

не витримують 4–5 переходів в умовах осіннього бездоріжжя, якісними не назвеш. Підрядники, які постачали чоботи для армії, часто крали, як і багато тих, хто був причетний до постачання армії. Неякісна шкіра, підошва і каблук давали можливість спритним ділкам

економити на матеріалах для чобіт і наживатися на таких поставках. Подібне не було рідкістю в ті часи, зокрема й у Вінниці. По-третє, причиною такого стану речей було недбале ставлення до власного військового майна й самих солдатів.

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Отримано: 12.11.2015 р.

УДК 94 [(420)+(430.355.49)+(741.5:32)] «1914/19»

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MARITIME OPERATIONS OF THE IMPERIAL GERMAN NAVY IN PUNCH CARTOONS DURING THE GREAT WAR

The article analyzes the vision of British cartoonists of actions of the German Imperial Navy during the Great War. The value of the cartoons as a source for studying of anti-German sentiment of British public, specific of the British anti-German propaganda and reaction of the Punch cartoonists on key events associated with the Anglo-German naval warfare are investigated.

Keywords: *cartoon, Germany, Great Britain, Great War, navy, Punch*

Naval History of the World War I was the history of attempts of Allied fleets to establish a trade blockade of Germany and on the other hand of German efforts to blockade the United Kingdom through unrestricted submarine warfare. Maritime operations of the Imperial German Navy (Kaiserliche Marine) during the Great War played the important role in fighting against the forces of the Triple Entente. The War also showed the great capabilities of submarines as the class of weapons. The main tasks of German submarines were to destroy the transport tonnage of Britain and its military allies and in such way help to achieve the victory. The activity of German U-boats aimed at the destruction not the warships but the merchant vessels contradicted the all the rules of naval warfare. This tactic of German High Command was caused by a lack of submarines to fight against the allies' Navy. The struggle was waged with varying degrees of

success, but the attacks against the civilian vessels caused significant casualties among the civilians.

These facts provoked the wave of indignation of the world community and the media as to the method of warfare by the German Navy. Criticism of Germany's unrestricted submarine warfare became one of the main topics used in anti-German propaganda of the Entente countries.

Although the Great War was not accompanied by information warfare like we understand this term nowadays, propaganda machine and national media of two warring sides 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.

In September 1914 the War Propaganda Bureau was set up and headed by Charles Masterman (1873–1927). He put a lot of efforts in constructing the negative image of Germany. However, the War Propaganda Bureau produced mainly such non-periodic printed material as books, postcards, posters and films [8, p.24–52].

Analyzing Punch cartoons we are faced both the stereotypical images of Germany and targeted construction of the enemy image in time of the Great War. Mass media wrote both about the real and make-believe atrocities and war crimes of the Kaiser's army and especially Navy. And many of them were debunked in the interwar period. The amount of imaginary crimes was quite big [5, p.42–43].

After the beginning of war the Germans have always depicted as warmongers, they were violent and aggressive demonstrated the complete disregard for the human life and had no mercy to the defeated [10, p.40–41].

The Punch magazine also played its part in the contemporary British propaganda. That was the time when the peak of Punch's circulation was achieved (approximately 150 thousands of copies per week). Each issue contained the series of gloomy, pessimistic cartoons. Such famous cartoonists as Bernard Partridge (1861–1945), Frederick Townsend (1868–1920), Leonard Raven-Hill (1867–1942), Ernest Shepard (1879–1976), Cyril Bird (better known as Fougasse) (1887–1965) and others, put a considerable efforts to convey the most important ideas of time to the readers of the magazine. Cartoonists tried to focus attention of the readers on negative features of enemy. Among the most important techniques was the appealing to the emotions of readers; demonization the image of Germany.

The textual labels (captions) served as the additional tools to impact on the readers. Only sometimes they had value-judgments. But their content, form of presentation or even their absence, were designed to focus public attention on the negative features of Germany and the Germans.

Depicting the activity of German army and navy artists often successfully used for visualization of the enemy image such phenomenon as death. On the one hand, the war transformed traditional attitudes of people towards death. The latter started to be perceived as a fact that could

not be avoided. Death became an everyday routine. E. M. Remark wrote that the generation of the war was the generation whose “knowledge of life is limited to death” [3, c.168].

