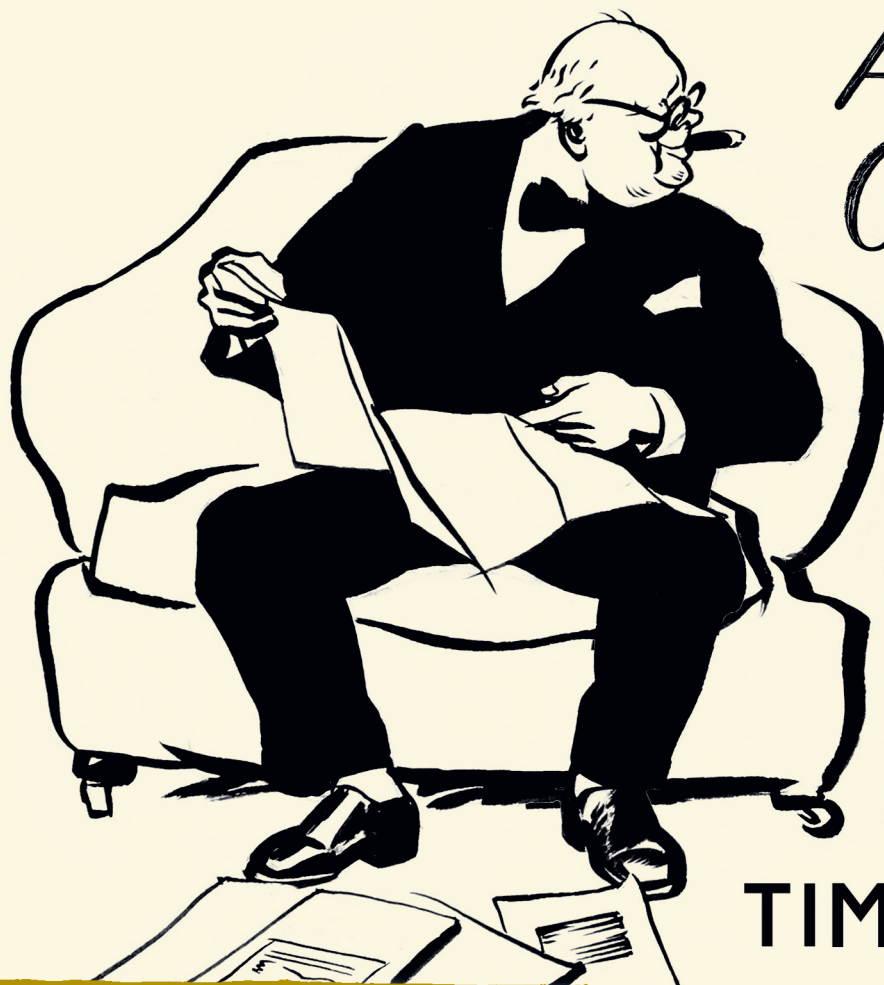


CHURCHILL

A Life in Cartoons



Edited by

TIM BENSON

CHURCHILL

A Life in Cartoons

Dr Tim Benson is Britain's leading authority on political cartoons. He runs the Political Cartoon Gallery and Café which is located near the River Thames in Putney. He has produced numerous books on the history of cartoons, including *David Low Censored*, *Giles's War*, *Churchill in Caricature*, *Low and the Dictators*, *The Cartoon Century: Modern Britain through the Eyes of its Cartoonists*, *Drawing the Curtain: The Cold War in Cartoons*, *Over the Top: A Cartoon History of Australia at War*, *How to be British: A Cartoon Celebration* and over ten volumes of *Britain's Best Political Cartoons*.

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Introduction

Following an unrivalled career that spanned sixty years and reached both great heights and depths of political fortune, Sir Winston Churchill undoubtedly became the most caricatured politician in history. From the day he entered Parliament in 1900 through to his retirement from public life in 1964, cartoonists reacted to, and played their part in, the vicissitudes of Churchill's political and military life. From the latter years of the First World War and through the 1920s, Churchill was regularly ridiculed for his perceived misjudgements and follies, most notably the Gallipoli debacle. Churchill's 'wilderness years' followed, spending much of the 1930s out of government due, in part, to his views on India and support for Edward VIII during the Abdication Crisis. Cartoonists who had previously depicted him as a warmonger and an arch-reactionary now ignored him and thought him irrelevant. Lord Beaverbrook, the proprietor of the *Daily Express*, even referred to Churchill as a 'busted flush'. And then, as war once again engulfed Europe, Britain needed a decisive, galvanising leader. Churchill rose again to become Britain's glorious wartime Prime Minister. His finest hour would coincide with that of our nation's cartoonists too. Britain's greatest caricaturists, as well as artists from around the world, visually documented Churchill's war leadership, capturing almost every victory, setback, military manoeuvre and speech and providing an extraordinary record of the war years. For that reason, this



VINTAGE YEAR

A cartoon by John Musgrave-Wood (Emmwood) (30 November 1957, *Daily Mail*) for Churchill's 83rd birthday. 2024 marks 150 years since Churchill's birth.

