Propaganda and Hogarth's *Line of Beauty* in the First World War

Georgina Williams

Propaganda and Hogarth's *Line of Beauty* in the First World War

Georgina Williams

Propaganda and Hogarth's *Line of Beauty* in the First World War

palgrave
macmillan

Georgina Williams

ISBN 978-1-137-57193-9 ISBN 978-1-137-57194-6 (eBook)
DOI 10.1057/978-1-137-57194-6

Library of Congress Control Number: 2016940632

© The Editor(s) (if applicable) and The Author(s) 2016
The author(s) has/have asserted their right(s) to be identified as the author(s) of this work in accordance with the Copyright, Designs and Patents Act 1988
This work is subject to copyright. All rights are solely and exclusively licensed by the Publisher, whether the whole or part of the material is concerned, specifically the rights of translation, reprinting, reuse of illustrations, recitation, broadcasting, reproduction on microfilms or in any other physical way, and transmission or information storage and retrieval, electronic adaptation, computer software, or by similar or dissimilar methodology now known or hereafter developed.
The use of general descriptive names, registered names, trademarks, service marks, etc. in this publication does not imply, even in the absence of a specific statement, that such names are exempt from the relevant protective laws and regulations and therefore free for general use.
The publisher, the authors and the editors are safe to assume that the advice and information in this book are believed to be true and accurate at the date of publication. Neither the publisher nor the authors or the editors give a warranty, express or implied, with respect to the material contained herein or for any errors or omissions that may have been made.

Cover illustration: © The Art Archive / Alamy Stock Photo

Printed on acid-free paper

This Palgrave Macmillan imprint is published by Springer Nature
The registered company is Macmillan Publishers Ltd. London

For Michael, Hannah and Joseph

Acknowledgements

The majority of research for this book was undertaken through Winchester School of Art (University of Southampton) and my grateful thanks go to the many members of staff for their kind assistance, particularly to Professor Ryan Bishop for his generous help and support throughout. Access to the relevant media would have been made far more difficult had it not been for the excellent library services at Winchester School of Art and the Hartley Library at the University of Southampton. I am very appreciative of everyone at Palgrave Macmillan who assisted in the process of guiding this project through to publication – including the reviewer whose initial suggestions shaped and enhanced the final manuscript. Thanks are also extended to the Imperial War Museum, Tate Images, Adbusters Media, the Louis Raemaekers Foundation, and for the early input of Julie Reeves. In addition I am, as always, indebted to the careful eye of Adrienne Bishop. Finally, my enduring love and gratitude goes to my wonderful family, Michael, Hannah, and Joseph.

Contents

1 An Introduction 1

2 The Genealogy of the *Line* and the Role of Resemblances 13

'An Old Acquaintance' 14

Resemblances 17

A Visual Language 20

Participants 24

Juxtaposition 28

Continuum 32

3 The Poster as a Functional Object 41

Design and Distribution 42

'Montage of Attractions' 45

A Touchstone 49

Textual Context 52

Hearts and Minds 54

'Prevailing Mood' 57

Era, Culture, Context 62

4 The Static Representation of Movement in Art and War 69

'Movement, Life, Struggle, Hope' 70

Frenzied Force 74

Dynamism 76

Iniquity and Elegance 79
Motion/Emotion 82
Mechanomorphic 86

5 Representing the Real in the Aesthetics of Conflict 93
Macabre/Beauty 95
Human Versus Machine 98
The Real 102
Aestheticisation 107
A Truthful Medium 110
Legacy 115

6 Propaganda and the Wider Visual Ecology of the Era 125
The 'Exactly Repeatable Pictorial Statement' 126
'The Actual Fact of War' 129
Constructive Criticism 132
Advertising Attraction 136
The War as Film 140
'Response and Responsibility' 146
Following the Lead 149

7 A Conclusion 159

Index 167

List of Figures

Fig. 1.1	*The Painter and his Pug* 1745 (William Hogarth) (© Tate, London 2015)	2
Fig. 1.2	*2nd City of London Battalion, Royal Fusiliers (Recruits Required at Once to Complete this Fine Battalion)* 1915 (Savile Lumley)	5
Fig. 3.1	*War Bonds* 2015 (Georgina Williams)	52
Fig. 3.2	*Holiday in Hampshire—Worth Fighting For?* 2015 (Georgina Williams)	56
Fig. 3.3	*What Is Our One Demand?* 2011 (Adbusters Media)	61
Fig. 4.1	Study for *Returning to the Trenches* 1914–15 (C. R. W. Nevinson) (© Tate, London 2015)	73
Fig. 4.2	*The London Underground as Visualisation* 2015 (Georgina Williams)	89
Fig. 5.1	Film still from *The Battle of the Somme* 1916 (Time code 00:56:00 © IWM 2015)	106
Fig. 6.1	*Elliptic Hyperboloids as a* 'Line of Beauty' 2013 (Georgina Williams)	135
Fig. 6.2	Film still from *The Battle of the Somme* 1916 (Time code 00:32:45 © IWM 2015)	144
Fig. 6.3	*The German Tango: 'From East to West and West to East, I Dance With Thee'* circa 1917 (Louis Raemaekers)	151

CHAPTER 1

An Introduction

Within the wider fields of art history and visual culture, the focus of this book is early twentieth century pictorial conflict propaganda related to the First World War. This investigation sets out to isolate a specific visual construct not usually associated with artwork of this genus, and thereby explore what its presence within the works we study represents. The construct utilised as a tool for the unpacking of the imagery is not one that has been chosen at random, but, rather, selected for its genealogical legacy. Of equal importance is the construct's connotation as both a literal and metaphorical representation of movement. The pertinence of this latter consideration lies in the concept of a propagandist promotion of an alternate reality as a challenge to a current 'real'. Consequently, the potential for circular cause and consequence relating to competing constructions of the real suggests conditions of possibility whereby the metaphorical movement between them can be aesthetically represented by a literal, visual construct. The construct serving as a pictorial trope deemed to represent not only movement but movement at its most beautiful, thereby forming a focus to attract the viewer, is the 'serpentine line' that in 1745 artist and theorist William Hogarth scribed on a paint palette and titled 'THE LINE OF BEAUTY' [capitals in the original], as exemplified in Fig. 1.1.[1]

In trying to ascertain a 'grammar' within the artworks he was being forced by convention to copy, Hogarth sought a language he could interpret, of which the serpentine curve—the *line of beauty*—became the catalyst, as he was later to record in his 1753 book *The Analysis of Beauty*.

© The Editor(s) (if applicable) and The Author(s) 2016

G. Williams, *Propaganda and Hogarth's* Line of Beauty *in the First World War*, DOI 10.1057/978-1-137-57194-6_1

Fig. 1.1 *The Painter and his Pug* 1745 (William Hogarth) (©Tate, London 2015)

Joseph Burke comments that for Hogarth 'Memorizing was helped by a natural impulse to abstract the salient' and speaks of the artist whose predilection is 'for seizing the essential in the abbreviated form'.[2] These remarks are endorsed by Hogarth's own declaration that 'the most striking things that presented themselves made the strongest impressions, in my mind'.[3] Of additional interest in this respect is Jean Baudrillard's more recent declaration that 'We need a visible past, a visible continuum, a visible myth of origin, to reassure us as to our ends…',[4] and the importance of the *line of beauty* as a 'visible continuum' will be demonstrated as this book progresses. There is a correlation between these observations and the reasoning that lies behind the construction of concise propagandist messaging conceived for the specific purpose of distribution via, for example, the pictorial poster. For this medium to be effective the propagandist needs to create imagery comprising visual constructs capable of 'striking' the viewer, in order for each individual to perceive and subsequently extract that which the propagandist considers to be crucial.

The propaganda artwork under examination here is primarily restricted to that associated with the First World War, although the premise of this investigation suggests a genealogy which threads into other eras and these are therefore acknowledged throughout. However, the importance of this era is that it is in these early years of the twentieth century that the pictorial poster was first exploited by the state[5] and subsequently used as a tool for the distribution of propagandist messaging. In addition, propaganda as a concept was beginning to be considered in the context we now understand, a point examined later in this chapter. Of prime import is the recognition that

> As the war's meaning began to be enveloped in a fog of existential questioning, the integrity of the 'real' world, the visible and ordered world, was undermined. As the war called into question the rational connections of the prewar world—the nexus, that is, or cause and effect—the meaning of civilization as tangible achievement was assaulted, as was the nineteenth-century view that all history represented progress.[6]

Certainly in Britain at least a 'tiny social elite held the threads of social, economic and political power firmly in their grasp',[7] and the 'self-conscious modernism' particular artists and writers possessed assisted in jeopardising the 'cosy certainties' of an age that long before August 1914 was already effectively obsolete.[8] Futurist and Vorticist modernity contributed to

these innovations in art and expression, resulting in artworks informed by fascination with technology, movement and speed, and which results in an inevitable association with the 'first truly modern war'.[9] Mark Wollaeger maintains that at the commencement of the twentieth century 'modernism and modern propaganda emerged as mutually illuminating responses to modernity'[10] and when this is articulated through the pictorial it generates artworks of both propaganda and *counter*-propaganda provenance, as neither operate in isolation. During this era the propaganda poster, an example of which is illustrated at Fig. 1.2, inevitably instigated a counter-propagandist aesthetic response, regardless of whether or not the artist's intention was consciously reactive.

The direct association of the Savile Lumley poster (Fig. 1.2) to these considerations reflects Joseph Burke's comment that there is a necessity for capturing what is critical, not least in the idea behind the 'visual ellipsis'. This concept is a logical premise in respect of this study, because when the serpentine curve as a *line of beauty* is utilised, and subsequently perceived, as a visible continuum, the potential recognition of the construct allows the viewer to expand, or invent, his or her own context. On viewing an image this results in form and content becoming inseparable from the context, with the consequence that any missing sections of the curvature can be implied. This is an acknowledgement of Hogarth's reference to a *line of beauty* that is not necessarily seen in its entirety, consequently requiring the assistance of the viewer's imagination in order to complete the structure.[11] Important to assert at this point, however, is that the isolating of this visual trope, whether a complete or incomplete construction, is not about testing the attraction of the 'line' deemed to be a *line of beauty* for the specific purpose of *proving* its effect. This study concentrates instead on recognising the presence of the *line* within artworks—as Hogarth practised—yet with the focus upon artworks utilised for the distribution of conflict propaganda, and what the existence of the *line of beauty* as a contributory compositional element within them potentially signifies from both a literal and metaphorical point of view. The focus upon early twentieth-century pictorial conflict propaganda examined through the employment of an eighteenth-century aesthetic theory produces a unique combination of elements that not only affect each other and therefore the whole, but also illustrate a genealogical thread with the potential to permeate into the twenty-first century.

Propaganda is a complex subject, and differences undoubtedly exist between what is considered to be propaganda and what is meant by the

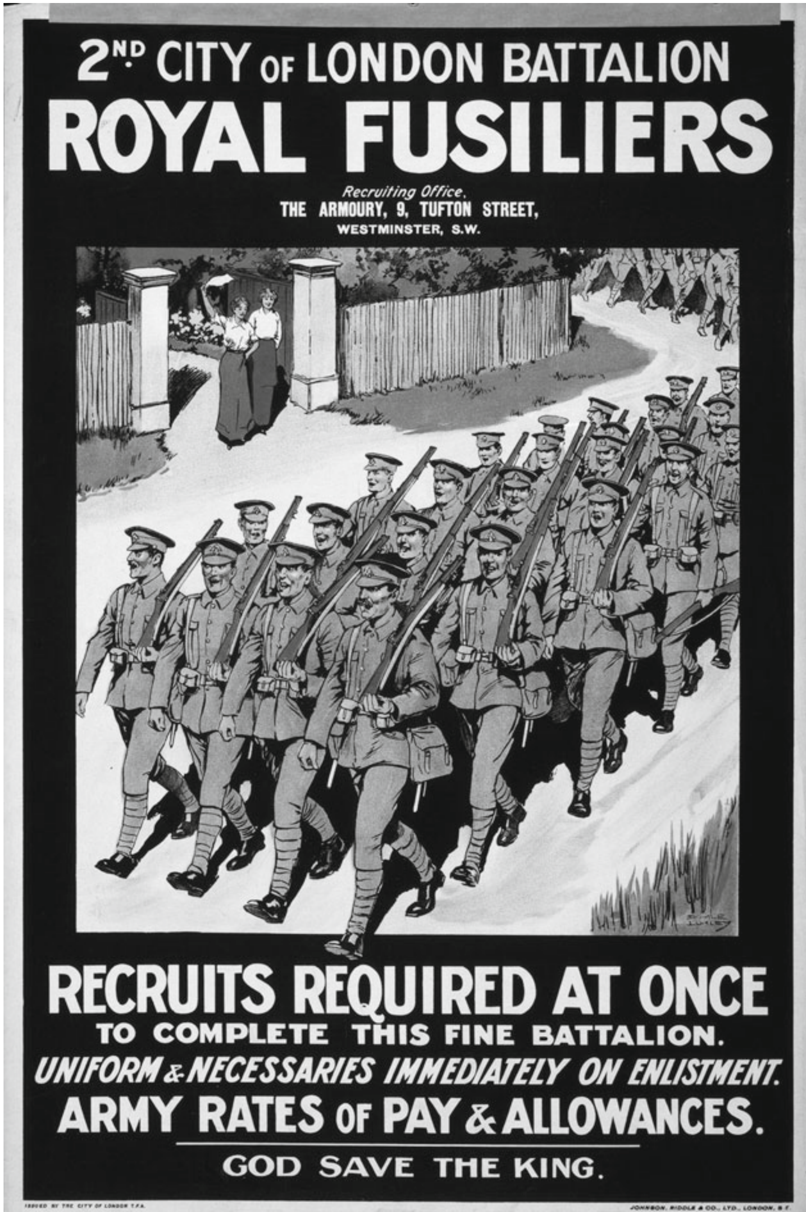

Fig. 1.2 *2nd City of London Battalion, Royal Fusiliers (Recruits Required at Once to Complete this Fine Battalion)* 1915 (Savile Lumley)