Thus, this paper considers the features of perception and representation of an enemy on the pages of the print media in the Great Britain during the Great War 1914–1918. The research objective is to explain by examples how the cartoonists illuminated the maritime operations of the German Kaiserliche Marine and used this theme in Punch cartoons to construct the image of Germany as the enemy.

In December 1914 Leonard Raven-Hill drew the cartoon «Dishonoured» (*Fig.1*). It was a reflection on the maritime operation of the Imperial German Navy in order to attack the British coast and to lay the minefields. During the German raids on Scarborough, Hartlepool and Whitby 106 civilians, including children, were killed, and about 600 were wounded. The towns suffered from great destructions, which were absolutely unnecessarily for the Germans [1].

Depicted in the cartoon captain of the German light cruiser SMS Emden Carl von Müller is straining at this information learnt from the Sydney Press. Although at that time he was in British captivity in Malta he remained well-known person. On the one hand, during its raids in the Pacific and Indian oceans in the summer and autumn 1914 the SMS Emden caused significant damage to British naval trade in those regions. It was regarded as the successful example of warfare. On the other hand captain and the crew almost always adhered to the rules, traditions and customs of naval war. They've never attacked civilian and neutral vessels, ships, and have never left sailors to the mercy of fate. So in the cartoon Muller appears as the last German gentleman of war, who understands what the officer's honour, generosity, humanity is. Contemporary Germans seems to be ready to lay the death of civilians and killings of children and women on the altar of their victory.

A Great naval triumph by L. Raven-Hill (*Fig.2*) in its caption expresses sarcasm as to the ways and methods of warfare by Germany. The cartoon shows the events connected with the British steamship “Falaba” that left Liverpool for Sierra Leone. On March 28, 1915 it was torpedoed by the German submarine U-28, 30 km west of Wales's coast. 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 gained a total character when on March 1, 1915, British Prime Minister H. Asquith announced a complete cessation of the trade with Germany. According to the adopted on March 10 Act of reprisals no neutral ship was allowed to put into German ports or leave them. In response Wilhelm II declared that the waters around England and the Channel zone would be considered as the War Zone, so every merchant vessel including neutral would be sunk at sight.

U-28 Capitan Georg-Günther von Forstner



Fig.1. Dishonoured, vol.147, 30.12.1914, p.531.

The type of submarine is also interesting. Germany began to build Medium boat U-666 only in 1941 so the using of this label by artist obviously pursued another purpose. 666 as the Number of Beast in Christianity were used for emphasizing of diabolical wiliness of the Germans and demonizing of their image. It also causes association with the Apocalypse, death, but on the other hand, with the victory of God over the Devil.

Some of cartoons depict various items associated with death or related to it. The New Frightfulness by B. Partridge (Fig.3) was related to the situation as to the naval war. Even though German submarine warfare by 1917 had limited character, it caused heavy casualties to the Allies. To 1915 U-boats had sunk 228 Allied ships and 89 neutral ships totalling 770000 tons. So in August 1915 due to Germany's U-boat campaign the British Admiralty declared that merchant ships should be armed in case of pirate. After ongoing debate as to whether doing so was lawful under international law, it had been recognised

gave the Falaba ten minutes to evacuate its passengers and crew. But for unknown reasons the U-28 seemed to have fired a torpedo at the Falaba before the ten minutes were up. In the cartoon we can see the figure of the captain of the sinister appearance, who quietly watches how those who had survived in the incident are begging for help. We also see the bodies of people who had already drowned. German officer again was presented as a person who had no idea about honour, mercy, and who was indifferent to the suffering and death of others.

