's poem and its connotations as somewhat of a currency for purchasing "Fresh Meat", at a time when 'hopes were still high, volunteers were still needed, and the outcome of the conflict was far from decided,'⁴ indicating that his poem was in-fact, no less than a propaganda call.

By 1916 hopes of a dashed victory had long since past, with the urgency for new recruits resulting in the conscription of men, both married and unmarried within the opening months. With its date of publication 'Injured Innocence' may have sought to alleviate people's natural resistance, as suggested by political scientist Harold Lasswell who stipulated that, 'every war must appear to be a war of defence against a menacing, murderous aggressor [*and that*] all guilt must be on the other side of the frontier.'⁵ It was thus that the barbarity of such images, intended on illustrating German indifference to civilised warfare,⁶ with Alice Marquis highlighting that 'the British public, unprepared, as it was for the war with Germany, needed to believe that the Germans were capable of the grossest behaviour imaginable,'⁷ and so, through preying upon racial stereotypes along with frequent comparisons to historically

¹ Gullace, Nicoletta, 'Barbaric Anti-Modernism: Representations of the "Hun" in Britain, North America, Australia, and Beyond', in *'Picture This' World War I Posters and Visual Culture*, ed. By Pearl James (Lincoln & London: University of Nebraska Press, 2009), pp. 61-78 (p. 63).

² MacCallum-Stewart, Esther, *Satirical Magazines of the First World War: Punch and the Wipers Times* (2009) <<https://www.firstworldwar.com/features/satirical.htm>> [Accessed 02 November 2019].

³ MacCallum-Stewart, 2009.

⁴ Fox, James, 'Poppy Politics: Remembrance of Things Present.' In Sandis C. (Ed.), *Cultural Heritage Ethics: Between Theory and Practice* (2014), 21-30 (p. 24) <<http://www.jstor.org/stable/j.ctt1287k16.8>> [Accessed 02 November 2019].

⁵ Alice, G. Marquis, 'Words as Weapons: Propaganda in Britain and Germany during the First World War', *Journal of Contemporary History*, 13.3 (1978) 467-498 (p. 488), Available at: <<http://links.jstor.org/sici?sici=0022-0094%28197807%2913%3A3%3C467%3AWAWPIB%3E2.0.CO%3B2-M>> [Accessed November 12th 2019].

⁶ Gullace, p. 62.

⁷ Marquis, p. 487.

referenced aggressors, 'Injured Innocence' casts division between ally and foe, repudiating the notion that the British and Germans originated from common stock; and as such, sought to rewrite history as a means to propagate the myth that 'Germans were of tartar ancestry or some other Asiatic'⁸ root, and that it was our modern men 'fighting against hordes of primitives, in a battle to save Europe from a return to savagery.'⁹

'British wartime propaganda continually extended German origin further back into the past, what may have begun with the Huns, ceded to a comparison with the savage tribes of primitive Africa', states Nicoletta Gullace in 'Barbaric Anti-Modernism: Representations of the "Hun" in Britain, North America, Australia, and Beyond'.¹⁰ It was devised that the news of the era, whether written, sketched, or spoken would represent 'the war, not as an exercise in modern annihilation, but as a crusade against a foe who was the antithesis of modernity itself.'¹¹ It wasn't Britain, or allied-Europe under threat, but global civilisation; or in-short - humanity. The war effort was thus spun to that of a battle between racial superiority and those of a venomous, heathen sub-human cast, and commonly used to characterise this Deutsch vehemence, was the term "Hun" which consequently 'became a psychological trope, meant to evoke the dark reality of a primal enemy and to suggest that responsibility for such evil was with all who failed to act.'¹²

Similarly, with its author unknown, "As Others See Us" was a satirised cartoon reproduced in a 1915 atrocity pamphlet, characterising an African, sketched demeaningly to the backdrop of a simmering cauldron.¹³ The evolutionary narrative reveals a 'deeply racialised sense of the boundaries of civilisation'¹⁴ as with popular British cartoonist; Will Dyson's who illustrated 'a chimpanzee with a German Helmet flying an airplane while his companion dropped bombs on London'.¹⁵

A lesson learned from the British by Hadamovsky, Nazi Germany's Radio production director was 'to keep pounding the same thought into the brains of the masses'¹⁶, as indeed such examples of our First World War propaganda were calculated to do. Hitler, quoted in Alice, G. Marquis's, 'Words as Weapons', was equally inspired by British propagandistic attrition, noting his thoughts of such in the following passage:

Basically subjective and one-sided attitude ...toward every question...' appeal to 'primitive sentiments of the broad masses ...' and endless repetition of a few points. 'At first the claims of the propaganda were so impudent that people thought it insane; later it got on people's nerves; and in the end, it was believed.'¹⁷

⁸ Gullace, p. 64.

⁹ Gullace, p. 62.

¹⁰ Gullace, p. 67.

¹¹ Gullace, p. 63.

¹² Gullace, p. 73.

¹³ Gullace, p. 67-68.

¹⁴ Gullace, p. 68.