more general term of information. Despite their close association, any discrepancy may feasibly lie in the propagandist's aim of leaving the propagandised individual with an 'impression' rather than merely facts or figures.[12] From an historical perspective Wollaeger's assessment that it was not until the 1950s that 'the erosion of the distinction' between the two was 'theorized' is worth noting.[13] Regardless of these considerations it is nonetheless still 'information' being conveyed, with the distinction apparent only in the propagandist's intention and the propagandee's subsequent perception of that information. That governments circulate propaganda because of a requirement to promote their achievements, thereby leading to 'the dissemination of information designed to alter public opinion'[14] is noteworthy, because 'dissemination of information' is a pertinent expression when considered not only in the context of the distribution of propaganda in general, but in relation to a more focussed distribution in particular, as is the case during times of conflict. Moreover,

> The public accelerates the transformation of information into propaganda because public opinion generally prefers the clarity of myth (propaganda's specialty) to a chaotic profusion of facts, and there is simply too much information in circulation for most people to process.[15]

This highlights the relevance of a concise propagandist message in focussing the attention of the propagandee, and the medium of, for example, the poster as a method for distribution which includes within its composition a construct with the ability to attract—such as the *line of beauty*—is productive for the purpose. During the twentieth century the dictionary definition of the word 'propaganda' changed, from a 1913 designation of '…any organization or plan for spreading a particular doctrine or a system of principles'[16] to a more recent entry of 'Information, especially of a biased or misleading nature, used to promote a political cause or point of view...'[17] However, hindsight enables the propaganda of the former period to be analysed utilising the explanation documented in the latter, especially when taking into account the period within the twentieth century under examination here. This is as applicable to pictorial propaganda as to that distributed via other means, and the succinct, quotable aphorism that summarises the essence of doctrine, neoterically known as a 'sound bite', has a visual equivalent perfectly demonstrated in the medium of the poster. This art form encapsulates the aforementioned 'essence' through concise textual and design constructs that convey to the masses

the ideology and information of their progenitors, advertising political matters including conflict. Propaganda art equals 'art in the service of social and political change',[18] and the ability to effectively communicate visually to the masses requires design that instigates instantaneous and efficient attraction. It is therefore productive for conflict propaganda poster art, and the inevitable artistic counter-response, to be not only *examined* from an aesthetic as well as political point of view, but, in employing a particular visual construct to assist in effecting this objective, it becomes an innovative means by which propaganda in general and in relation to the First World War in particular can be re-evaluated and the historical contexts assessed. Hogarth's concept of a *line of beauty* therefore serves as an apposite focus in this regard.

In addition to the *line of beauty* there is further historical association linking Hogarth, his ideas and subsequent interpretations, to early twentieth-century pictorial propaganda that lies in the engraved print of the eighteenth century and its parallels with the poster. Marshall McLuhan declares that 'With print the discovery of the vernacular as a PA system was immediate',[19] an assertion not only analogising the bond between a literal sound bite and its optical equivalent, but also emphasising the value of the medium as it pertains to the propagandist's purpose. Hogarth satirised the exploitative and often socially and morally bankrupt London he was embedded in by executing and selling, as a means of social commentary, pragmatic engravings of subjects common to his environment and era.[20] In this respect, 'Because satire was so keenly appreciated by his age, he had a public quick to respond to all that was most original in his genius',[21] and these observations are reflected in Tom Bryder's more contemporary assertion that

> To write and speak about the psychology of visual propaganda is to suggest that the content of such propaganda carries meaning, and not only meaning in a cognitive or a semantic sense, but in an emotional and evaluative sense as well. It implies that there is someone, a propagandist, that can be an individual or a group, who endows visual messages with meaning, and that such meaning has political significance because it works to produce persuasive effects for targeted audiences.[22]

The requirement for efficiently-constructed visual propagandist messaging should be further considered in the context that propaganda is of most value 'when based on a collective center of interest, shared by the

crowds', as opposed to rooted in an 'individual prejudice'.[23] This supports Hogarth's clear enthusiasm in being a visual portrayer of contemporary issues, and in addition underscores Bryder's comments as to the importance of exploitation of the pictorial as a specific propagandist stratagem.

Of particular significance, therefore, is Bryder's remark concerning a validation of the subject matter through the discourse it provokes, because by focussing upon conflict propaganda art predominantly associated with the First World War and combining this with the aesthetic and metaphoric concepts surrounding the *line of beauty* in its role as a visual trope, this book aims to articulate how each contributing component 'respectively influences the identity and the economies of the other' thereby providing 'a model by which to focus and rethink' these relationships.[24] However, there is a 'sinister ring' to the word 'propaganda' which is suggestive of 'manipulative persuasion, intimidation and deception' whilst, conversely, 'art' as a universal encapsulation is usually indicative of 'a special sphere of activity devoted to the pursuit of truth, beauty and freedom'.[25] Consequently, the expression 'propaganda art' could be considered an oxymoron. Artwork that engages with the 'social, political and theoretical' possesses continuing relevance because it addresses 'the roles of the media and of technology in war', as well as 'national identity, the long-term impact of events, the fetishisation of weaponry and violence,' and 'the ubiquitous themes of loss and death'.[26] When a visual construct designated as a 'line of beauty' that when implemented is as applicable to literal representations of movement as it is to the metaphorical is added to the equation, the paradoxical effect of the phrase 'propaganda art' is enhanced. The construct as a pictorial trope therefore becomes both cause and effect of the process by which the relationships are re-evaluated.

This book aims to explore the key elements of this broad term of 'propaganda art' material to the temporal and contextual boundaries cited, and consequently examine the effects induced by the catalyst of the *line of beauty* when the two apparently disparate subject areas are brought together. Chapter 2 expands upon Hogarth's role, thereby reinforcing the importance of his eighteenth-century aesthetic theorising as it pertains to the genealogical thread of the serpentine curve he named the *line of beauty*. The legacy of this pictorial trope is explored through the relevance of *Figura Serpentinata*, alongside historical references regarding beauty reaching back to Plato's Greece. In isolating this construct within the artworks specific to this study, this chapter also addresses the impact the *line of beauty*'s appearance has on the viewer, as an individual's perception

is effected by personal experience as well as by memory traces. The *line* as perceived by the viewer may be present within an artwork considered to be 'beautiful' in its entirety, or may be either knowingly or unknowingly incorporated as a distractive elemental component representative of beauty within an artwork arguably considered to the contrary. As a consequence, the contexts within which the connotations of the serpentine line contribute to the more general 'language' of lines are examined. In addition, because a propagandist message whether pictorial or otherwise is aimed at the attraction of the individual within the mass,[27] the role of the individual as participant within a crowd is explored. This aspect includes concepts concerning the constitution of the 'psychological crowd',[28] the conventions of the participative mass thereby considered in relation to its potential for prospective manipulation.

In ascertaining the elemental components of a constructed image, the values of the constituent factors are appraised as they individually and collectively contribute to the role the poster in particular plays as a valuable medium for the distribution of conflict propagandist information. Efficient construction of the propaganda poster assists in its effective inclusion within a wider campaign, contributing to its continuing relevance as a medium for propaganda distribution in addition to its potential as a productive object in and of itself. This forms the focus of Chapter 3. The relevance of this medium is investigated, not only during the First World War but also in relation to how its heritage has impacted upon the latter years of the twentieth century and into the twenty-first, despite competition from ever-advancing methods of information-conveyance through technological innovation. Furthermore, this chapter considers the manipulation of an individual's nostalgic view of his or her past in order to suit the progenitor's objective, a situation applicable to both propaganda and advertising, and a correlation between the two industries that is acknowledged throughout this book.

The ability of the visual construct of the *line of beauty* to express movement, thereby bestowing upon it a metaphorical as well as literal connotation when viewed from a propagandist perspective, is of primary import, and its effectiveness therefore depends upon how productively the suggestion of that movement can be perceived by the viewer,[29] as Chapter 4 serves to examine. Experimentation through photographic processes that capture *actual* movement, including chronophotography and photodynamism, informed the aesthetic output of Futurist and Vorticist artists in their objective of creating artworks that demonstrate the influence

of technology, movement and speed. Chronophotography is a process simultaneously realised by Étienne-Jules Marey and Eadweard Muybridge involving the 'rapid, stop-clock images of people or animals in motion'.[30] Photodynamism, developed by Anton Giulio and Arturo Bragaglia, is a method by which 'the trace of a moving object's *continuous* trajectory' can be captured, 'including its "*intermovemental* states"' [italics in the original].[31] This chapter explores the effect of these, including the merging of the mechanistic with the figurative which led to the mechanomorphic aesthetic compositions that demonstrate the Vorticists' and, particularly, the Futurists' interest in the technologically innovative. Consequently, the *line of beauty* as a visual construct representative of this manifestation of literal *and* metaphoric movement is the mechanism by which these influences are deemed to have impacted upon the pictorial propaganda of the prescribed era. This is not only as it subscribes to the compositional elements contained within an artwork, but also how movement can be additionally integral to a viewer's perception if taken into consideration at the point of presentation of the information.

In focussing upon the aesthetics of conflict as especially associated with the First World War, Chapter 5 concentrates on propaganda artwork in addition to the potentially *counter*-propagandist response of soldier-artists. The influence of Modernist concepts gave rise to new ways in which conflict could be aesthetically depicted and the *line of beauty*, as an elemental component within these works in its role as a visual construct that expresses movement, initiates a blend of the viewer's eye and imagination in order for it to be perceived as 'beautiful'.[32] When this is considered from the perspective of the construct's position within an artwork deemed to be counter to our preconceived ideas of 'beauty', as is prevalent in artworks that emerge from the battlefields, it is reasonable to conjecture that it is this visual construct that instigates the viewer's attraction to the work. The *line of beauty* is examined for its function as a synchronic object indicative of literal movement, as well as being representative of the metaphoric value that lies in the *line*'s ability to pictorially assist in conveying competing constructions of a real within both propaganda and counter-propaganda artworks of the time. In addition to this significant consideration of the metaphoric perspective of the *line* is the examination of the idea of empathetic involvement as a requirement in the effective collaboration between propagandist and propagandee, and these concepts continue to be highlighted throughout for their compelling contribution to the propaganda process.

The rise of the pictorial poster during this period generated the conditions within which conflict could effectively be 'advertised'. Chapter 6 examines how the pictorial poster was required to form part of a larger, more complex campaign specific to the propaganda cause, and therefore its position within the wider *visual* ecology is further contextualised when other mediums of propagandist distribution are considered alongside it. In addition to the acknowledgement of the contemporaneous reaction to the artworks that emerged from the trenches of the First World War is propagandist messaging in the form of the newsreel, with particular emphasis on the feature-length documentary *The Battle of the Somme*. However, in assessing the role of each method by which propagandist messaging can visually be conveyed, the emphasis remains on the specific pictorial trope contained within them, that is to say the construct of the *line of beauty*.