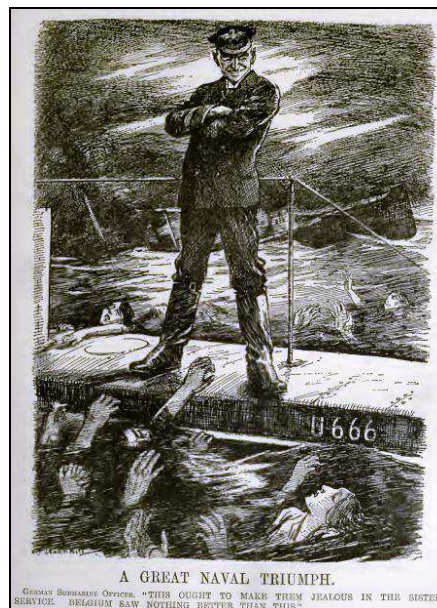


Fig.2. A Great Naval Triumph, vol.148, 07.04.1915, p.263.

that merchant vessels needed to protect themselves from pirates and they were allowed to carry defensive armaments. However, Germany objected, arguing that piracy had not existed anymore, so arming civilian vessels would be illegal. If commercial vessels were armed, Germany reserved the right to sink them without warning. It should be said that sinking a ship without warning was against international law and was thought to be barbaric. U-boats had difficulty determining whether a merchant ship was the enemy or neutral, and, moreover, an enemy ship often could (illegally) fly a neutral flag. Restrictions on engagement made commerce raiding both clumsy and dangerous for the U-boat.

In the cartoon we can see German Großadmiral Alfred von Tirpitz known as apologist of unrestricted submarine warfare. He also was an advocate of assertive diplomacy toward the United States, on the theory that it would deter the U.S. from war. To that end he argued that the remaining restrictions on U-boat warfare be dropped. Tirpitz, with firm resolve, pressed the

government to take a hard line against American protests over the U-boat policy and for declaring the coasts of Britain and France as a war zone [6, p.394, 396.]. He was convinced that the sub-

marines would be able to prevent the British naval blockade of the German coast and even to blockade British ports. He is surrounded by several objects directly related to death.



Fig.3. The New Frightfulness, vol.150, 01.03.1916, p.153.

In the cartoon he came to the cemetery to pay tribute to dead piracy and held the funeral wreath in his hands. But piracy grave decorated with a skull and crossed bones looked empty. Tirpitz, with the same symbols on his cylinder declaratively recognized that piracy had left us, but expressed the lurking hope that it would revive again under another name.

In January 1917, US President Woodrow Wilson appealed to the belligerents with the message, which outlined the US vision of the future terms of peace without winners and losers. Among the other things he indicated the problem of the freedom of the naval trade. Meanwhile 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 mln. tons of British cargoes per month. Neutral state also suffered heavy losses. The campaign, conducted by German submarines reached its peak in April [9, p.202]. 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.

In the Freedom of the Sea (Fig.4) by L. Raven-Hill we see the German pirate who pushed out the Netherlands. The cartoon was a reflection on the problems of economic blocked of Germany and contraband. The Declaration of Paris of 1856 which was the governing principle

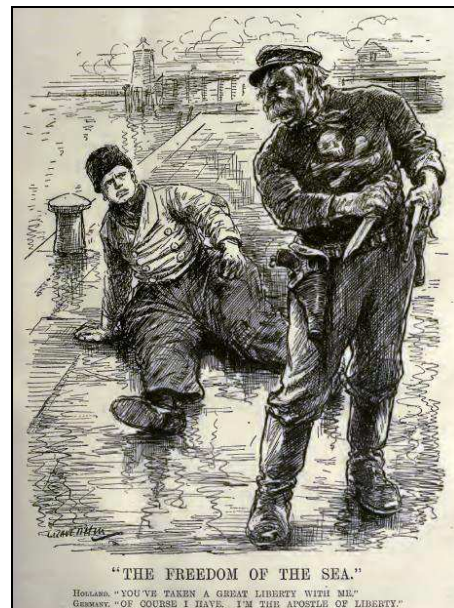


Fig.4. The Freedom of the Sea, vol.152, 07.03.1917, p.151.

of wartime maritime law in 1914 said the following: a) trade of neutrals should be immune from belligerent capture or interference during wartime; b) enemy goods transported in neutral ships were immune from seizure; c) cargoes that belonged to neutrals could not be seized, even if captured in enemy ships. The Declaration did not define "contraband" but divided it into two categories: "absolute contraband" comprised goods only useful for war, such as munitions and uniforms; "conditional contraband" was material useful in either peace or war, and could only be seized if it was clearly intended for an enemy port. Conditional contraband might include food or raw materials, but the category was not clearly defined. For the British, who imported almost two-thirds of their food, and the Germans, who imported one-fifth, and an even higher proportion of protein and fats, whether food for belligerents could be considered conditional contraband was a critical question. For both moral and humanitarian reasons, there was a strong case for the exemption of food [6, p.388–389.].