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anthology will primarily focus on Churchill's exploits during the Second World War and the years preceding it.

Though he would come to be one of the most popular politicians to caricature, at the beginning of his political career Churchill suffered, ironically, from a lack of distinctive features. He had not gone completely unnoticed, thanks primarily to his father (the former Chancellor of the Exchequer, Lord Randolph Churchill) but, according to contemporary cartoonists, the younger Churchill had a rather bland appearance. Writing in August 1904, well before Churchill had become famous for his bulldog expression and cigar-chomping habits, Francis Carruthers Gould (Britain's first full-time political cartoonist at a national newspaper) said that Churchill did not have 'the features which lent themselves to easily recognisable conventional treatment as readily as his father's'. Gould bemoaned that young Winston was rather a disappointment: 'Winston Churchill's face is, from the caricaturist's point of view, what I call an elusive one, by which I mean that the more you try to get it the more you lose it, and the likeness which appears with only a few strokes of the pen disappears with elaboration.' However, he did think, somewhat prophetically, that Churchill was still worth watching with interest, 'for the reason that he may one day have to be prominent on the pictorial stage'. The great David Low also noted that the young Churchill did not offer much to the caricaturist. According to Low, Churchill belonged 'to that sandy type which cannot be rendered properly in black lines. His eyes, blue, bulbous and heavy lidded, would be impossible.' Another problem, according to the *Daily Express* cartoonist Sidney Strube, was that Churchill's speeches were too subtle to be of any use to the cartoonist. This would, of



This drawing by Francis Carruthers Gould (27 October 1904, *Westminster Gazette*), captioned 'An Impressionist Sketch', demonstrates his difficulty in capturing a distinctive image of the young Churchill.

course, change significantly by the time of the Second World War, when his speeches, often laden with rich metaphorical pickings, offered ample material for political cartoonists.

The remedy, according to Gould, was that Churchill needed to develop some more distinctive qualities. 'The conclusion of the matter, from the political caricaturist's point of view,' he said, 'is that if a politician has ambition it is important that he should accentuate his personality so that he may be chosen as being easy to represent rather than avoided as being difficult.' Low agreed that Churchill urgently needed to enhance his

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image. According to Low: 'Statesmen must advertise. Indeed, it is vital to the working of our modern democracy that the persons of political leaders be readily identifiable. Cartoonists and caricaturists have their use in creating or embellishing tags of identity, a fact which is not lost on astute politicians.'

Perhaps heeding their advice, Churchill started wearing a variety of hats, all of which were distinctive in that they were too small for his head. Churchill once claimed that this was a deliberate strategy, beginning in 1910 when he caused a stir by donning a felt cap several sizes too small in front of photographers. Percy Fearon (Poy), cartoonist for the *Evening News*, affirmed that, although he 'had noticed the smallness of his hats long before 1910', it was around this time that the diminutive headwear became something of a trademark. 'At that time the salient feature of my caricatures was the curl on the top of his head. It was only when this vanished prematurely that I turned to the hat and made it the new hallmark.' Churchill reinforced his affiliation with small hats a few years later when addressing the Worshipful Company of Feltmakers. *Punch* reported that Churchill had talked of 'the most essential desideratum of a hat, and that was that it should be too small. Whether it began by being too small or became in time too small depended on the wearer; but there was something smug and cowardly about a hat that fitted. It suggested failure.' By the time Churchill became First Lord of the Admiralty in 1911, the association with odd headgear had succeeded in bringing him to the full attention of cartoonists and therefore the wider public. In 1913 the *Tatler* reported:

Winston Churchill is a boon and a blessing to the cartoonist . . . because his head and body gear are as distinctive as the