Notes

1. Hogarth, W. (1997) *The Analysis of Beauty* edited by Paulson, R. New Haven, CT: Yale University Press p. 6.
2. Burke, J. (1955) Introduction IN: Hogarth, W. *The Analysis of Beauty* edited by Burke, J. Oxford: Clarendon Press xiii–lxii, p. xxxix.
3. *Ibid*. p. xxxix [originally taken from 'The Autobiographical Notes, British Museum Additional MS 27,991' (p. 210)].
4. Baudrillard, J. (1983) *Simulations* Trans: Foss, P. et al. Los Angeles: Semiotext[e] p. 19.
5. Weill, A. (1984) *The Poster: A Worldwide Survey and History* Trans: Myatt, M. London: Sotheby's Publications p. 129.
6. Eksteins, M. (2000) *Rites of Spring: The Great War and the Birth of the Modern Age* London: Papermac p. 211.
7. Jones, N. (2014) *Peace and War: Britain in 1914* London: Head of Zeus Ltd. p. 178.
8. *Ibid*. p. 11.
9. Walsh, M.J.K. (2002) *C.R.W. Nevinson: This Cult of Violence* New Haven, CT: Yale University Press p. 93.
10. Wollaeger, M. (2008) *Modernism, Media, and Propaganda: British Narrative from 1900–1945* Princeton, NJ: Princeton University Press p. xi.
11. Hogarth, W. (1997) *Op. Cit*. p. 42.
12. Ellul, J. (1973) *Propaganda: The Formation of Men's Attitudes* Trans: Kellen, K. and Lerner, J. New York: Vintage Books p. 86.
13. Wollaeger, M. (2008) *Op. Cit*. p. xiv.
14. *Ibid*. p. 143.
15. *Ibid*. p. 143.

16. Webster's Revised Unabridged Dictionary (1913) edited by Webster, N. [online] Available from http://1913.mshaffer.com [accessed 28 January 2013].
17. *Concise Oxford English Dictionary, Luxury Edition* (2009) 11th Ed. Edited by Soanes, C. and Stevenson, A. Oxford: Oxford University Press p. 1150.
18. Moore, C. (2010) *Propaganda Prints: A History of Art in the Service of Social and Political Change* London: A&C Black Publishers Limited p. 7.
19. McLuhan, M. (1962) *The Gutenberg Galaxy: The Making of Typographic Man* London: Routledge & Kegan Paul p. 194.
20. Shesgreen, S. (Ed.) (1973) *Engravings by Hogarth: 101 Prints* New York: Dover Publications p. xiv.
21. Burke, J. (1955) *Op. Cit.* p. xvi.
22. Bryder, T. (2008) Conceptual Elements for a Theory of Visual Political Propaganda *Psicología Política* No 37, November 2008, 101–17 p. 101.
23. Ellul, J. (1973) *Op. Cit.* p. 49.
24. Ostrow, S. (2005) Rehearsing Revolution and Life: The Embodiment of Benjamin's Artwork Essay at the End of the Age of Mechanical Reproduction IN: Benjamin, A. (Ed.) *Walter Benjamin and Art* London: Continuum 226–47 p. 226.
25. Clark, T. (1997) *Art and Propaganda in the Twentieth Century: The Political Image in the Age of Mass Culture* London: George Weidenfeld and Nicolson Ltd p. 7.
26. Bevan, S. (2015) *Art from Contemporary Conflict* London: IWM p. 3.
27. Ellul, J. (1973) *Op. Cit.* p. 9.
28. Le Bon, G. (2001) The Crowd: A Study of the Popular Mind, Batoche Books [online] Available from http://site.ebrary.com/lib/soton/docDetail.action?docID=2004652 [accessed from 20 January 2013] p. 13.
29. Gombrich, E. H. (1977) *Art and Illusion: A Study in the Psychology of Pictorial Representation*, 5th Ed., London: Phaidon Press p. 193.
30. Rainey, L. et al. (eds.) (2009) *Futurism: An Anthology* New Haven, CT: Yale University Press endnotes p. 526.
31. Poggi, C. (2009) Introduction to Part Two IN: Rainey, L. et al. (eds.) *Futurism: An Anthology* New Haven, CT: Yale University Press 305–30 p. 314.
32. Hogarth, W. (1997) *Op. Cit.* p. 42.

CHAPTER 2

The Genealogy of the *Line* and the Role of Resemblances

In assessing conflict propagandist artwork, including that related to the First World War, it is necessary to acknowledge the compositional elements that contribute to the artwork as a whole. Of most significance in the context of this study is the visual construct of the *line of beauty*, not only for its literal, physical presence, but also for the *line*'s figurative association with movement from a propagandist perspective and its subsequent association with competing constructions of a real. There is an obvious requirement for the pictorial propagandist to make use of whatever visual constructs can serve propaganda's purpose—namely embedding within the artwork something upon which a propagandee can focus and which becomes the source of attraction for the wider visual message. The role of the pictorial poster as an object is examined in the following chapter; however, it is necessary to first consider certain compositional elements instrumental in the artwork's effectiveness or otherwise as a distributor of propaganda, particularly the specific use of the *line of beauty*. In this respect, and with the emphasis on the First World War, Toby Clark speaks of the use by propagandists of 'conventional visual codes already established in mass culture'.[1] Clark underlines the importance of the visual code in the role of a recognisable construct that remains a constant regardless of the differing media within which it is embedded,[2] an aspect relating to complementary as well as competing mediums of propaganda distribution. Baudrillard expands upon this idea of a need for the recognisable when he writes of the visible continuum, a concept supporting the

© The Editor(s) (if applicable) and The Author(s) 2016

G. Williams, *Propaganda and Hogarth's* Line of Beauty *in the First World War*, DOI 10.1057/978-1-137-57194-6_2

premise behind the utilisation of the *line of beauty* as a pictorial trope and in addition demonstrative of the requirement for a semiotic construction such as the *line* to possess a genealogical heritage. This chapter concentrates on that heritage, seeking to assess Hogarth's position not only in the way that his articulation of his own perception of the serpentine curve in the artworks he studied formed the basis for his aesthetic treatise, but also how his naming of the *line* as the *line of beauty* is positioned as a link in a long genealogical chain. It is this genealogy that exposes an opportunity for the propagandist: this chapter therefore also considers how the *line of beauty* serves as an example of a visible continuum that is of value to the propagandist when utilised as a tool in the construction of pictorial propaganda aimed at the individual within the mass.

'An Old Acquaintance'

Hogarth's decision to commit his thoughts and ideas to paper grew from his disquiet regarding the so-called rules that existed in the eighteenth century in relation to aesthetic expression.[3] Of greatest consequence in the context of this investigation, however, is the additional inspiration that arose from the querying interest aroused by the *line of beauty* scribed on his 1745 self-portrait *The Painter and his Pug* (Fig. 1.1).[4] Hogarth's original intention was that his subsequent manuscript, *The Analysis of Beauty*, would be a book directed at the painter, rather than 'an academic treatise', and, though initially unwilling to physically write the text himself, Hogarth came to understand the impracticality of asking one man to articulate the ideas of another; certainly Hogarth's biographer Jenny Uglow believes it is clear the main 'ideas and examples' are his alone.[5] Opinions were mixed when *The Analysis of Beauty* was first published: 'Polite society was intrigued', and 'The press, too, was kind.'[6] Nevertheless, the painter Sir Joshua Reynolds criticised Hogarth's lack of 'philosophical account' relating to his theory—that Hogarth decreed it to be so, simply because *he* deemed it to be,[7] and this reasoning is more fully explored as this chapter progresses. Ronald Paulson, in his introduction to the 1997 edition of *The Analysis of Beauty*, asserts that aesthetics was classed as a philosophy not founded on 'reason or faith' but on the 'senses'.[8] In his notes Paulson explains that the word 'aesthetics' derives from the Greek *aisthetikos* and that it translates as perception, rather than relating specifically to art or beauty,[9] and on contemplating Hogarth's thesis most of the artists doubted—in Uglow's view rightly—

that such a subjective issue as 'beauty' could ever be reduced to a 'formal "rule"'.[10] Joseph Burke concurs, remarking that 'Hogarth was at fault in attempting to confine beauty to a rigid and invariable pattern. ... Beauty does not obey rules and cannot be conjured up by a formula.'[11] At this point, and in order to contextualise the role the *line of beauty* plays within an artwork in general and a propagandist artwork in particular from a 'modern' perspective, as well as to understand the potential for exploiting the idea of an absolute, it is necessary to establish what constitutes an ancient concept of 'beauty'. Therefore, in returning to Clark's observation of art being a pursuit of truth and beauty cited in Chapter 1, consideration should be given to Socrates' declaration that 'the power of the good has retired into the region of the beautiful; for measure and symmetry are beauty and virtue all the world over'.[12] This demonstrates an analysis that applies universality to the concept of the ideal form, despite the question provoked regarding whether an 'individual unity' such as 'beauty' can be considered to have a 'real existence'.[13] Within these historic documents lies an assumption of the difference between 'knowledge' and 'opinion',[14] leading to a consensus that truth is an absolute, as is beauty, thereby disregarding the opportunity for personal opinion to expand that which a viewer might consider to be beautiful, something Joseph Burke at least seemingly believed should be considered in any analysis. A noteworthy correlation in respect of these absolutes is that, despite the archived acknowledgement throughout the centuries of the so-called grey areas that surround them, they are nonetheless relied upon in the selling of an ideal for advertising as well as propaganda purposes. Socrates' declaration that 'Unless truth enter into the composition, nothing can be truly created or subsist'[15] arguably serves to underscore the reasoning behind this particular capacity for manipulation, and in addition endorses Jacques Ellul's belief that successful propaganda needs to be at least grounded in truth.[16]

Of import, therefore, is the suggestion that the concept behind the *line of beauty* has an association with any kind of formal rule at all, as Hogarth directly disputes this within his own manuscript. The contention behind the criticism noted earlier simplifies Hogarth's concept to a degree that is arguably unwarranted: the key to the examination of this theory, especially within the context applicable here, is not whether Hogarth's interpretation of the 'line' necessarily demonstrates beauty as an absolute within an artwork, but that its satisfying, pleasurable structure epitomising movement forms the basis of a powerful attraction for

the viewer. It is this aspect that constitutes an additional relevance to the *line of beauty* and what it may or may not represent when it is examined from the specific perspective of a viewer's attraction to artworks constructed for propaganda purposes, such as the pictorial media of the First World War. Significant when considering, in this context, a so-called 'ideal form', and in addition to contemplating the *line* as a visual construct representative of movement at its most beautiful, is Hogarth's observation that although artists were puzzled and amused by this *line* they also found it to be 'an old acquaintance of theirs' yet were unable to account for how they recognised it.[17] Hogarth alludes to references regarding a mysterious 'serpentine line' in literature and in art and he continues to reiterate this point throughout his manuscript—that historically people were aware of this serpentine curve but their knowledge of it may have been shrouded in mystery.[18] Pertaining to historic concepts surrounding the idea of beauty, the genealogy of the *line of beauty* before it was given a specific 'name' has value in and of itself.

To this end it is important to acknowledge Mannerism and the term *Figura Serpentinata*: John Shearman considers that Michelangelo di Lodovico Buonarroti Simoni was the artist who invented this particular style of aesthetic representation, quoting from Gian Paolo Lomazzo's *Trattato* of 1584 and the assertion that Michelangelo believed figures at least should always be 'serpentine'.[19] This continues: 'a figure has its highest grace and eloquence when it is seen in movement' and the best way to achieve this is through 'flame'—figures with this form 'will be very beautiful' and therefore 'The figures should resemble the letter S… And this applies not only to the whole figure, but also to its parts' [ellipsis in the original].[20] Shearman believes the first surviving example of the concept of *Figura Serpentinata* is Michelangelo's sixteenth-century marble sculpture *Victory*,[21] although other representations of serpentine curvature that can in this context be considered as 'lines of beauty' are found in two- and three-dimensional art and design that considerably predate this. Worth noting is that Hogarth 'pounced with joy' on the work of Lomazzo and the latter's reference to Michelangelo's advice regarding 'Serpentlike'.[22] In *The Analysis of Beauty* Hogarth quotes Lomazzo's declaration that 'the greatest grace and life that a picture can have, is, that it expresse *Motion*: which the Painters call the *spirite* of a picture' [emphasis in the original][23] and this, as alluded to earlier, has a metaphorical parallel when viewed from a distinctly propagandist perspective.