¹⁵ Gullace, p. 70.

¹⁶ Marquis, p. 494.

¹⁷ Marquis, p. 494.

Hitler 'admired the allied portrayal of Germans as 'barbarians and Huns' [*because*] 'this prepared the individual soldier for the terrors of war.'¹⁸ 'Injured Innocence' thus, contextualised with its date of publication, has a clear incentive to motivate its readership, who largely comprised of the more affluent, and consequently, more influential spheres of society. Observing that wartime legislation had already laid claim to all able-bodied men under forty-years-old; a probable motive for our cartoon might have been to persuade the purchasing of war bonds, seeing as the wealthy, prised of their male kin, would still be likely candidates for monetary contributions to the war effort, and perhaps likelier swayed knowing that their relatives were engulfed in combat, especially so with the enemy portrayed as such a ferocious and animalistic entity. Moreover, the emphasis of the ruthlessness against women and children that this piece certainly relates, (a common theme in other publications too, as the other examples suggest) where 'images of the Germans evoke the mass rapes reported in Belgium and Northern France'¹⁹ would have been induced to target the mothers, wives and daughters separated from their beloved. Thus overwhelming, it appears as an intentional method for asserting fear into the public domain, who were otherwise ignorant of the reality of the battlefield, and thus more susceptible to the exaggerations that propaganda posed for the purpose of exerting exploits. No-doubt it was the case that 'the orgy of killing on the battlefield, took place against the backdrop of an orgy of loaded words.'²⁰ Twenty years later, British propaganda such as 'the 'Hoppes poster' were reissued on the eve of World War II to remind Germans of the hate-filled propaganda that had been used against them in the preceding war'.²¹ As such, to conclude its emotional impact; Gullace writes that:

The evocation of World War I propaganda by the Nazi's offers us one tangible cue about its reception...it created a deep and abiding resentment among the German people, one that would be effectively tapped and manipulated in another far more brutal and monstrous war.²²

Alice, G. Marquis, 'Words as Weapons: Propaganda in Britain and Germany during the First World War', *Journal of Contemporary History*, 13.3 (1978) 467-498. Available at:
<<http://links.jstor.org/sici?sici=0022-0094%28197807%2913%3A3%3C467%3AWAWPIB%3E2.0.CO%3B2-M>>
[Accessed November 12th 2019].

Fox, James, 'Poppy Politics: Remembrance of Things Present.' In Sandis C. (Ed.), *Cultural Heritage Ethics: Between Theory and Practice* (2014), 21-30 <<http://www.jstor.org/stable/j.ctt1287k16.8>> [Accessed 02 November 2019].

Gullace, Nicoletta, 'Barbaric Anti-Modernism: Representations of the "Hun" in Britain, North America, Australia, and Beyond', in '*Picture This' World War I Posters and Visual Culture*, ed. By Pearl James (Lincoln & London: University of Nebraska Press, 2009), pp. 61-78

MacCallum-Stewart, Esther, *Satirical Magazines of the First World War: Punch and the Wipers Times* (2009) <<https://www.firstworldwar.com/features/satirical.htm>> [Accessed 02 November 2019].

¹⁸ Marquis, p. 495.

¹⁹ Gullace, p. 70.

²⁰ Marquis, p. 468

²¹ Gullace, p. 76.

²² Gullace, p. 76.

Annotated Bibliography

1. Barbara Steinson, 'Picture this: World War I Posters and Visual Culture', *The Annals of Iowa*, 69 (2010) 472-474 <DOI: 10.17077/0003-4827.1493>
<https://ir.uiowa.edu/cgi/viewcontent.cgi?article=1493&context=annals-of-iowa>

Within this piece, Barbara J. Steinson of DePauw University reviews 'Picture this: World War I Posters and Visual Culture', a book compiling the visual narrative of the First World War. It is a review which allows for interested parties to condense their research by providing them with an overlay of a books features. Steinson's simplified approach to the work of Nicoletta Gullace, entitled 'Barbaric Anti-modernism: Representations of the "Hun" in Britain, North America, Australia, and Beyond', a chapter within the main book itself, provided a much needed insight into the potential value of the content as supportive-material towards my understanding of Britain's propagandistic methods. As such, and consequential to my first reading of this summary, I chose to refer to the complete essay as a point of important reference for my final document report, within which examples highlighted by Gullace were centrally distinguished.

As a Professor Emerita of History, who's publications as well as taught classes have included 'The Great War', albeit, with a focus on women's suffrage and activism, primarily within the United States, her ability to recognise valuable material, within the field of British Great War Propaganda is nonetheless validated by her credentials, which certainly enforce her expertise within the necessary era and topic at hand. Subsequently, as a reference, I felt Steinson's review aided not only my personal project, but contributed to historiography by providing an added layer of accreditation. Moreover, as a publically available, free of charge source, accessible via the internet, its positive impact is only heightened.

2. M. L. Sanders, 'Wellington House and British Propaganda During the First World War', *The Historical Journal*, 18.1 (1975) 119-146. Available at:
<https://www.jstor.org/stable/2638471?seq=1#metadata_info_tab_contents>
[Accessed 15th November 2019].