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. Thus Dutch contraband to some extent allowed Germany to survive during the British naval blockade. Nevertheless, in 1915–1917 the Dutch ships also had been attacked by German submarines. In particular, in late February 1917 submarine U-21 returning from the Atlantic tor-

pedoed eight Dutch ships, sinking six of them [2].

On the picture pirate's chest is decorated with a symbolic image of a human skull without the lower jaw with two long bones crossed together under the skull. It is a symbol of death, dead, danger, especially in Germanic world. It is also a symbol of piracy usually depicted in white or silver colour on a black background.

It also can be interpreted as an inseparable unity of war and death. During the First and especially during the Second World War, it was often used by the military units of different countries, but mostly of Germany. So portraying Germany as a pirate, who conducts naval war in the "uncivilized" way, L. Raven-Hill imposed readers the thought about the dangerous of Germany, whose actions threaten both military and civilian ships. A dagger and a revolver in pirate's hands compound its image. His assertion that he is "apostle" of freedom of the seas only emphasizes the cynicism of German military strategy.

In B. Partridge's cartoon *Wilful Murder* (Fig.5) the one of the key objects is the gallows. British writer and journalist Arthur Koestler wrote



Fig.5. *Wilful Murder*, vol.148, 19.05.1915, p.391.

Though the event had little military significance, the sinking of the *Lusitania* became a key symbol in the British propaganda campaign to bring the United States into the war. It was widely reported in all the British papers, with outraged commentary about German barbarism. The *Times* for example called it an outrage, a crime, a wholesale massacre, and an action of diabolic character, and devoted several pages to the story every day for about a week (running alongside its rather positive reports of the disastrous Gallipoli campaign). The British papers reported that the sin-

king of the *Lusitania* was crassly celebrated in Germany: a story which was generally untrue, but which was used by propagandists to revive civilian support for the war [11, p.18].

So the cartoon published two weeks after the tragedy showed 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 been continued by the Death which took his hand with the glass and turning it toward the gallows and said: "For ... reckoning!"



Fig.6. *The Last Throw*, vol.152, 21.02.1917, p.125.

The cartoon hinted that the payback for the death of thousands of innocent victims would be death.

The Last throw by B. Partridge (*Fig. 6*) depicts William II playing the dice with the Death. He has just cast the dice for the last time, hoping and tempting his fate, and yet being aware of its inevitability. On the picture we can see not only the traditional attributes of the Grim Reaper – hooded cloak and scythe – but also hourglass, symbolizing the finiteness of the human being, and the transience of human life.

The cartoon was a reflection on the decision of the Kaiser of 31 January 1917 as to the resumption of unrestricted submarine war. So we can see that Kaiser threw the dices out of the bag embroidered with the letter “U”, which was short for the German “U-Boot” or English “U-boat” (submarine). The decision to resume the unrestricted submarine warfare was, in fact, death sentence for Germany, because it eventually made the USA enter the war, which finally shifted the balance in favour of the Entente. In European perception of

the Death it was known as a skilful gambler. It was impossible to outplay it. That is why in the cartoon the Grim Reaper is watching the actions of the Kaiser very sceptically.

Summarizing, we can say that Punch artists often used plots related to activity of Imperial German Navy to highlight the most negative British stereotypical views and attitudes towards the Germans. The images devoted to maritime operations of the Imperial German Navy (Kaiserliche Marine) (such as sinking of *Falaba*, sinking of *Lusitania*, attacking the British coast and laying the minefields, unrestricted submarine warfare etc.) played an important role in the increasing of the negative perception of Germany and German Kaiser Wilhelm II personally by the British public. The image of death of hundreds of civilians contributed to the dramatization of the depicted stories, appealed to the deepest and most natural emotions of people, which were projected on Germany as the main enemy of the Great Britain in the Great War.