Resemblances

Hogarth's rejection of the idea of mathematical proportions playing any part in finding the source of what makes an artwork beautiful[24] is indicative of an emotive articulation evidently necessary in the efficient scribing of the *line of beauty* in the composition of an artwork. Although this contradicts the ancient consideration of beauty being equated with symmetry and, consequently, truth,[25] Hogarth desired to challenge accepted conventions and to commit his thoughts to an aesthetic treatise. This is interestingly reflected in T. E. Hulme's observation that

> The artist is in the position of a man who sees for the first time a certain peculiar curve whose only means of drawing that curve is represented by a set of standard wooden curves such as architects use. It is not that by his artistry he polishes up or decorates the previously existing curves, but simply that he has to create a new curve in order to say anything at all.[26]

Despite this being an analogy, albeit an apt one, it is relevant because of Hulme's thoughts on creating something new in order to continue to say something worthwhile. This is as significant to the specific visual construct under examination here as it is to the pictorial propagandist's objective. Although the *line of beauty* as a visual construct might not be regarded as an innovative concept in itself, as even Hogarth conceded, his recognition of its place in aesthetic theory demonstrates the serpentine curve's ability, as he undoubtedly saw it, to 'say' something fresh about attraction and what that attraction might consequently represent. This is upheld in Hulme's contention that the impression an artwork has on the viewer can only result in a complex 'mixture of the emotions', indicating that artists have a particular way of looking at things that may not be new but have yet to be interpreted.[27] Hulme, referring to Henri Bergson's theories concerning art, upholds the concept that it takes an artist's vision and ability to produce this in a form others can then see and understand, and clarifies this supposition by declaring that an artist can select 'one element' that is within us all, but was indiscernible to the viewer before the artist had unravelled it.[28] Seemingly this is what Hogarth was able to do so far as the *line of beauty* is concerned, thereby clarifying the ideas as to why particular visual constructs in pictorial propaganda are of such importance. Hogarth acknowledged the *line* was already 'there', an important feature of artworks historically, but he was the protagonist who drew attention to it, further utilised it and, most significantly, named it.

William Ivins discusses the idea of 'dictionary definitions' that pertain to words but not to 'individual lines and spots' that go into creating a symbol (although the symbol itself may have a dictionary definition); consequently there is 'no syntax for the reading of their meaning'—we view the image as a whole and only after that experience can we evaluate the constituent parts.[29] The significance of this is reflected in the Futurist movement, and these artists' assertions that 'Those lines, those spots, those zones of colour, apparently illogical and meaningless, are the mysterious keys to our pictures';[30] it is these 'mysterious keys' that a pictorial propagandist can exploit. When considered in relation to the *line of beauty* these are pertinent observations, which collectively acquire additional interest when viewed in the light of the relationships formed by these constituent parts and the way in which these will be further compounded if the contributing elements subsequently alter—for example, when collated for the purpose of constructing visual conflict propaganda. It is often expedient to utilise an image in the clarification of a message, thereby defining or naming it 'by the association of a sensuous awareness with an oral or visual symbol'.[31] Certainly, when Hogarth utilises descriptive phrasing in appraising the serpentine curve that he designates the *line of beauty*, he applies some striking textual interpretations. These are worth noting for their own aesthetic value, and for their appropriateness in articulating movement through a narrative: '*leads the eye a wanton kind of chace*' [italics in the original] is a very apt as well as poetic description of how one's eye might follow a serpentine curve, as is the expression 'the pleasure of the pursuit'.[32] It is a small step to additionally evaluate these particular descriptive explanations from a propagandist's viewpoint, thereby exposing how manipulation in the employment of the visual construct within pictorial conflict propaganda can subsequently effect the perception of the *line* by the viewer. Hogarth's lyrical narratives regarding the *line* uphold his assertion that there are no mathematical calculations involved in defining his ideal serpentine curve as being the *line of beauty*.[33] In this specific context, Hogarth talks about the eye being the best judge of what is proportionally right, and consequently when he declares that 'the hand takes a lively movement in making it with pen or pencil'[34] it indicates not only the feasibility that this is an instruction, but also the probability that the utilisation of the *line* comes intuitively to the artist and is not an illustrative construct that has to be painstakingly measured every time. It is the *line*'s ability to represent movement and the subsequent attraction this holds for the viewer that is of greatest consequence here, rather than its purported

ability to indicate literal beauty within an artwork in the traditional sense of an absolute.

Consequently, Aristotle's assertion that an object regarded as beautiful should be viewed in its entirety, so the 'unity and sense of the whole' is not lost, is noteworthy;[35] in this context the *line of beauty* can be considered as a unifying link within the composition. Friedrich Kittler, who cites Aristotle, remarks that 'Aesthetics begins as "pattern recognition"'[36] and although it is a worthy conjecture that this might relate to pattern recognition in a literal sense, it could conceivably be allied to more complex theories. One perspective from which it can be viewed lies in the idea that 'The mind of man has naturally a far greater alacrity and satisfaction in tracing resemblances than in searching for differences; because by making resemblances we produce new images, we unite, we create, we enlarge our stock'.[37] This latter observation takes on added resonance in respect of the genealogical association that exists where the *line of beauty* is concerned when it is remembered that its author is Edmund Burke, who was writing contemporaneously to Hogarth. Almost two centuries later, John Dewey concurs with Burke's argument when he writes that something in an image initiates in the viewer the understanding that there is 'life' within the 'object' and that this is 'characterized by having a past and a present; having them as possessions of the present, not just externally'.[38] Dewey's additional comment, 'That which is dead does not extend into the past nor arouse any interest in what is to come',[39] also serves to highlight the necessity for a visual construct with the ability to attract to be expressive—to demonstrate motion, as is the role of the *line of beauty*, conveying not only movement but movement at its most beautiful, thereby maximising the attraction for the viewer. Focussing these concepts upon the years surrounding the First World War necessarily emphasises the work of the Futurists, who wrote of the '*stylization of movement*' and how they considered this to be among 'the most immediate manifestations of life' [italics in the original].[40] The Futurists employ the expression 'chaotic excitement',[41] and it is therefore worth referring back to Dewey and his observation that

> In the esthetic object the object operates—as of course one having an external use may do—to pull together energies that have been separately occupied in dealing with many different things on different occasions, and to give them that particular rhythmic organization that we have called (when thinking of the effect and not of the mode of its effectuation), clarification, intensification, concentration.[42]

Dewey's comments underline the evolving relationships that culminate in an effect upon visual culture, one further intensified when propagandist significance becomes a contributing element. When these ideas are allied to the concept that an overriding aesthetic sensation within the viewer is not *one* sensation that expands, but many sensations experienced one after the other, with each aroused by the previous—so much so that even the slightest suggestion can cause the viewer to be consumed by the cumulative emotional responses[43]—it is a feasible supposition that attraction to the repetitive appearance of a visual trope within artworks, such as the *line of beauty*, can be the instigating stimulus. Consequently, the *line of beauty* as a visual construct is worthy of exploitation by the visual propagandist in the construction of an artwork, and its relevance is heightened when that visual propaganda is associated with a particular cultural context, as it is in relation to the First World War.

A Visual Language

In further contextualising the *line of beauty* in ways similar to Hogarth's lyrical descriptions, Clive Bell's observation of a 'common quality' he perceives as present in artworks is of interest: a distinct construction of lines, forms and colours, the combination of which instigate an emotional response within the viewer and to which Bell refers as 'Significant Form'.[44] This idea of the application of lines in particular, both figuratively and descriptively, employed by artists and writers to communicate emotion and instigate emotional reactions in others, and therefore of manipulative value to the propagandist, is worthy of further exploration. Hulme, writing contemporaneously to Bell, reflects upon this concept with the following observation:

> Suppose that the various kinds of emotions and other things which one wants to represent are represented by various curved lines. There are in reality an infinite number of these curves all differing slightly from each other. But language does not and could not take account of all these curves…[45]

Hogarth's expressed intentions contradict Hulme's assertion, at least with regard to the concept of a lack of appropriate language; in *The Analysis of Beauty* Hogarth endeavours to articulate a 'language' specifically for the purpose of defining literal differentiation between lines, including curved lines, and what they might represent. When Vorticist founder Percy Wyndham Lewis utilises the phrase 'mental-emotive' it is

with regard to the desire to arrange the lines and planes within an artwork that results in construction that is not so much inadvertent as emotionally-driven; Lewis defines 'mental-emotive' as meaning 'subjective intellection, like magic or religion'.[46] Considered in the context of Hogarth's own descriptions of the *line*, the potential for the viewer to be seduced by such emotionally driven lines and planes is clarified, as are the possibilities for exploitation of this potential at the hands of the pictorial propagandist. Of most interest, and an apt summation of the observations cited above, are W. J. T. Mitchell's comments regarding the 'double meaning' of the word 'drawing': Mitchell—who specifically refers to Hogarth's serpentine curve in his assertions—notes the word 'drawing' is not only defined as 'inscribing', but also as 'attracting',[47] a perfect encapsulation of the significance of the *line of beauty* as it pertains to this examination. Bearing this in mind, and in relation to how the *line* may or may not be manifested in propaganda art, it is relevant to consider in more detail Hogarth's analyses with regard to the expression of movement specific to the *line of beauty*. Although Hogarth maintains that many 'waving-lines are ornamental', the *line of beauty*, as he perceives it, is allocated a number in one of the illustrations of curved lines that he employs in *The Analysis of Beauty*.[48] Despite this indication, it is essential to reiterate Hogarth's adamant assertion that the eye is the best judge, with mathematics playing no part in the process; certainly Hogarth's own utilisation of the *line* in his body of work demonstrates a contour that often varies from his documented illustrative example. This serves to support Hogarth's affirmation regarding the artist's intuitive way of articulating the *line* when pictorially conveying it, consequently demonstrating that the act of ascribing the line to paper or marble stems from an expression of emotion that will inevitably affect the end result. This is not only significant in respect of the literal depiction of an S-shaped curve, but also to the implied continuation of an incomplete construct, a logical premise because of the familiarity of the visual trope, thereby underscoring the reasoning that a viewer's perception is affected by resemblances. The Futurists, whilst declaring that art practice needs to feed off current, cultural context[49]—as does effective propaganda[50]—nonetheless maintain that

> if a composition seems to demand a particular rhythmic movement which will add to or contrast with the circumscribed rhythms of the SCULPTURAL WHOLE (the basic requirement of any work of art), you may use any kind of contraption to give an adequate sense of rhythmic movement to planes or lines [capitals in the original].[51]

Despite the Futurists' acknowledged dismissal of centuries of artistic tradition, the movement seemingly gave credence to certain formulaic 'contraptions', so long as they continue to serve the artist's purpose: referencing from a visual storehouse affecting both artist *and* viewer, and therefore potential tools as useful to the pictorial propagandist as to any other creative. Consequently Hogarth's aesthetic treatise can feasibly be considered within this concept.

Hypotheses concerning onlookers' innate or overt responses in respect of how an artwork is perceived, formulaic or otherwise, are taken into account throughout this book, and it should be recognised that Hogarth was undoubtedly influenced by the art classes he attended as well as by inherited 'traditions'[52]—not only as an artist and theorist but also as a viewer himself. The concept of the visible continuum in the context of this study demonstrates a correlation to the idea of pattern recognition, and in addition emphasises an acuity ripe for propagandist purposes, thereby highlighting the reasons as to why the *line of beauty* can be considered as a visible continuum regardless of how it is conceived or perceived. Rudolf Arnheim, echoing Edmund Burke, succinctly summarises thus:

> Shape is determined by more than what strikes the eye at the time of observation. The experience of the present moment is never isolated. It is the most recent among an infinite number of sensory experiences that have occurred throughout the person's past life. Thus the new image gets into contact with the memory traces of shapes that have been perceived in the past. These traces of shapes interfere with each other on the basis of their similarity, and the new image cannot escape this influence.[53]

When looking at an artwork the viewer responds to what he sees, and the information is analysed in conjunction with his experience and memory traces. Repetition via a genealogical legacy can be applied to the appearance of a construct such as the *line of beauty* and therefore when considered from a specifically propagandist viewpoint it is important to remember that a 'persuader'—a propagandist—is required to augment and strengthen that which is already present in the mind of the individual; that is to say, 'A persuader has to use anchors of belief to create new belief.'[54] This aptly demonstrates not only how a recognisable visual trope can aid in the promotion of pictorial conflict propaganda, but also how the manipulation by the propagandist of a propagandee's nostalgic ideals with regard to his or her past serves to assist in the same. Theories pertaining

to this latter point are considered more fully later, but the premise behind the potential for exploitation of a viewer's perception of recognisable constructs can be seen illustrated in two posters designed almost a quarter of a century apart and for two very different reasons. Jean de Paleologue's *Rayon d'Or* poster circa 1895, advertising home lighting options, shares distinctive compositional elements with the First World War American poster *Add the Fifth Point—Victory Liberty Loan* (1917, artist unknown). The use in both of a large, five-pointed star symbol, allied with a female figure, is demonstrative of how the employment of familiar visual tropes—visual codes as commented upon previously—utilised within a layered composition, is as relevant to the advertiser as it is to the propagandist. The example of *Rayon d'Or* and *Add the Fifth Point* aptly serve to underscore the reasoning as to why the visual propagandist utilised lessons learned from the advertising industry[55] and vice versa, clearly illustrating the connections via their parallel use of certain pictorial constructs. Notable for the purposes of this study is the presence within both cited posters of the serpentine curvature that shapes the visual construct of the *line of beauty*, not only in the figures but also in the explicit and implicit 'wrapping' that winds around them.