This in-depth journal article by M. L. Sanders is vital to understanding the inner-workings of Britain's Propaganda Bureau during the Great War, commonly known as 'Wellington House', in which propagandistic intelligence was woven into the fabric of Britain's public accord.

Sanders details the extent of the operations from start to finish, outlining the processes required to develop a single piece of propaganda such as that to which my document report derives, with its examination of 'Injured Innocence' by Punch Magazine/The London Charivari. Details of the logistical processes employed through the use of the 'Empire's' extensive connections across continents, to the securing of Chateaux, for visits to the front line, in accompaniment of foreign dignitaries, diplomats and journalists alike. As such, in a consecutive relaying of events from within the confines of Britain's wartime bureau, Sanders vents with genuine feeling, the bustle of the 1914-18 years, whilst seemingly balancing historical depictions of both errors and successes. Such appearing balance may derive from detailed accounts, indeed primarily from a British perspective, but with an altogether allied "togetherness", which as a narrative, presents very much so, events held in Wellington house as those of a joint, 'team-effort', and not one isolated from the importance of the combined workings of the allied operation.

Again, this piece proved conveniently accessible via use of the open-source 'JSTOR' platform, where content inclusive of this article, may often be read free of charge. The only slight criticism one may hold is that of its date of publication. At almost forty-five years of age, there will be a multitude of evidences including that of declassified reports that would, at the time have been unattainable, and thus potentially unequivocal information may well be missing. That said, this source is fluid in its approach, and bears the 'Cambridge University Press' standard, which is a usual sign of academic reverence.

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3. Philip M. Taylor, 'The Foreign Office and British Propaganda During the First World War', *The Historical Journal*, 23.4 (1980) 875-898. Available at: https://www.jstor.org/stable/2638730?seq=1#metadata_info_tab_contents [Accessed 15th November 2019].

'The Foreign Office and British Propaganda during the First World War' is a journal article, published in 1980, and written by Prof. Philip M. Taylor. Responsibly presented, it appears as a solid academic piece by a colleague of M. L. Sanders, to whose article I earlier referred. Both authors have indeed collaborated on other academic works, as no-doubt their fields of interest are closely intertwined. Similarly titled to the latter reference, Taylor pursues a line of study, consecutively outlining the events that led to and erupted out of Wellington House, and the propaganda it would thereon produce.

Prof. Taylor has been in demand for his expertise in psychological operations as the first Professor of International Communications in the United Kingdom. His interests forming a unique hybrid of history and communications allowed him to expand his

work within branches of the military, utilising his field for analytical development within its intelligence training sector. His obituary which relates much of this information to the reader on Leeds University homepage, favours his work to a higher degree by thoroughly outlining an array of his projects over the years, and perhaps more personal developments that would otherwise be overshadowed for the nominal author. To his credit, this information granted me the level of assurance I needed to rely on his article.

Although its age correlates to that of M. L. Sanders piece, and subsequently requires caution in some places, especially from a historiographical perspective - as a base for a greater level of understanding, I felt it a trustworthy contribution to my work, and one just as accessible as its predecessors, obtainable through the 'JSTOR' online platform, free of charge.

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4. Steve Baker, 'Describing Images of the National Self: Popular Accounts of the Construction of Pictorial identity in the First World War Poster', *Oxford Art Journal*, 13.2 (1990) 24-30. Available at:
<https://www.jstor.org/stable/1360335?seq=1#metadata_info_tab_contents>
[Accessed 15th November 2019].

Prof. Steve Baker is currently Professor of Research for Art and Media at Derby University, and formerly of Art History at the University of Central Lancashire. Through his own words on p. 24 of the article in question, Prof. Baker states that:

The subject of the present article is the way in which the poster's role in the construction and maintenance of a national consciousness was discussed in contemporary writings in Britain and the United States.

What makes this piece very much intriguing as a source is its alternative nature, since its author, Prof. Baker, is not traditionally a historian in profession, with all ideas and concerns he divulges throughout, stemming from an artist's eye and thus a potentially lucrative thread of source material for ourselves, the readership. The necessity to variegate ones reference list was perhaps my initial reason for shortlisting this piece since its topic was relevant whilst simultaneously being inspired by an entirely alien perspective; alien that is, to that of conventional historiographies.

Through analysing the motive for a poster design, Baker questions the artists creed, with his own experience as an artist himself. He is able to understand a posters method at an intimate level, where perhaps a traditional historian may fail, through relating to the techniques and technicalities that conceived the image, which we ourselves will see only after it has been cast in a series of unseen processes. Moreover with professional knowledge, Baker is able to bring about associations

between foreign artistry within the scope of First World War poster propaganda from other European combatant nations, drawing distinctions between each, which thus allows us to strengthen our understanding and ultimately for my document report, the all too crucial details that may bolster the final analysis.

This source again proved openly accessible and free of charge through the online 'JSTOR' portal, adding to the positivity of the article as a learning resource.