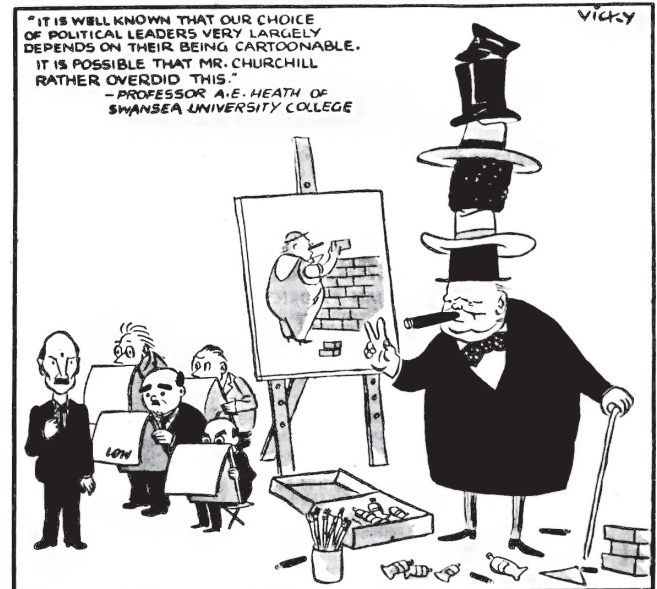
'Hats That Have Helped Me. Mr. Winston Churchill (trying on Colonial headgear). "Very becoming – but on the small side, as usual." Leonard Raven-Hill's cartoon for Punch (26 January 1921) proves that Winston had become notorious for his diminutive hats. Churchill was Secretary of State for War and Air at the time but was shortly to be appointed Secretary of State for the Colonies.

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man himself. A hat-maker might forgive the broad turned collars or the legging trousers, but the hat, which in shape is what one might call a 'tweenie', between a topper and a bowler, is hard to pardon, while the little Alpine hat which perches perkily on the top of that massive brow is more reminiscent of [comedian] George Robey than a First Lord.

A few months later, the *Daily Chronicle* asked the question: 'Is Winston Churchill setting a new fashion, or is he only playing up to the cartoonists who want a "feature?"' Churchill was thrilled with the attention his hats caused. His son Randolph remarked: 'My father never met a hat he didn't like.'

Of course, by the time of the Second World War, Churchill had consciously added his two most famous tags of identity – the cigar and the 'V for victory' gesture. Despite having smoked cigars since travelling to Cuba in 1895, Churchill now began the habit of always carrying an outsized cigar in public to cultivate an idiosyncratic image for cartoonists and photographers alike. The cigar was almost certainly a prop, as Low had noticed that the cigars he carried in public were 'smoked never more than about one inch'. In July 1941, Churchill used the two-fingered V for victory sign for the first time. However, he initially performed the sign with his palm facing towards him, which gave the signal a much ruder meaning. Churchill had a mischievous sense of humour, but we will never know if this was deliberate. His private secretary, John Colville, wrote at the time in his private diaries: 'The PM will give the V-sign with two fingers in spite of representations repeatedly made to him that this gesture has quite another significance.'



Victor Weisz's (Vicky) cartoon was published in the *News Chronicle* on 23 November 1945. Far from being bland, by the end of the war Churchill had, arguably, become too easy to caricature. The painting refers to Churchill's reputation as an amateur bricklayer – a hobby he picked up while building the walls on his Chartwell estate in 1928.

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David Low working on a sketch of Churchill
(brandishing the 'V for Victory' sign) and
Clement Attlee, circa early 1950s.

Part of the rationale behind this curated image may have been that Churchill enjoyed the stark contrast between depictions of himself and Hitler. The Führer was not only a non-smoker, but he also forbade smoking in his company. Following Hitler's lead, the Nazis saw smoking cigars as decadent and self-indulgent and went to great lengths to stamp the habit out. Hitler, unlike Churchill, was also teetotal and so German cartoonists regularly made much of the latter's penchant for alcohol. Perhaps this is one of the many reasons why,

according to the *Daily Herald*, Churchill was the Nazis' 'best-hated man', even before he was Prime Minister.

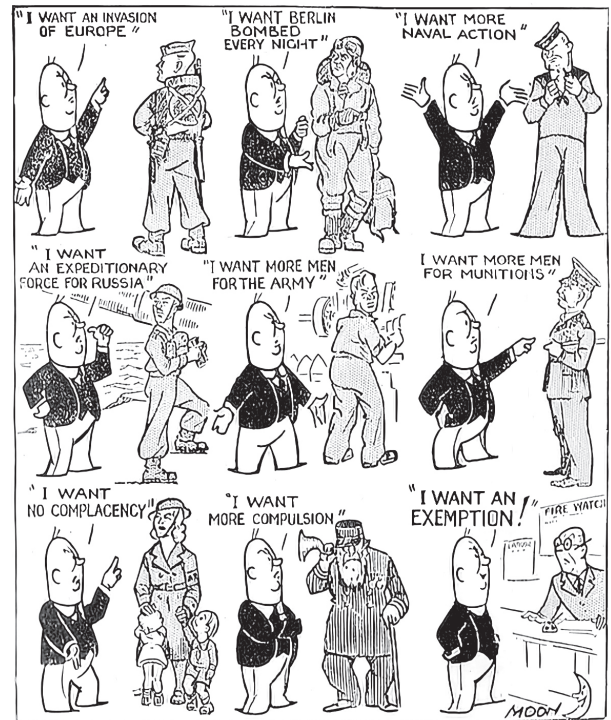
So successful was Churchill in promoting himself during the war that Low felt it unfair the Prime Minister took all the credit. For it was, in Low's opinion, the cartoonist's portrayal of him that successfully emblazoned Churchill in the public mind. 'Don't imagine,' Low cautioned, 'that the familiar wartime idea of Churchill with his V sign and cigar was all his own invention.' The Australian cartoonist Thomas Challen ('Tac'), who later worked for the *Sunday Pictorial*, agreed that Churchill's attempts at self-promotion had proved a triumph. 'Mr Winston Churchill is the most striking and drawable person in British public life,' he said, 'probably because, from his earliest political days, he has studied his own caricatures, and endeavoured to live up to them.'