There are additional angles from which this can be viewed, including Frédéric Ogée's premise that the attraction associated with the *line of beauty* is strongly connected to eroticism.[56] This is worth acknowledging because of Ogée's employment of two specific nouns to qualify his comment, namely 'suggestiveness' and 'potentiality'.[57] In respect of the incorporation of the *line* in the construction of art for conflict propaganda, both these nouns are significant: the artwork 'suggests' something to the viewer that is attractive, with the 'potential' being that the viewer will then be mobilised to act upon it. When Ellul maintains that all 'symbols' can stir within us a recognition of the link between the emotional and the intellectual, thereby not leaving the individual as 'intellectually lost', he is speaking about key words.[58] Worth considering are Ellul's theories as they pertain to words as well as, in an echo of the Futurists, to key visuals, as this conceivably expands the concept without compromising Ellul's original intention. As an example, the use of these key visuals can be considered in relation to the mithridatism of information and the fact that, eventually, a propagandee will not need to concentrate on a poster for something in it to still awaken the necessary response.[59] If the relevant artwork is designed around these key visuals then the probability of a purposeful reaction from the propagandees at whom the pictorial message is

targeted can potentially be improved substantially. It is certainly too radical a concept to maintain that any visual stimulus either overtly *or* innately recognised via a singular pictorial construct will subsequently have such a profound effect upon the viewer that it alone will, for example, send that viewer to war, even if embedded within a specifically propagandist composition. However, the attraction nonetheless assists in motivating the viewer by magnifying already-present inclinations in order to incite the viewer to action.[60] When this is allied with a specific *medium* of distribution, such as the poster—an object employed *because* of its ability to attract the attention of the 'amorphous crowd'[61]—the possibilities are increased exponentially. There is a suggestion that an 'ambivalence' with regard to propaganda stems from a political convention (at least so far as the British within the temporal boundaries of this book are concerned), that is generally 'uncomfortable with views of human nature which say that political behaviour can be controlled by those who manipulate primitive, biologically-based instincts of people',[62] yet manipulation of one extreme or another is a necessary requirement in persuading any one person to do any one thing. Advertising serves as an apt illustration of this point: the deliberate enticement of an individual to purchase a product, for example. It is arguably a thin line between this sort of 'persuasion', including that which involves so-called key visuals, and propagandist manipulation required to incite someone to enlist. To tap into the 'instincts' of individuals is an understandable approach, and it seems somewhat disingenuous for political manipulation to be considered as morally reprehensible whilst antipathy is muted when a similar stratagem is utilised in other areas. From a purely pictorial viewpoint, however, this does serve to underscore how an attraction to a visible continuum in the form of a pictorial trope embedded within an image can be imperative to the viewer's acquiescence, and, therefore, how that attraction manifests itself remains a key to potential propagandist success.

Participants

The observations relating to the targeting of commonalities can be allied with the ideas regarding suggestiveness and potentiality. This can subsequently be expanded to encompass Gustave Le Bon's concept of 'contagion' in order to explain an individual's morphing into a mass, thereby resulting in one who willingly surrenders his or her 'personal interest' to a 'collective interest'.[63] Le Bon remarks that this contagion is merely

an effect of 'suggestibility'[64]—a form of 'social influence'[65] that allows an individual within that crowd to justify his or her actions. Furthermore, Le Bon asserts that both contagion and suggestion effect the imagination of the masses, particularly when 'presented under the form of images',[66] an idea that can be dually assessed. Firstly, imagery can be created in the mind of the individual through instigation of his or her imagination; secondly, an individual's imaginative thought can be provoked by literal imagery, including that which distributes propaganda. Sigmund Freud, who references Le Bon's work on the 'psychological crowd', considers these concepts when he writes

> A group is extraordinarily credulous and open to influence, it has no critical faculty, and the improbable does not exist for it. It thinks in images, which call one another up by association (just as they arise with individuals in states of free imagination), and whose agreement with reality is never checked by any reasonable function. The feelings of a group are always very simple and very exaggerated. So that a group knows neither doubt nor uncertainty.[67]

Of note when determining what constitutes a 'crowd' from a propagandist viewpoint is that 'new psychological characteristics' are the outcome of the simple fact individuals *have* formed into a mass.[68] Therefore, that 'the conscious activity of individuals' morphs into 'the unconscious action of crowds'[69] demonstrates a rationalisation as to why one person following the lead of another can be summarised as 'social proof'.[70] This latter concept suggests the existence of a certain susceptibility within the individual that conceivably serves to separate him or her from the individual who stands outside the mass: the difference lies in the *participation* of that individual, and it is the 'participant' to whom the propagandist's message is most effectively directed. To this end, Le Bon speaks of the 'striking peculiarity' that exists, in that, despite the separate circumstances of each participant, it is the very fact of their formation into a mass that confers upon them the mind of the collective.[71] Consequently they are compelled to 'feel, think, and act' in ways contrary to how each would behave as an individual; 'certain ideas and feelings' do not make themselves known *except* when an individual is part of a crowd.[72] These hypotheses can be allied to the formation of Pals' Battalions during the First World War, a phenomenon further considered in a later chapter. Freud postulates that if an individual allows him- or herself to be subsumed within a group, thereby letting others 'influence him by suggestion', it is indicative of a

requirement within that individual for a compatible association over and above a dissenting one.[73] Freud speculates that this can be because of the influence of the sexual, either from an emotional perspective and therefore classified as 'love', or, perhaps more pertinently, eroticism, thereby paralleling the points made in the previous section; Freud utilises the phrase 'libidinal ties' to explain the connection that exists between the individuals.[74] That propagandists need to draw a distinction between the individual who stands separate from the mass and the individual who concedes to being an active participant within that mass is unsurprising, particularly considering that 'propaganda is not the defense of an idea but the manipulation of the mob's subconscious'.[75] Pictorial propaganda can therefore contain a construct which serves to speak to that subconscious through recognition of its genealogical heritage, an example of which is the visual trope named as the *line of beauty*. Furthermore, Colin Moore observes a necessity for 'repetition'—in this instance from the perspective of a relevance in keeping things 'simple, [that] lies at the heart of every successful propaganda campaign…'[76] We respond intuitively to repetition: repetition, as with routine, gives our lives structure and consequently a sense of security, with Freud believing there is pleasure in 'repetition, the re-experiencing of something identical'.[77] Keeping in mind a pictorial medium of information-distribution capable of attracting the individual within the mass, for example a pictorial poster, Moore's remark that successful propagandist artwork 'is more than the sum of its parts' is of interest: it is about more than the chosen colours, embedded signs and symbols, the text; context is particularly pertinent.[78] The emphasis is therefore on the requirement for poster artists in particular to utilise 'typographical objects; a repertory of signs. ... symbols, and acronyms; a rhetoric of simplified geometrical forms' in the creation of artwork that will have maximum impact on the viewer,[79] and from this perspective the *line of beauty* can be considered as one of the 'tools in the kit'. In taking this a step further, the concept of the visual ellipsis is of relevance: whether explicit *or* implicit, if a visible continuum in the form of an aesthetic construct is embedded within an artwork and subsequently shown to be effective in the distribution of a message, it ultimately serves to exemplify why there is every reason to encourage pictorial propagandists to continue to utilise it. Arguably it is the *line*'s historic aesthetic genealogy that constitutes the construct being considered as 'greater than the sum of its parts'.

Propaganda posters, including those associated with the First World War, are designed for the amorphous mass, the intention being to amplify

existing proclivities for the purpose of arousing an active response. A carefully calculated and composed visual message may instigate an appropriate reaction from within that mass and although this may affect only one person, or perhaps a few, the individual or individuals concerned—the participants—will then be in a position to influence the many, and so a domino effect can occur.[80] This is indicative of the concept of 'social proof' previously referred to, a justification that is an imperative behavioural condition as it assists in an individual believing he or she is complying with 'reason' as well as with 'proved experience'.[81] In this way—and endorsing a connection between propaganda and the wider culture industry—there exists an hypothesis that individuals can move forward providing they do not question their motives and are agreeable to acquiescence; any resisting individual 'can survive only by being incorporated'.[82] Moreover, the idea that the 'products' relating to the industry can be 'alertly consumed even in a state of distraction'[83] is a premise emphasising why the pictorial poster is an apposite medium for the distribution of both commercial *and* propagandist information aimed at a mass. Propaganda poster artists can design accordingly, utilising whatever they consider best elicits an appropriate response within the propagandees,[84] be that a particularly potent word or phrase or, as noted, a visual construct embedded in the design. In this regard there exists the idea that the utilisation of specific effects is subordinated to the 'formula' that supersedes the original work, an outcome that again indicates a 'whole' conceivably greater than can be justified by the sum of its parts.[85] From a so-called formulaic viewpoint, therefore, Arnheim's reasoning that shape is a better way to communicate than colour serves as a significant example;[86] shapes form text, which can be definitive in a poster's perceived success, whilst certain shapes within a composition may also prove essential in maximising its visual impact. These concepts can, therefore, be manipulated for their metaphorical as well as literal meaning to a propagandist's advantage, particularly in relation to the utilisation of the swift and efficient poster campaign. That 'structural generalizations' are key to successful poster design ideas[87] corresponds to an understanding of an aesthetic concept of which Hogarth's articulated assertions regarding the serpentine curve he named the *line of beauty* can be considered as an example. In addition is the viewer's subsequent ability, *need* even, to respond to it, for when we acknowledge that 'we prefer what we are prepared to like',[88] we are recognising what we perceive from within the artwork and, accordingly, our subsequent reaction to it. This results in a behavioural condition that can be targeted

by propagandists able to manipulate the emotions of selected individuals in order for each to accept what is being offered over and above any idea of an absolute, including one related to the 'truth' of any given situation.

Juxtaposition

As a means of distribution for productively conveying a message that a viewer will respond to effectively the poster has always been an invaluable tool for the propagandist because it is an inexpensive medium that can be rapidly reproduced, ensuring propaganda is generated as proficiently as possible. Ellul maintains posters are most apposite for the provision of 'shock propaganda'; they are 'intense but temporary',[89] with the effect, as commented upon earlier, of instigating the viewer into instantaneous action. Consequently, a visual propaganda message containing a sign or symbol based on aesthetic theorising can be utilised to potentially expedite the conditions of possibility whereby the propagandee is attracted to that message and the appropriate reaction is initiated. However, although an aesthetically beautiful wrapping can give the insidious a mantle of acceptability, the converse can also be true; this is not only demonstrated in pictorial propaganda designed specifically to disturb the viewer, but also in the counter-propagandist art that is an inevitable response, especially in times of conflict, as demonstrated during the First World War. Of further historical note is Celio Calcagnini's sixteenth-century response to sculptures that include *Discobolos*—a Roman copy of a Greek bronze, originally created by Myron circa 450 BC, but damaged to the point of missing the head and limbs.[90] Calcagnini theorised that there is beauty in 'certain things … just because they are deformed, and thus please by giving great displeasure'.[91] Shearman clarifies this concept when he talks about a 'special kind of beauty'—how Mannerist work can seem on the face of it to 'consort awkwardly with the more familiar taste for ideal beauty'.[92] It is not about beauty in and of itself necessarily—certainly not beauty relating to an ideal form—but the capacity for the representation to instigate intense attraction within the viewer. Consequently, attraction to an image can be because of 'the co-presence of two discontinuous elements, heterogeneous in that they [do] not belong to the same world…', and although this observation is proposed as relevant to a specific photograph, the idea can be expanded to other imagery without undermining original intention because the 'duality' referred to is indicative of the points already considered.[93] Thomas Mann's assertion that 'Evil was far more evil when there

was good, and good far more beautiful when there was evil'[94] underscores the reasoning as to why the so-called ugliness of propaganda sometimes requires a cloaking of something attractive to make it palatable, thereby proffering the idea of how much more illuminating a message can be, particularly a propagandist message, when configured in a context considered, if only in part, to be 'beautiful'. These historical observations take on additional relevance in the context of this study because they underscore a genealogical legacy that runs parallel to that of the *line of beauty* as a visual trope.