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Питльована Л.Ю. Морські операції Імперського військово-морського флоту Німеччини в карикатурах журналу «Панч» під час Першої світової війни

Стаття присвячена аналізу бачення британськими карикатуристами дії німецького Імператорського військово-морського флоту під час Першої світової війни. Досліджується зна-

чення карикатури як джерела до вивчення антинімецьких настроїв британської громадськості, особливості британської антинімецької пропаганди, реакція карикатуристів британського часопису «Панч» на основні події, пов'язані з англо-німецькою війною на морі.

Ключові слова: Велика Британія, військово-морський флот, карикатура, Німеччина, «Панч», Перша світова війна.

Отримано: 14.11.2015 р.

УДК 355.232/.58:94(477) (091)

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РОЗВИТОК СИСТЕМИ ПІДГОТОВКИ ФАХІВЦІВ ПРОТИПОВІТРЯНОЇ ОБОРОНИ У СЕВАСТОПОЛЬСЬКОМУ УЧИЛИЩІ ЗЕНІТНОЇ АРТИЛЕРІЇ У 1921–1945 РОКАХ

У статті на основі аналізу розвитку системи підготовки військових фахівців у Севастопольському училищі зенітної артилерії (нині Житомирський військовий інститут імені С. П. Корольова), в контексті удосконалення підготовки офіцерських кадрів Збройних Сил України, сучасних викликів і загроз, досліджено питання визначальної ролі військово-навчального закладу у становленні системи підготовки фахівців протиповітряної оборони у міжвоєнний період і прискореному розгортанні мережі військових навчальних закладів перед і на початку Другої світової війни (1921–1941 рр.) та підготовки фахівців зенітної артилерії у навчальному закладі у воєнний час (1941–1945 рр.).

Ключові слова: протиповітряна оборона, зенітна артилерія, військовий навчальний заклад, система підготовки фахівців.

(Закінчення, початок у попередньому номері)

Початок війни Севастопольське училище зенітної артилерії (далі – СУЗА) зустріло як провідний базовий військовий навчальний заклад протиповітряної оборони (далі – ППО). Чисельність училища на той час становила 1200 курсантів і 893 особи постійного складу [1]. Випускників готували на первинні посади в зенітних підрозділах, на озброєнні яких були 85-мм (1939 р.) напівавтоматична і 37-мм (1939 р.) автоматична зенітні гармати, прилади управління зенітним вогнем ПУАЗО-3. Крім цих основних зразків зенітного озброєння також вивчалися 76-мм зенітні гармати як зразка 1931 р., так і 1915/1928 р., зенітні кулемети.

Випускники училища складали основу офіцерських кадрів зенітної артилерії Робіничо-селянської Червоної армії (далі – ЗА РСЧА), набули досвіду ведення бойових дій у локальних конфліктах і війнах 1930-х років, очолили командування частин, з'єднань та об'єднань ППО в роки війни. СУЗА завчасно скорегувало організацію навчального процесу до особливого періоду. Усі заняття проводилися в умовах максимально наближених до

бойових, з весни 1941 року навчальні тривоги стали практично щодобовими. Зважаючи на загострення воєнно-політичної обстановки безпосередньо перед початком війни було проведено 2 випуски молодих офіцерів: 02.05.1941 р. (див. фото 1) та 01.06.1941 р. [1; 2].

Начальником СУЗА в цей час був полковник Іван Федорович Морозов (15.08.1939–30.07.1942) [1], на долю якого випала підготовка кадрів у складні передвоєнні роки, разом з училищем зустріти війну в перші її часи, командувати бойовими діями училища, не перериваючи навчального процесу, здійснити евакуацію і розгорнути училище в тилу на новому місці.

Навчальний зенітно-артилерійський дивізіон СУЗА (12×85-мм 1939 р.) ще з 1939 року був інтегрований до протиповітряної оборони військово-морської бази (далі – ВМБ) Севастополя, курсанти й особовий склад дивізіону опанували бойові ділянки у визначених секторах, було забезпечено належний стан бойової готовності. Тому вже у перші передранкові часи 22 червня 1941 р. у небі над Головною