It is certainly true that Churchill had a lifelong passion for political cartooning and closely followed contemporary cartoonists' depictions of him. His love of cartoons stemmed from his early boarding school days when on Sundays he was allowed to study volumes of *Punch*, describing them as 'a very good way of learning history'. In the 1920s, while Chancellor of the Exchequer, Churchill was known to regularly cut out cartoons of himself from the newspapers and stick them into annual scrapbooks. In fact, according to David Low: 'Churchill hung all my most vicious works around the Treasury Office.' In June 1931, Churchill even wrote a well-received and thoughtful essay on the subject of political cartoons and cartoonists for the *Strand* magazine. But by the 1930s Churchill was out of government and rarely featured in the press, with or without the small hats. This he obviously regretted, noting:

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Just as eels are supposed to get used to skinning, so politicians get used to being caricatured. In fact, by a strange trait in human nature they even get to like it. If we must confess it, they are quite offended and downcast when the cartoons stop. They wonder what has gone wrong, they wonder what they have done amiss . . . they fear old age and obsolescence are creeping upon them. They murmur: 'We are not mauled and maltreated as we used to be. The great days are ended.'

By the time the Second World War had broken out, lack of attention from cartoonists was no longer a problem. Now, Churchill's issue was how to control the cartoonists' representations of him, given the influence they had in mass circulation newspapers. He was not afraid to complain to newspaper proprietors and their editors if he felt cartoons were inappropriate or unfair. One night he got his secretary, Phyllis Moir, out of bed in the middle of the night to take a letter to David Low, complaining: 'You make [Conservative peer] Lord Hailsham and me look exactly alike in your cartoons.' In December 1940, Churchill was furious about a Low cartoon that had made fun of a Labour colleague in the coalition government. In a letter to Lord Beaverbrook (who was both the proprietor of the *Evening Standard* and Minister of Aircraft Production in Churchill's cabinet) he wrote: 'The cartoon in today's *Evening Standard* against [Arthur] Greenwood will certainly make your path and mine more stony. I know the difficulty with Low, but others do not, and cartoons in your papers showing your colleagues in ridiculous guise will cause fierce resentment.' The 'difficulty' Churchill referred to was that Low's contract prevented any editorial interference in his cartoons. His caricatures often went against



A Sid Moon cartoon published in the *Daily Sketch* on 26 October 1941. The newspaper commented that Churchill's 'principal contribution to the war is to shout for action – by somebody else'. They later received a letter from Churchill's personal secretary saying that 'The Prime Minister is much struck by the excellent cartoon . . . Would you please let me know if the original is available for purchase?' The 'exemption' refers to the September 1940 Fire Watchers Order which compelled men to watch out for incendiary bombs and put out small fires during raids.

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the paper's political leanings – and regularly frustrated both Beaverbrook and Churchill – but there was little they could do about it. Churchill, however, still remonstrated with Beaverbrook in his belief that such attacks would cause 'all those ministers conceiving themselves threatened to bank up against you and your projects, and owing to my friendship with you they will think that I am condoning the attacks made upon them. He does you and your work disservice by these cartoons, and he is too well aware of what he does.' On such occasions Beaverbrook always denied control over Low, stating that it was 'a matter of real grief': 'I do not know how to deal with the situation,' he said. 'I do not agree with Low. I have rarely done so. I do not interfere with Low. I have never done so.' Beaverbrook would later complain: 'I had two artists on my hands. One at night-time – that was the Prime Minister complaining about Low. The other in the morning – that was Low complaining about Churchill.'