In following on from these ideas it is worth noting that when writing from the trenches in 1917 Paul Nash declared that his work could no longer stem from his life as an artist, but instead from the 'messenger' within him who would deliver the truth from the battlefields to those at home who insisted the war should continue.[95] Nash's message from the fields of France necessarily expresses a visual, counter-propagandist response to those away from the front line, and therefore it is not unreasonable to assume this includes the authorities who exploited imagery in the presentation of their own perspective, for example, via a poster created for the recruitment campaign. As reflected upon earlier, from this viewpoint Nash's artwork from the battlefields potentially, if conversely, demonstrates something beautiful shrouded in ugliness: Nigel Viney describes it as possessing 'remarkable, if macabre, beauty'.[96] Although artwork from the First World War and the subsequent connotations that surround it is examined more fully in a following chapter, it is nonetheless relevant to refer to Paul Nash's 1918 painting *The Ypres Salient at Night*, as it illustrates an Abstraction-influenced example of a *line of beauty* representing the construction of a First World War trench in a battlefield—something beautiful the viewer can latch onto embedded in something terrible, something macabre. Roger Fry's assertion that a viewer can 'like objects which attract by some oddity or peculiarity of form or colour, and thereby suggest to him new and intriguing rhythms'[97] not only corroborates these points but also provokes an additional perspective through Fry's employment of the noun 'rhythms', as its use serves as a connection to the importance of movement. As already expressed, a visual construct indicative of movement utilised for propaganda purposes can be representative of the metaphorical as well as the literal, and this is as applicable to a *line of beauty* embedded within a perhaps somewhat inconsistent composition as it is to its position within any other artwork's construction.

In light of the above, it is important to emphasise, as Ogée does, Hogarth's assertion that the utilisation of the *line of beauty* cannot be done in practice without the use of one's imagination.[98] It is reasonable to add the *recognition* of the *line* to this premise, and therefore acknowledge that

> Affect is postcognitive. It is elicited only after considerable processing of information has been accomplished. An effective reaction, such as liking, disliking, preference, evaluation, or the experience of pleasure or displeasure, is based on a prior cognitive process in which a variety of content discriminations are made and features are identified, examined for their value, and weighted for their contributions. Once this analytic task has been completed, a computation of the components can generate an overall affective judgement.[99]

The above assertions echo the concepts examined throughout this chapter with regard to resemblances, repetitions and memory traces. Furthermore, not only are these ideas expanded upon, the observations also offer an alternative viewpoint when considered in the light of somewhat visually discordant elements within an artwork, and consequently how a viewer's emotional response to an apparent incongruity is subsequently processed. Regardless, although a viewer might *feel* that something is 'right'—or not—the intellectual assumption relating to that emotion can only be drawn because of an intuition that allows one to make that judgment. A viewer must have an understanding of what an object is before he or she can establish if it is something to 'like' or 'dislike', or at least as a minimum to have 'identified some of its discriminant features. Objects must be cognized before they can be evaluated.'[100] This reflection supports the more succinct summation regarding preferences cited earlier, and emphasised in the analogy that 'We cannot point, knowingly, to a rose without some concept of what a rose is; conversely we cannot hold such a meaning without any means to refer to it.'[101] This underpins the importance of the genealogical legacy of not only an 'object' but also a visual construct serving as a representative, for example the *line of beauty* that represents movement both literally and figuratively. When the idea is extended in support of the theory that 'the name of a thing appears already to invoke the imagery and emotions associated with it',[102] no example could serve the purpose more completely than a serpentine curve that is representative of beauty in the

form of movement and that has physically been named and documented as 'The Line of Beauty'.

Hogarth's recognition of the premise behind these ideas encapsulates the concept and thereby provides a model through which artworks, including the propagandist artworks associated with the First World War, can potentially be innovatively evaluated. Analysis of the *line of beauty* as it pertains to this examination speaks less about the *line* itself, and more about a propagandist's manipulation of the connotations relating to its presence within pictorial propaganda. This is necessarily coupled with a viewer's particular reaction and subsequent opinion regarding that appearance, especially considering that viewer in his or her role as propagandee. In further underscoring these ideas, it is worth considering Immanuel Kant's observation that

> If we wish to discern whether anything is beautiful or not, we do not refer the representation of it to the object by means of the understanding with a view to cognition, but by means of the imagination (acting perhaps in conjunction with the understanding) we refer the representation to the subject and its feeling of pleasure or displeasure.[103]

Kant's analysis highlights the points made throughout this chapter, including an emphasis upon the necessity of a viewer's imagination in the evaluation of what is being perceived. More specifically, imagination is required in the successful 'chase' of the *line of beauty*, from a literal, visual perspective as well as with regard to what following the path of the *line* might represent metaphorically to the viewer as propagandee. Consequently, the reason for acknowledging the *line* as a visual construct with a long genealogical history then employed within propaganda artwork is that although it is not an aesthetic trope that has been specifically designed as a propagandist tool, it can still arguably be utilised as such when exploited for its ability to attract, particularly when collated with other visual elements, including text. Because propaganda uses and reinforces 'cultural myths and stereotypes'—of which visual constructs can be considered from a design perspective as being either stereotypical (in the example of the *line of beauty* through its portrayal of beauty in the form of movement) or cultural because of a genealogical recognition—then understanding the significance of the *line of beauty* as propaganda *in and of itself* could be deemed as being somewhat difficult for the viewer to ascertain.[104] However, this could be construed, conversely, as actually

being one of its benefits, in the sense that the viewer's attraction to the *line* indicates an intuitive response to what can then be considered as an actual pictorial propagandist signifier. When this aspect is combined with other components in the construction of visual propaganda, it changes the relationship between those components and also the subsequent impact of the whole.

Continuum

Paulson refers to William Warburton's argument that hieroglyphs stem from 'natural signs', pictures reduced to one simple feature, such as 'a serpent to a curve'.[105] Consequently there is the suggestion that Hogarth may have been inspired by such considerations—that he made the journey from pictorial representation, through a refinement of the same, until it became the 'perfect' and 'mysterious' *line of beauty*.[106] This argument assumes, however, that the genesis of the *line* itself stems from Hogarth, when in reality the part Hogarth plays lies in his observation and analysis of the *line's* presence within artworks and the subsequent communication of his ideas. Hogarth's assertion that his peers articulated their awareness of his *line of beauty* yet could not recall how or why the visual trope seemed familiar to them is indicative of this, and supplementally endorsed by the idea that propaganda relies on a 'slow, constant impregnation'.[107] Despite it not being clearly evident as to whether in *The Analysis of Beauty* Hogarth is addressing the artist or the viewer, there is undoubtedly a requirement for both to be aware of the principle behind his theories,[108] and this is reflected in the concept that a visual propagandist will need to be conscious of the elements within the construction of an artwork that are considered to best effect a response from the propagandee. As previously mentioned, Hogarth's aesthetic deliberations were intensified by what he believed this particular serpentine curve represented, analyses rooted in the legacy of artists and writers before him including Lomazzo. Nevertheless, this leads to the conjecture that, if it can be said that in the process of 'decoding messages from the other side' the results are of more consequence if the 'code' used is 'theirs' as opposed to 'ours',[109] then arguably what is being avoided is the notion that context in areas of art history and visual culture will be affected by each subsequent generation inscribing upon it its own thoughts and ideas. Pragmatically, the context in which we view an artwork, whether propagandist or otherwise, cannot be ignored in the interpretation of that work, yet where possible the context in which it was created should also be

borne in mind,[110] albeit whilst remaining conscious of the question concerning intentional fallacy. This is never more pertinent than when the context is culturally as well as temporally specific, such as the First World War, and as applicable to the aesthetic response of so-called counter-propaganda as it is to that generated for distinctly propagandist purposes, such as the state-sponsored poster. If this idea is expanded to include not just an artwork but a visual construct *within* that artwork, then regardless of where and when the theories pertaining to a serpentine curve as an expression of movement at its most beautiful were initially conceived, every examination of its function made since will have been affected. This is not only in respect of the era in which each observation is made, but also the circumstances of each individual making the observation because of his or her own understanding of what the visual construct should represent, instilled through an amalgamation of memory traces and traditions acquired via inheritance and education. As a temporally-broader example, Friedrich Nietzsche talks of classical literature and in so doing intimates a dismissal of it paralleling the Futurists' seeming dismissal of classical art: Nietzsche talks about 'ideals'—'this ideal is simply *their* ideal' [italics in the original][111]—the artist's as well as the viewer's perception of what is 'ideally' beautiful. The Futurists' intention at the beginning of the twentieth century was to attempt an obliteration of artistic traditions going back centuries, yet, as previously alluded to, it is worth considering whether an historic treatise of the type articulated by Hogarth—his own interpretation of what the serpentine curve he subsequently deemed as a *line of beauty* represents—can be included in such a universal declaration. It is an inevitable conclusion to draw, therefore, that in any art movement it is impossible to completely disregard the so-called 'lessons of the past', whether learned educationally or inherited subconsciously; Hogarth will have been as susceptible to contextual influences as anyone else, including the men and women associated with the construction and distribution of visual propaganda.

In further support of this line of thinking, Nietzsche's references to Kant are of note as the latter writes that the ability 'to say that the object is *beautiful*' is dependent upon the perception of that manifestation, rather than on anything that makes one 'dependent on the existence of the object' [italics in the original];[112] Nietzsche maintains that an adequate understanding is therefore required with regard to who the onlookers actually are.[113] To this end, the capacity for a construct to demonstrate its meaning is imperative to the design of pictorial propaganda—a serpentine curve representing movement in the form of change, that is to

say a transference from one version of a real to another, for example—and equally as important as the pertinent perception of precisely for whom the imagery is intended. Conscious of the genealogy of the *line* or not it is reasonable to at least consider to what extent an onlooker's reaction to the *line of beauty* contributes to his or her own creation, observation or assessment of the art, even when the ultimate intention of that artwork is the instigation of a desired emotional response that can be manipulated by the pictorial propagandist. This conjecture has been highlighted here because, as Ezra Pound asserts, 'One sees the work; one knows; or, even, one feels', echoing the points made earlier in this respect.[114] Lewis articulates a similar concept, referring to an 'ACCIDENTAL RIGHTNESS' in artworks [capitals in the original];[115] these ideas support Hogarth's own assertions relating to the futility of any mathematical contribution in the formation of the *line* as *he* believed it should be expressed, and all these considerations are as relevant to pictorial propaganda in times of conflict, including the First World War, as to any other genre of artwork.

Keeping in mind the requirements of a viewer from the perspective of his or her collaborative function and the manner in which this is reflected by the shared culpability that Ellul maintains exists between the propagandist and the propagandee,[116] attraction to visual propaganda, for example in the form of a poster, can conceivably be instigated by a variety of contributing elements. An individual's attention can be drawn because of a recognisable visual construct, because the poster is bright and colourful, or because of the potency of the accompanying text—or by any combination of these components. However, it should also be considered that a propagandee is attracted to that specific medium simply because of its ubiquity. Imperative when taking this into account is that an artwork 'exploit its medium to the uttermost', understanding that 'material is not medium save when used as an organ of expression'.[117] These remarks are further corroborated by the observation that, in some ways,

> the role of the exactly repeatable pictorial statement and its syntaxes resolves itself into what, once stated, is the truism that at any given moment the accepted report of an event is of greater importance than the event, for what we think about and act upon is the symbolic report and not the concrete event itself.[118]

This theory upholds the concepts considered earlier regarding reactive responses, and in addition serves as a reminder of the historical thread in respect of the public interest aroused each time Hogarth issued a new series

of engraved prints—not only pertaining to what he had to say, but also how he had chosen, pictorially, to say it. Clever marketing campaigns can make us buy, or buy into, a product or idea we may not have felt an association with if sold to us by alternative means, and it is therefore advantageous to contemplate these comments regarding an 'event' with this in mind. Certainly worth considering is whether propagandees' attention might be drawn more effectively if contemporary propaganda flashed onto tablets or laptops, or whether in fact the converse is true. Whilst messaging in text- and image-form via computers and smart phones is already an efficient method of moving information around the world, it is plausible that the focussed propaganda message needs to be more cleverly delivered. The propagandee is required to react, but the need to instigate a response to the medium through which the propaganda is distributed, in addition to the event or situation itself, should also be factored into the equation, emphasising the requirement for careful consideration and construction of the visual message in order to attract and incite-to-action the viewer. Moore believes most current propaganda poster art is designed *specifically* to be downloaded and printed as required, with the Internet being at the forefront of the creator's mind.[119] Equally, the fact a person—potential propagandist or, conversely, a propagandee—can take that file to a printer and get just *one* poster printed, rather than the historic print run of hundreds, means everyone can now be involved in the continuing distribution of specific propagandist messaging.[120] Of interest in this respect is the reflection that

> Our daily lives are punctuated by one persuasive communication after another, the vast majority of which do not involve argument or rational debate but are a one-sided exercise in the manipulation of symbols designed to engage our emotions.[121]

The phrase 'symbols designed to engage our emotions' is a twenty-first century observation that summarises the themes examined within this chapter, as it illustrates perfectly the ideas behind Baudrillard's visible continuum in the form of the *line of beauty*, supported by the genealogical legacy that encompasses Hogarth's eighteenth-century aesthetic theorising. Focussing on a formal element such as the *line of beauty* assists in the innovative confrontation of the discourse surrounding propaganda art, including that related to specific contexts such as the First World War. The following chapter concentrates on the importance of successful exploitation of one medium through which propagandist concepts are distributed, namely the poster as an object in and of itself.

