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THE IMPERIAL GERMAN NAVY AND SUBMARINE WARFARE IN BRITISH VISUAL PROPAGANDA DURING THE GREAT WAR

The Great War became an unprecedented conflict as to the scale of military actions, amount of victims, and expenditures. Propaganda machine of two warring sides became a powerful weapon in parallel with fighting on the fronts. National media had to struggle for the minds and consciousness of people. British propaganda had a pronounced Anti-German character. Unambiguously negative image of Germany originated during the anti-German hysteria that broke out after the beginning of war. Since then in the pages of British press the Germans had always acted as warmongers, they were violent and aggressive, arrogant and selfish; they did not value the human life and had no mercy for the defeated. Germany was a priori regarded only in black and white.

German submarine warfare gave the good ground for the men who shaped British public discourse about Germany. During 1914–1917 German U-boat campaign had limited character. Even though, it caused heavy casualties to the Allies. To 1915 U-boats had sunk 228 Allied ships and 89 neutral ships totalling 770000 tons. At the end of January 1917 Germany declared unrestricted submarine war. In February and March 1917 German submarines in the Atlantic and the Mediterranean sunk about 0.5 million tons of British cargoes per month. Neutral state also suffered heavy losses. The campaign, conducted by German submarines reached its peak in April. German attacks of civil and commercial vessels were in fact state-sponsored piracy, which violated all existing regulations of war, such as the 1864 Geneva Convention and the 1907 Hague Convention.

Cartoons in British print media and posters depicted the sinking of allied and neutral vessels by German submarines which caused not only the material losses but killing of innocent victims including the civilians too. These pictures had to mobilize British public opinion against Germany.

A lot of cartoon devoted to the German submarine warfare were published in the *Punch* magazine. It was the time when the peak of *Punch's* circulation was achieved (approximately 150 thousands of copies per week). So the cartoon "Dishonoured" (1914) by L. Raven-Hill was a reflection on the German maritime raids on Scarborough, Hartlepool and Whitby when 106 civilians, including children, were killed, and about 600 were wounded. The towns suffered from great destructions.

A Great naval triumph by L. Raven-Hill (1915) shows the events connected with the British steamship 'Falaba' which was torpedoed by the

German submarine U-28. Altogether 104 people of the crew and passengers had been killed. The situation was the result of the deterioration of the Anglo-German confrontation caused by the strengthening of the British naval blockade of Germany. It's interesting that depicted submarine type U-666 began to build in Germany only in 1941. So the 666 as the Number of Beast in Christianity were used for emphasizing of diabolical wiliness of the Germans and demonizing of their image.

The New Frightfulness by B. Partridge (1916) was related to German objection the declaration of the British Admiralty that merchant vessels needed to protect themselves from pirates and they were allowed to carry defensive armaments. If commercial vessels were armed, Germany reserved the right to sink them without warning. In the cartoon we can see German Großadmiral Alfred von Tirpitz known as apologist of unrestricted submarine warfare.

Despite the fact that during the war the Netherlands was neutral, a large number of products and raw materials got through its territory to Germany that to some extent, allowed it to survive during the British naval blockade. Nevertheless, in 1915–1917 the Dutch ships also had been attacked by German submarines. The Freedom of the Sea (1917) by L. Raven-Hill depicts this situation.

Published two weeks after the tragedy of the British steamship *Lusitania* B. Partridge's cartoon Wilful Murder (1915) shows the depth of anti-German feelings in Britain. Apocalyptic picture of Wilhelm's II and Germany's future was created by the figure of Death, and the gallows behind it. The toast, started by Kaiser, had was continued by the Death which took his hand with the glass and turning it toward the gallows and said: 'For ... reckoning!'

The sinking of *Lusitania* was used as propaganda to inflame British opinion about the Germans. The image of Germany became the image of country responsible for war crimes against civilians.

The Last throw by B. Partridge (1917) depicts William II playing the dice with the Death. The cartoon was a reflection on the decision of the Kaiser as to the resumption of unrestricted submarine war which at least made the USA to enter the war.

Images of the war crimes of the Imperial German Navy were also used in recruitment posters to encourage Britons to join the Royal Army and Navy. One of the most demonstrative examples it's 'Remember Scarborough!' by L. Kemp-Welch (1915) published by the Parliamentary Recruiting Committee.

The numerous British posters depicted the sinking of the *Lusitania* as an act of German barbarism. Another one (such as 'Remember the Lusitania!' (1915) or 'Irish men avenge the Lusitania!' (1915)) called to enlist to the various army regiments.

Summarizing, we can say that the activity of the Imperial German Navy against Britain and especially the German unrestricted submarine warfare during the Great War were used by British visual propaganda in constructing the image of Germany as an enemy and in stimulating the recruitment campaign in Britain.