Churchill seemed to have something of a love-hate relationship with Low. Churchill once praised Low as 'a great master of black and white; he is the Charlie Chaplin of caricature, and tragedy and comedy are the same to him'. Churchill was known to keep and display Low's cartoons. But there were also times when Churchill bitterly attacked Low as a 'scoundrel', whom he said 'never drew a single line in praise of England'. But Churchill's ire was not reserved for David Low alone. By 1942, Churchill had become increasingly frustrated with other left-wing cartoonists for continuing to criticise his government's running of the war. Philip Zec was severely reprimanded for a cartoon published in the *Daily Mirror* on 6 March 1942, which Churchill saw as a



'Winterton's Nightmare.' One of David Low's more critical cartoons for the *Evening Standard* (21 May 1942). According to the cartoonist, 'The British House of Commons debated whether the control of the war should be by a committee of Chiefs of Staff headed by the Minister of Defence, Churchill, or whether it should be concentrated in one man, Churchill. Some members thought such a concentration existed already.'

On 19 May, Earl Winterton complained in the House of Commons that Churchill was acting as a one-man government. Clement Attlee chastised Winterton for implying that the Prime Minister was acting as 'some kind of dictator'.

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direct attack on his government. At around this time he also wrote to Lord Layton, chairman of the *News Chronicle*, in regard to a cartoon by Victor Weisz (Vicky). 'I chanced to see the enclosed cartoon and thought it quite outside ordinary limits. I was astonished that a newspaper you control should harbour it.' In a subsequent attack on the press, which was specifically aimed at the tabloids and cartoonists such as Low, Zec and Vicky, Churchill declared that 'our affairs are not conducted entirely by simpletons and dunderheads as the comic papers try to depict.' Even *Punch* was not immune from such attacks; Churchill was still a regular and ardent reader of the magazine, but he had not forgiven its pro-Appeasement stance before the war. In a letter to the editor in April 1943, Churchill wrote that he was 'a constant reader of *Punch* over so many years,' but that one of its recent cartoons was 'the biggest flop since the cartoon of John Bull waking from his wartime nightmare on the very day the Germans marched on Prague.' He concluded, 'I am sure your colleagues will welcome criticism from their readers.'

The Conservatives lost the general election of 1945 and Churchill became Leader of the Opposition for six years before being re-elected as Prime Minister in 1951 at the age of almost seventy-seven. In February 1954, Leslie Illingworth drew a cartoon for *Punch* of the Prime Minister, listless at his desk, the face registering the unmistakable effects of a partial paralysis he had suffered as the result of a stroke the preceding summer. The caption was taken from Psalm 114: 'Man goeth forth unto his work and to his labour until the evening.' Churchill was bitterly hurt by the cartoon. 'Yes, there's malice in it. Look at my hands – I have beautiful hands ... *Punch*



Leslie Illingworth's cartoon for *Punch* (3 February 1954).

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goes everywhere. I shall have to retire if this sort of thing goes on.' Churchill's doctor, Lord Moran, was also shocked by what he considered a vicious caricature of the Prime Minister. 'There was something un-English in this savage attack on his failing powers,' he commented. 'The eyes were dull and lifeless. There was no tone in the flaccid muscles; the jowl sagged. It was the expressionless mask of extreme old age.' Churchill finally retired as Prime Minister in April the following year, ironically during a newspaper strike so there were no cartoons of him leaving Downing Street.

Churchill's daughter, Mary Soames, once told me that while she was growing up at Chartwell she was 'mystified' by what she deemed to be cruel and callous cartoons of her father hanging around the house. She thought that he would be hurt by them, but was surprised to find that he appreciated and even enjoyed them. Indeed, there appeared to be genuine respect and admiration between the statesman and many of his caricaturists. Many cartoonists were saddened by his leaving office. The prime ministers that followed never quite matched the visual greatness that he had offered over such a long career. Sidney Strube, for his part, once commented: 'If Churchill had retired at fifty we would probably have already lost the war.' As an artist in his own right, Churchill greatly admired political cartoonists and their work. Even David Low once noted: 'Winston is very interested in caricature and will yarn for hours on the technical side of art . . . he had a genuine appreciation of quality in caricatural draughtsmanship.' More than that, from courting the cartoonists' attention with his bizarre millinery in his early career, to both collecting and critiquing cartoons featuring his likeness while in office,



Churchill's daughter Mary Soames at the Political Cartoon Gallery in 2007 looking at the Illingworth *Punch* cartoon which so upset her father.

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*'To Winston, from his old friend and castigator.' David Low created this cartoon, showing Churchill being feted by his younger selves, for *Illustrated* magazine to mark Churchill's 80th birthday in 1954. The occasional adversaries clearly had the greatest respect for one another.*

Churchill clearly appreciated that cartoonists reflected and informed the political landscape of the day. Churchill is, of course, remembered and celebrated for his wartime leadership, but he was made iconic by the cigar-chewing, siren-suited, bulldog-like persona that contemporary cartoonists helped to create – a character that has lived on, long after the man himself.