Notes

1. Clark, T. (1997) *Op. Cit.* p. 103.
2. *Ibid.* p. 103.
3. Uglow, J. (2002) *Hogarth: A Life and a World* London: Faber and Faber Limited p. 519.
4. *Ibid.* p. 519.
5. *Ibid.* p. 521–2.
6. *Ibid.* p. 538.
7. Hudson, D. (1958) *Sir Joshua Reynolds: A Personal Study* London: Geoffrey Bles Ltd. p. 66.
8. Paulson, R. (1997) *Introduction* IN: Hogarth, W. *The Analysis of Beauty* edited by Paulson, R. New Haven, CT: Yale University Press xvii–lxii, p. xix.
9. *Ibid.* endnotes p. liv.
10. Uglow, J. (2002) *Op. Cit.* p. 540.
11. Burke, J. (1955) *Op. Cit.* p. lxii.
12. Plato (2001) Philebus, Trans: Jowett, B. [online] Available from http://site.ebrary.com/lib/soton/docDetail.action [accessed from 1 June 2014] p. 60.
13. *Ibid.* p. 4.
14. Plato (1991) *The Republic of Plato*, 2nd Ed., Trans: Bloom, A. New York: Basic Books p. 158.
15. Plato (2001) *Op. Cit.* p. 59.
16. Ellul, J. (1973) *Op. Cit.* p. 239.
17. Hogarth, W. (1997) *Op. Cit.* p. 6.
18. *Ibid.* p. 11, 74.
19. Shearman, J. (1967) *Mannerism* London: Penguin Books p. 81.
20. *Ibid.* p. 81.
21. *Ibid.* p. 81–3.
22. Uglow, J. (2002) *Op. Cit.* p. 526.
23. Hogarth, W. (1997) *Op. Cit.* p3 [“see Haydocks’s translation printed at Oxford, 1598” (footnote p3)].
24. Paulson, R. (1997) *Op. Cit.* p. xxviii.
25. Plato (2001) *Op. Cit.* p. 60.
26. Hulme, T. E. (1994) *The Collected Writings of T. E. Hulme* edited by Csengeri, K. Oxford: Clarendon Press p. 168.
27. *Ibid.* p. 192, 194.
28. *Ibid.* p. 195.
29. Ivins, W. M. (1969) *Prints and Visual Communication* Cambridge, MA: The MIT Press p. 61.

30. Boccioni, U. et al. (2009a) The Exhibitors to the Public 1912 (Exhibition catalogue, Galerie Bernheim-Jeune, Paris. This English version from the catalogue of the "Exhibition of Works by the Italian Futurist Painters", Sackville Gallery, London, March 1912) Trans: Flint, R. W. IN: Apollonio, U. (Ed.) *Futurist Manifestos* London: Thames and Hudson Ltd 45–50 p. 50.
31. Ivins, W. M. (1969) *Op. Cit.* p. 61.
32. Hogarth, W. (1997) *Op. Cit.* p. 33, 34.
33. *Ibid.* p. 65.
34. *Ibid.* p. 65, 42.
35. Aristotle (2010) *Aristotle: Poetics* Trans: Butcher, S. H. CreateSpace Independent Publishing Platform p. 13.
36. Kittler, F. A. (1997) *Literature, Media, Information Systems* edited by Johnston, J., Amsterdam: OPA p. 130.
37. Burke, E. (1958) *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful* edited by Boulton, J. T. London: Routledge and Kegan Paul p. 18.
38. Dewey, J. (2005) *Art as Experience* New York: Perigree p. 183.
39. *Ibid.* p. 183.
40. Severini, G. (2009) The Plastic Analogies of Dynamism—Futurist Manifesto 1913 (Ms. September-October 1913) Trans: Higgitt, J. C. IN: Apollonio, U. (Ed.) *Futurist Manifestos* London: Thames and Hudson Ltd 118–25 p. 125.
41. Boccioni, U. et al. (2009a) *Op. Cit.* p. 49.
42. Dewey, J. (2005) *Op. Cit.* p. 183.
43. Bergson, H. L. (1910) *Time and Free Will: An Essay on the Immediate Data of Consciousness* Trans: Pogson, F. L. London: Swan Sonnenschein & Co. p. 12–3, 16
44. Bell, C. (2008) *Art* Champaign: Book Jungle p. 13.
45. Hulme, T. E. (1994) *Op. Cit.* p. 199.
46. Lewis, P. W. (1963) Part V: 1945–1956 The Writer and the Absolute: Letter to Charles Handley-Read September 2nd 1949 IN: Rose, W. K. (Ed.) *The Letters of Wyndham Lewis* London: Methuen & Co Ltd 504–5 p. 504–5.
47. Mitchell, W. J. T. (2005) *What Do Pictures Want? The Lives and Loves of Images* Chicago: The University of Chicago Press p. 59.
48. Hogarth, W. (1997) *Op. Cit.* p. 48 & figure 49 plate 1.
49. Boccioni, U. et al. (2009c) *Manifesto of the Futurist Painters* 1910 (published as a leaflet by *Poesia* (Milan), 11 February 1910) Trans: Flint, R. W. IN: Apollonio, U. (Ed.) *Futurist Manifestos* London: Thames and Hudson Ltd 24–7 p. 25.

50. Ellul, J. (1973) *Op. Cit*. p. 36 and footnote.
51. Boccioni, U. (2009c) *Technical Manifesto of Futurist Sculpture* 1912 (published as a leaflet by *Poesia* (Milan), 11 April 1912) Trans: Brain, R. IN: Apollonio, U. (Ed.) *Futurist Manifestos* London: Thames and Hudson Ltd 51–65 p. 64.
52. Uglow, J. (2002) *Op. Cit*. p. 527.
53. Arnheim, R. (1956) *Art and Visual Perception: A Psychology of the Creative Eye*, London: Faber and Faber Limited p. 32.
54. O'Donnell, V; Jowett, G. S. (2012) *Propaganda and Persuasion*, 5th Ed., London: SAGE Publications Ltd. p. 34.
55. Lawrence, J. (2006) The Transformation of British Public Politics After the First World War *Past & Present* No. 190, February 2006, 185–216 p. 193.
56. Ogée, F. (2001) I: Crafting the Erotic Body: The Flesh of Theory: The Erotics of Hogarth's Lines IN: Fort, B. & Rosenthal, A. (Eds.) *The Other Hogarth: Aesthetics of Difference* Princeton, NJ: Princeton University Press 62–75 p. 64.
57. *Ibid*. p. 64.
58. Ellul, J. (1973) *Op. Cit*. footnote p. 164, 267.
59. *Ibid*. p. 183.
60. Kellen, K. (1973) *Introduction* IN: Ellul, J. *Propaganda: The Formation of Men's Attitudes* Trans: Kellen, K. and Lerner, J. New York: Vintage Books v–viii p. vi.
61. Bryder, T. (2008) *Op. Cit*. p. 112.
62. Messinger, G. S. (1993) An Inheritance Worth Remembering: The British Approach to Official Propaganda During The First World War *Historical Journal of Film, Radio and Television* 13:2, 117–27 p. 123.
63. Le Bon, G. (2001) *Op. Cit*. p. 18.
64. *Ibid*. p. 18.
65. Cialdini, R. B. (2007) *Influence: The Psychology of Persuasion* New York: First Collins Business Essentials p. 59.
66. Le Bon, G. (2001) *Op. Cit*. p. 59.
67. Freud, S. (2012) *Group Psychology and the Analysis of the Ego* Trans: Strachey, J., Empire Books p. 8.
68. Le Bon, G. (2001) *Op. Cit*. p. 4.
69. *Ibid*. p. 4.
70. Cialdini, R. B. (2007) *Op. Cit*. p. 116.
71. Le Bon, G. (2001) *Op. Cit*. p. 15.
72. *Ibid*. p. 15.
73. Freud, S. (2012) *Op. Cit*. p. 22.
74. *Ibid*. p. 22, 25.
75. Ellul, J. (1964) *The Technological Society* Trans: Wilkinson, J. New York: Vintage Books p. 373.

76. Moore, C. (2010) *Op. Cit.* p. 11.
77. Freud, S. (1955) Beyond the Pleasure Principle IN: *Beyond the Pleasure Principle, Group Psychology and Other Works* Trans: Strachey, J. et al., London: Hogarth Press 7–64 p. 36.
78. Moore, C. (2010) *Op. Cit.* p. 11.
79. Schnapp, J. T. (2005) *Revolutionary Tides: The Art of the Political Poster 1914–1989* Milan: Skira editore S.p.A. p. 23.
80. Cialdini, R. B. (2007) *Op. Cit.* p. 156.
81. Ellul, J. (1973) *Op. Cit.* p. 85.
82. Horkheimer, M; Adorno, T. W. (2002) The Culture Industry: Enlightenment as Mass Deception IN: *Dialectic of Enlightenment: Philosophical Fragments* Trans: Jephcott, E., edited by Schmid Noerr, G. Stanford: Stanford University Press 94–136 p. 104.
83. *Ibid.* p. 100.
84. Bryder, T. (2008) *Op. Cit.* p. 103.
85. Horkheimer, M; Adorno, T. W. (2002) *Op. Cit.* p. 99.
86. Arnheim, R. (1956) *Op. Cit.* p. 273.
87. Toney, A. (1980) An Appreciation IN: Tisa, J. (Ed.) *The Palette and The Flame: Posters of the Spanish Civil War* Wellingborough: Collet's (Publishers) Ltd & Sofia: Sofia Press Publishers xv–xxii p. xx.
88. *Ibid.* p. xx.
89. Ellul, J. (1973) *Op. Cit.* p. 10.
90. Shearman, J. (1967) *Op. Cit.* p. 156.
91. *Ibid.* p. 156.
92. *Ibid.* p. 156.
93. Barthes, R. (1993) *Camera Lucida* Trans: Howard, R. London: Vintage Classics p. 23.
94. Mann, T. (1999) *Doctor Faustus: The Life of the German Composer Adrian Leverkühn as Told by a Friend* Trans: Woods, J. E. New York: Vintage International p. 112.
95. Nash, P. (1949) *Outline* London: Faber and Faber Limited p. 211.
96. Viney, N. (1991) *Images of Wartime: British Art and Artists of World War 1* Newton Abbot: David & Charles plc [images © 1991 The Imperial War Museum] p. 50.
97. Fry, R. (1981) *Vision and Design* Oxford: Oxford University Press p. 37.
98. Ogée, F. (2001) *Op. Cit.* p. 63.
99. Zajonc, R. (1980) Feeling and Thinking: Preferences Need No Inferences *American Psychologist: February 1980* Vol. 35 No. 2 151–75 p. 151.
100. *Ibid.* p. 151.
101. Manghani, S. (2013) *Image Studies: Theory and Practice* Abingdon: Routledge p. 14.
102. *Ibid.* p. 14.

103. Kant, I. (2007) *Critique of Judgement* edited by Walker, N. Trans: Meredith, J. C. Oxford: Oxford University Press p. 35.
104. O'Donnell, V; Jowett, G. S. (2012) *Op. Cit.* p. 289.
105. Paulson, R. (1997) *Op. Cit.* p. xxxv.
106. *Ibid.* p. xxxvi.
107. Ellul, J. (1973) *Op. Cit.* p. 17.
108. Paulson, R. (1997) *Op. Cit.* p. xx.
109. Shearman, J. (1967) *Op. Cit.* p. 136.
110. *Ibid.* p. 136.
111. Nietzsche, F. (2003) *The Genealogy of Morals* Trans: Samuel, H. B. New York: Dover Publications Inc. p. 109.
112. Kant, I. (2007) *Op. Cit.* p. 37.
113. Nietzsche, F. (2003) *Op. Cit.* p. 73.
114. Pound, E. (1970) *A Memoir of Gaudier-Brzeska* New York: Penguin Books New Directions Books p. 101.
115. Lewis, P. W. (Ed.) (1981b) Blast: War Number London: John Lane IN: Lewis, P. W. (Ed.) *Blast 2* Santa Barbara: Black Sparrow Press p. 46.
116. Ellul, J. (1973) *Op. Cit.* p. 119.
117. Dewey, J. (2005) *Op. Cit.* p. 237.
118. Ivins, W. M. (1969) *Op. Cit.* p. 180.
119. Moore, C. (2010) *Op. Cit.* p. 189.
120. *Ibid.* p. 189.
121. *Ibid.* p. 192.