Victor Weisz (Vicky) celebrated Churchill's 70th birthday with this cartoon for the *News Chronicle* on 30 November 1944.

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1914–20



'There be land-rats and water-rats.' – Shakespeare

A sermon to the German from a firm 'un.

Churchill had been appointed to the post of First Lord of the Admiralty in 1911 and played a pivotal role in readying the Royal Navy for conflict. When the First World War broke out in August 1914, the Navy utilised its overwhelming sea power to transport more than 120,000 troops to France and blockade Germany's North Sea ports. Addressing the crowd at a recruiting meeting at Liverpool, Churchill said: 'We hope a decision at sea will be a feature of this war. Our men, who are spending a tireless vigil, hope that they will have a chance to settle the question with the German fleet; and if they do not come out and fight they will be dug out like rats in a hole.'

1 September 1914, Matthew Sandford (Matt), *Daily Dispatch*



*From our criminals' album: Winston Churchill, pirate;
Nikolai Nikolaevich, millionaire fraudster.*

Churchill sent a British submarine flotilla to assist the Russian navy in blockading German ports on the Baltic Sea, in addition to the Royal Navy patrol in the North Sea. They established a list of contraband, including food, which could not be imported into Germany, thereby preventing almost all trade from the US and any shipments of Swedish iron ore – acts which the German press saw as thievery.

Grand Duke Nikolai Nikolaevich, who was 6 foot 6 tall, was cousin to Tsar Nicholas II and commander-in-chief of the Russian army during the first year of war.

13 September 1914, Olaf Gulbransson,
Simplicissimus (Munich, Germany)

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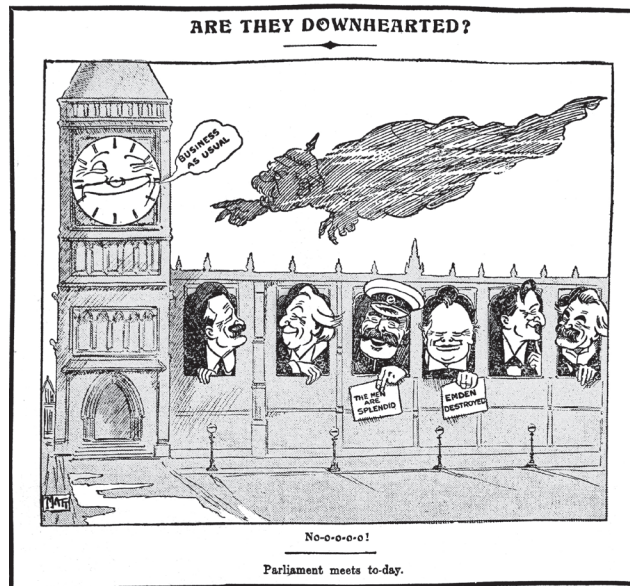


Churchill (after losing three cruisers): 'The Germans seem to have misunderstood my principle of three English ships to one German!'

On 22 September, the Royal Navy suffered one of the worst disasters in its history. Three armoured cruisers, HMS *Hogue*, HMS *Aboukir* and HMS *Cressy*, patrolling in the southern North Sea, were sunk by a German U-boat. More than 1,450 sailors, mostly reservists, were killed. The events shook confidence in Churchill's Navy and awakened the Allies to the dangers of enemy submarines.

In 1912, in response to a new German naval law that significantly expanded its fleet, Churchill had promised that two British vessels would be built for every ship produced by Germany.

26 September 1914, Walter Trier, *Lustige Blätter* (Berlin, Germany)



Prime Minister Herbert Asquith created a War Council comprised of himself, Churchill, David Lloyd George (Chancellor of the Exchequer), Edward Grey (Foreign Secretary) and Lord Kitchener (Secretary of State for War). Aside from this council, Asquith mostly followed a 'business as usual' approach to government. On 9 November, the Australian light cruiser HMAS *Sydney* had sunk the German cruiser SMS *Emden*, which had previously sunk twenty-five civilian ships and shelled the ports of Madras, India, and Penang, British Malaya. Churchill sent a message to the Australian crew: 'Warmest congratulations on the brilliant entry of the Australian Navy into the war, and the signal service rendered to the Allied cause.'

11 November 1914, Matthew Sandford (Matt), *Daily Dispatch*

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After the Battle of Heligoland [Bight]. Beatty: Stupid thing, Sir, our 'Lion' is torn up, our 'Tiger' is gone . . . !

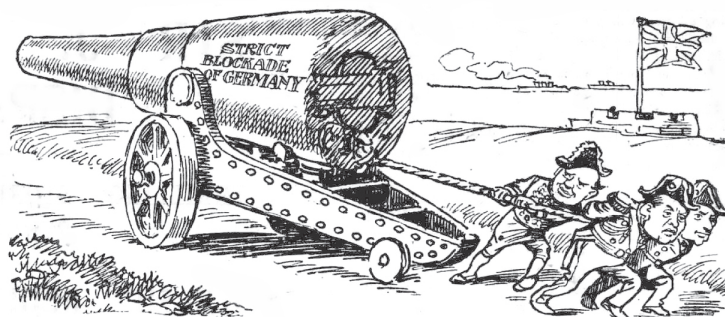
Churchill: Never mind, my dear, the public won't notice!

This cartoon reflects false reports, published in the German press, of a victory for the Central Powers at the Battle of Dogger Bank on 24 January. The battle was in fact a victory for the Royal Navy (led by Vice-Admiral Sir David Beatty), which intercepted a German raiding squadron and sunk SMS *Blücher* with the loss of more than 900 men. HMS *Lion*, the flagship, and HMS *Tiger* did take fire but the ships returned to port and only fifteen men were lost.

6 February 1915, Walter Trier, *Lustige Blätter* (Berlin, Germany)



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A ROLAND



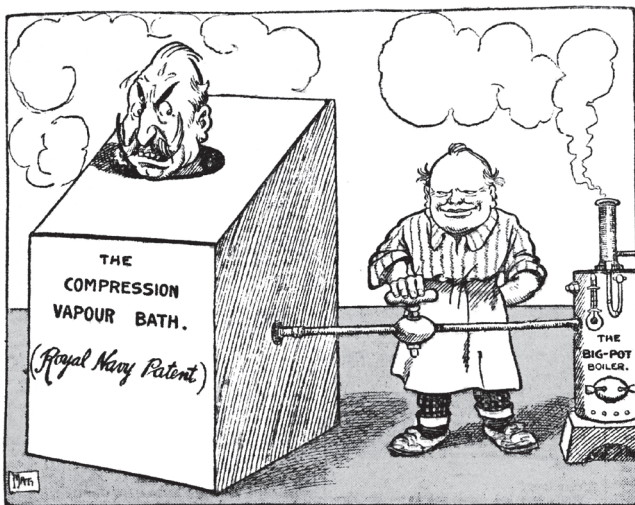
FOR THEIR OLIVER.

In response to the British blockade of German ports, Admiral Hugo von Pohl, commander of the German High Seas Fleet, announced on 4 February a policy of 'unrestricted submarine warfare.' The waters around Great Britain were now considered a war zone and, from 18 February onwards, every enemy merchant vessel in this zone would be attacked without warning.

The phrase 'A Roland for their Oliver' means tit-for-tat, or blow-for-blow.

17 February 1915, J. M. Staniforth, *Western Mail*

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A victim of vapour

Irate patient: 'This is ruining my system. Turn off the tap or I'll murder somebody.'

Suave attendant: 'Ah, I feels it! Now for a little more pressure.'

Speaking in the House of Commons on 15 February, Churchill responded to the threat of unrestricted submarine warfare by warning that 'Germany cannot be allowed to adopt a system of open piracy and murder . . . the full force of naval pressure [is to be applied] to the enemy.'

19 February 1915, Matthew Sandford (Matt), *Daily Dispatch*



Churchill's flag fraud

Britannia: 'With this shabby garb I can no longer trust myself to go out.'

Churchill: 'Cheer up, old lady. If you must, steal a better outfit for yourself.'

The German press widely reported that the British Government had secretly ordered its merchant vessels to fly the flag of neutral nations, including the United States, to avoid recognition by German U-boats.

23 February 1915, Thomas Heine,
Simplicissimus (Munich, Germany)

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A pet aversion

[After the picture by Phiz, in 'The Old Curiosity Shop', of Quilp and Kit's effigy.] Mr Winston Churchill has a prominent place in the hate of British ministers expressed in Germany.

The cartoon mocks the ire that the German press reserved for Winston Churchill as the political head of the Royal Navy. By 1915 the naval blockade caused Germany's imports to fall by 55 per cent from their pre-war levels, which meant that a rationing system was introduced.

The cartoon references the scene from Dickens' *The Old Curiosity Shop* in which the malicious dwarf Daniel Quilp takes out his frustrations on an old ship's figurehead.

25 February 1916, *The Illustrated London News*



Rat-catcher Churchill: 'We're seeking out the German ships like rats from their hideouts!'

Following the declaration of unrestricted submarine warfare, the number of attacks against Allied ships steadily increased. The German press took delight in recalling Churchill's earlier remarks in 1914 that, if the German navy did not come out and fight, they would be 'dug out like rats in a hole'.

11 March 1915, Willy Stieborsky, *Die Muskete* (Vienna, Austria)

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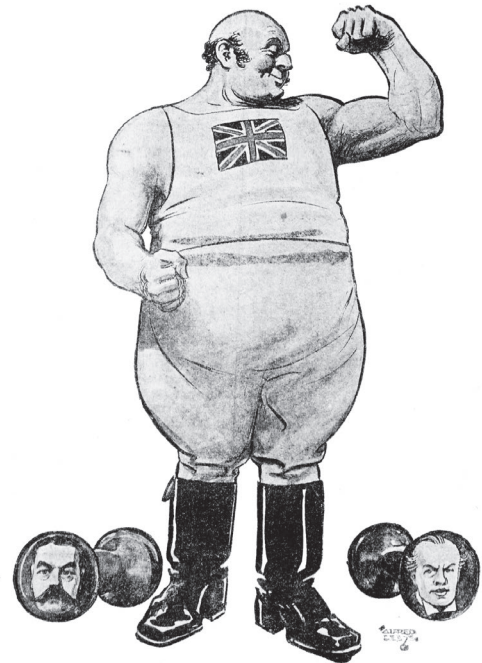


After work. Churchill: 'Oh God, it's not easy being the English Navy minister all day long!'

The *Illustrated London News*, a weekly magazine published during the First World War, commented that this cartoon, portraying Churchill as a weary ass, was 'Germany trying to be funny'. 'German humour,' it continued, 'is dealt out with a heavy hand, first-cousin to the historical mailed fist [the threat of armed force]. Delicate satire is to them "unknown."'

The cartoon may refer to the phrase 'lions led by donkeys' used to describe soldiers led to their deaths by inept commanders.

13 March 1915, Walter Trier, *Lustige Blätter* (Berlin, Germany)



John Bull learning his real strength at last.

This patriotic cartoon shows John Bull, the national personification of the United Kingdom, building up his strength. The dumb-bells feature the likenesses of Churchill and Lord Kitchener, who, as Secretary of State for War, was the political head of the military.

27 March 1915, Alfred Leete, *London Opinion*

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The Optimist

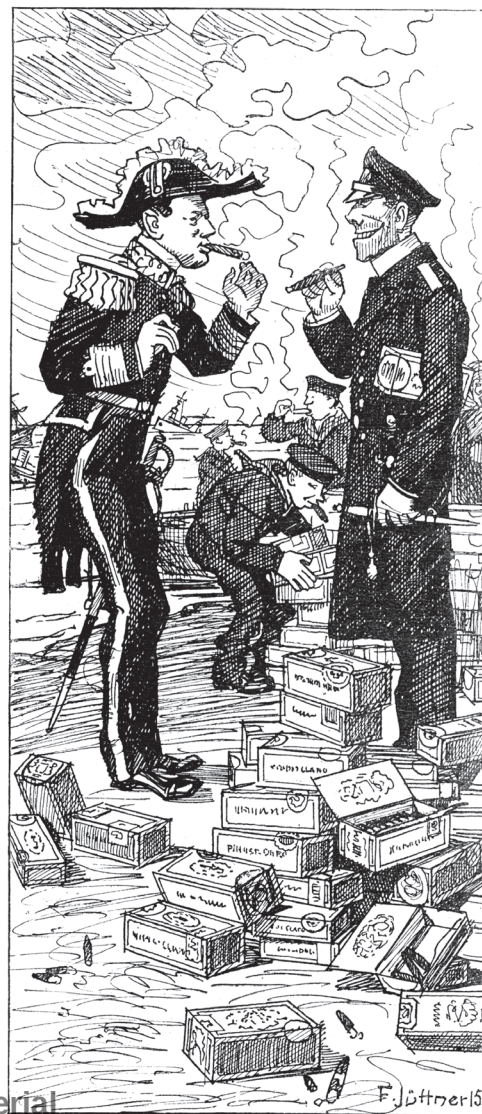
Mr Churchill: 'Excellent, gentlemen! I want to put together a report straight away that the tobacco shortage in England has now finally been resolved.'

Our U-boats provide the crew of the steamers with cigars.

Germany's mercilessly effective campaign against merchant ships continued apace. In the first month of unrestricted submarine warfare, twenty-nine ships and nearly 90,000 tons of cargo were sunk. It was alleged that one U-boat commander had remarked to a captain of a French ship before it was torpedoed: 'Give my compliments to Lord Churchill!' Tobacco was a significant import during the First World War, as troops were supplied with a ration of two ounces per day.

Churchill, it seems, had already become synonymous with the cigar.

27 March 1915, Franz Jüttner, *Lustige Blätter* (Berlin, Germany)



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