CHAPTER 3

The Poster as a Functional Object

The previous chapter acknowledges how the visible continuum of the *line of beauty* can be a contributing element in the construction of effective pictorial propaganda, including that designed to promote a message during times of conflict. The carefully constructed combination of concise pictorial and textual information allows the essence of political doctrine to be conveyed to the masses swiftly and inexpensively through the visual equivalent of the sound bite in the form of a propaganda poster. This contributes to the poster's ability to maintain its role within the larger landscape of propagandist messaging, despite advances in technology that mean the rate at which information can be communicated has increased exponentially. By the end of the nineteenth century and into the beginning of the twentieth, the amalgamation of the 'ephemeral and the ubiquitous' in the pictorial portrayal of propaganda was considered as 'worryingly apposite in the age of the crowd'.[1] In this regard, although the purpose of propagandist messaging constructed in this form is as a magnet for the attraction of an amorphous mass, it is to each participant within that mass that the information is most productively directed. That individual need not even be fully conscious of the poster's message, as the required response may be achieved simply by him or her glimpsing the poster as an object, attracted by the bold colours used in its design, or by a visual construct that might 'waken the desired reflexes' within, as is the premise of this study.[2]

© The Editor(s) (if applicable) and The Author(s) 2016

G. Williams, *Propaganda and Hogarth's* Line of Beauty *in the First World War*, DOI 10.1057/978-1-137-57194-6_3

There are always questions regarding the relationship that exists between political matters and aesthetics, including whether propaganda art necessarily insinuates a 'subordination' of artistry to the directive it serves to communicate.[3] This inevitably leads to the conjecture as to whether or not 'the criteria for judging aesthetic quality can ever be separated from ideological values' and these are areas of discussion considered throughout this book.[4] Nevertheless, when George Creel (the US Director of the Committee on Public Information) recalls that in America during the First World War posters proclaimed 'from every hoarding like great clarions, … captioned in every language, carrying a message that thrilled and inspired',[5] it underlines the necessity for the effective conveyance of pictorial information to exploit precise design constructs in order to instigate immediate attraction within the viewer. As already established, the elements under examination here—that is pictorial propaganda primarily associated with the First World War and the concept of the visible continuum in the specific construct of the *line of beauty*—effect an influence upon each other whilst additionally suggesting a 'model' by which to reassess the relationship between them and the resultant effect this has on visual culture.[6] This chapter therefore aims to concentrate on the poster as a functional object within the wider genre of propaganda/counter-propaganda artwork, whilst focussing on the presence within the poster's composition of the *line of beauty* and what that presence consequently represents.

Design and Distribution

The poster, in the form we now understand it, dates back to Roman times; prior to this are examples of artwork arguably considered to be genealogically-linked, including cave paintings, but Roman cities possessed the '*album*'—a lime-whitened wall upon which legal notices were posted [italics in the original].[7] An enquiry examining the products of technological advancement with the capability of reproduction must acknowledge the industrialisation of paper production, Johannes Gutenberg's contribution, the printing press, in the middle of the fifteenth century, and, from the end of the seventeenth century, the application of copper engraving in advertising particularly in the form of business cards, including those created by Hogarth[8] alongside his pictorially-conveyed social commentaries, as referred to in Chapter 1. However, studies of these historical references would form part of an examination not germane to this investigation,

although the last observation is significant, not only because of Hogarth's central position in this work, but also to highlight an aspect of the printing process essential in the understanding of the *line of beauty* as a visual construct. Pictorial print designs taken from original paintings or drawings result in a printed image that is flipped horizontally: this is illustrated in the detail of the paint palette in Hogarth's self-portrait *The Painter and his Pug* (Fig. 1.1) aligned with a similar, albeit mirrored, palette evident in Hogarth's 1749 engraving titled *Gulielmus Hogarth*. This technical process consequently supports the belief that are there no mathematical obligations in the articulation of this serpentine curve in forming a *line of beauty*, and in addition that there is no directionality issue with regard to how the *line* should be portrayed in an artwork in order for it to be deemed a *line of beauty*. Its presence can therefore be evaluated without the constriction of any specified positioning requirements. With this in mind, the seeking out of prevalent features within a wider visual landscape serves to demonstrate their prospective function, not only as 'symbols to express ideas'[9] but also as visual tropes that elicit recognition from within the viewer. Consequently, and in the context of the conveyance of information via the specific medium of the poster, of relevance is how

> Anyone can make a song or a story, but getting songs or stories out to the public is a specialist, strategic exercise. Keeping information and ideas out of public circulation is equally a function of distribution. Both promoting and denying circulation confer wealth and power, introducing disjunctures, deferrals, omissions and selections that restructure and reorganize both content and audience activity.[10]

Although this premise refers to a variety of media, it is reasonable to apply this concept to the distribution and censorship of information in the form of propagandist promotion without altering the intention of the original theoretical argument. As commented upon in the first chapter, information is, after all, information, regardless of content and whether communicated or withheld. Furthermore, the content is itself a medium, one that is separate to the medium through which it is delivered,[11] as suggested earlier in connection to the poster's distinctive ability as an object to 'speak' to an individual within a crowd. In this regard the concept of the 'Medium' being the 'Message'[12] is especially relevant when related to a poster employed for expressing propagandist proclamations. Creel similarly emphasises the significance, recognising that 'The printed

word might not be read, people might not choose to attend meetings or to watch motion pictures, but the billboard was something that caught even the most indifferent eye.'[13] The poster, strategically distributed, has the ability to be everywhere, and its ubiquity assists in channelling the viewer's focus. The fact people can see the poster wherever they are and regardless of what they are doing demonstrates its pre-eminence in relation to other media, a situation especially pertinent in the early part of the twentieth century before television and the Internet competed alongside it for a viewer's attention. The ascension of the 'pictorial poster' therefore indicates

> the dynamism of a politics sensitive to broader cultural changes, notably developments in visual culture. It did so, however, not by merely parroting the visual language of advertising, but rather by integrating its emphasis on 'striking the eye of the beholder' and the power of association, with the pictorial conventions and argumentative resources of the political cartoon.[14]

What is key in this observation is recognition of the necessary combination of the power of association with the requirement to strike the eye of the beholder, a concept Hogarth reflected upon in the assessment of his ideas cited in Chapter 1. These factors are undeniably essential in the creation of effective poster design, propagandist or otherwise. Moreover, when this is further considered in the context of how a poster has the ability to circumvent so-called normal distribution means, often by way of guerrilla circulation, the unique and often diverse elements that contribute to the whole become mediums in their own right. These mediums remain separate to the poster as an object, yet culminate in a relationship that results in one singular, powerful medium. The elements as individual design constructs, as well as the completed compilation, can be individually or collectively manipulated in their function as tools that assist in serving the propagandist's objectives.

It is relevant at this point to ally the reference to pictorial conventions with the pervading qualities of the poster as a medium for both advertising and propaganda, and concentrate briefly on the idea of manipulating nostalgia as a means of inciting an individual to buy, or buy into, an ideal.[15] This concept benefits from the viewer's recognition of a design construct known to be attractive, and, therefore, includes a pictorial trope such as the *line of beauty*. The application of this particular serpentine curve need not necessarily be overt, as the concept of the visual ellipsis can

be instigated within the viewer. This correlates with the idea of 'seizing the essential in the abbreviated form', as this latter premise is as applicable to the viewer as it is to the artist, and especially in their respective roles as either propagandee or propagandist. Dewey maintains that 'The first stirrings of dissatisfaction and the first intimations of a better future are always found in works of art',[16] and when this is combined with a nostalgic influence to create a way of attracting the individual to its message the theory is enhanced. Reminding viewers of 'happy times' perhaps related to childhood vacations is one example, as will be explored later in this chapter. The relevance is especially germane in respect of the poster designed specifically for propaganda purposes, and takes on extra significance when the pictorial propagandist promotion is related to conflict such as the First World War because of the necessity of suggesting an attainable reality worth fighting for. Equally, in the construction of a poster considered to be successful in this regard, there needs to 'be a mystery; something more must be suggested than is said',[17] a concept relating directly to the presence in an artwork of the *line of beauty*. This is not only because of the *line*'s genealogical heritage, which will instigate recognition within the viewer albeit not always consciously acknowledged, but also because its representation indicates a visual trope with an ability to suggest movement at its most beautiful. The viewer's attraction to the artwork is subsequently compounded because of the connotations behind what that movement may serve to represent. If the element of attraction is then taken in isolation it is reasonable to suggest the meaning this visual construct expresses to the viewer is at least as important as any accompanying textual captioning, regardless of whether the information being distributed is considered as propaganda or otherwise and, as reflected upon earlier, this ability to attract becomes an elemental medium in itself.

'Montage of Attractions'

The above observations can be considered in conjunction with poster design in general, but are more pertinent to the *propaganda* poster in the context of how they contribute to 'stirring the minds of the people by means of appeals through the eye'.[18] Sergei Eisenstein writes that

> An attraction … is in our understanding any demonstrable fact (an action, an object, a phenomenon, a conscious combination, and so on) that is known and proven to exercise a definite effect on the attention and emotions of

> the audience and that, combined with others, possesses the characteristic of concentrating the audience's emotions in any direction dictated by the production's purpose.[19]

Eisenstein's theory of *The Montage of Attractions*[20] is concerned with the editing and subsequent juxtaposition of moving imagery, but key to this study is the reference to an object, isolated by Eisenstein and consequently providing the focus for this particular consideration. For a viewer to be susceptible to the 'attractional effect of an object' Eisenstein maintains one needs to be certain of where that viewer is to be directed and consequently which 'emotional and psychological effects', whether singular or in multiples, will be of most value in extracting the required response.[21] The model of a combination of effects pertains perfectly to the poster when it is considered as a layered construction: a static representation of Eisenstein's own theoretical concept highlighted above. The construction consists of the background, the message—both pictorial and textual—and a visible continuum that in this context assists in unifying the whole, not only through its function as a visual construct in, for example, the form of the *line of beauty*, but also through its historic aesthetic genealogy and the consequent recognition of the same by the viewer. The primary objective of this montage is 'the common quality of *attraction*' [italics in the original],[22] a concept as applicable to other imagery as it is to film. Of note in this respect is that 'The ends justified the means and for Eisenstein the ends were always *ultimately* ideological, even if they were frequently expressed in aesthetic terms' [italics in the original].[23] Consequently, in advocating a correlation between film and poster through this idea of montage, not least with regard to a considered editorial process, there lies a supplementary connection in the metaphorical meaning relating to the concept of the ideological objectives. With this latter point in mind and in order to further discern an acceptable analogous association between Eisenstein's specifically theatrical and filmic theories with the construction of a propaganda poster, the primary signifier relevant to this study is situated ostensibly in movement. This is despite the fact that movement is statically represented in the construction of the poster, because it nonetheless equates metaphorically with the attraction associated with the manifestation of movement via the *line* that directs the onlooker to the ideological. A construct in the form of a *line of beauty* therefore contributes additional layering to the assemblage: firstly, it can indicate the static representation of movement in a literal sense. Secondly, as acknowledged,

it can signify movement from a metaphoric standpoint, a function relating specifically to the promotion of propaganda through the concept of movement equalling change, that is from a current real to an alternate, future real, and which is particularly significant when considered in the context of a conflict situation such as the First World War. Thirdly, the *line of beauty* can be considered exactly as Hogarth's designation describes: as beauty embedded within an artwork—for the purposes of this book, conflict propaganda artwork—which is otherwise either literally or metaphorically potentially *un*attractive, the *line*'s role being as a catalyst to draw the attention of the viewer to the work under consideration. The genealogical relevance is highlighted by Ellul's declaration that propaganda 'acts much more through emotional shock than through reasoned conviction'[24] and this aids in underlining a viewer's potential reaction on encountering a *line of beauty*: not so much shock but, in effect, a jolt of recognition—a striking of the viewer, as Hogarth describes it. In relation to photography in particular, Roland Barthes refers to an element within the image with this capacity to 'prick' a viewer as a '*punctum*' [italics in the original],[25] and it is not discernibly counter to Barthes' overall theoretical intention to apply this concept to other media. With especial regard to propagandist messaging, Ellul speaks of an 'ideological elaboration' initiated through that shock,[26] thereby supporting the idea that the *line of beauty*, when used as a construct with the ability to attract—a *punctum*, so to speak—assists in unifying the visual message. Consequently, in this context, the *line* can assist in the viewer's ability to contemplate the propaganda artwork in its entirety. Hogarth's stated ideas regarding this particular serpentine curve underscore this conjecture, as does Fry's assertion that within an image 'this unity is due to a balancing of the attractions', and therefore 'the eye rests willingly within the bounds of the picture'.[27] This premise allies with the deliberations surrounding Eisenstein's theory referred to earlier, and although it speaks of a pre-conceived constructive formula it can also include an artwork created more intuitively. When Fry discusses 'the emotional elements of design' he declares that one of these elements is 'the rhythm of the line with which the forms are delineated', and continues that 'The drawn line is the record of a gesture and that gesture is modified by the artist's feeling which is thus communicated to us directly.'[28] Even taking into account the points made regarding a literal reading of the *line as* a *line of beauty*, it is the concept of its value to attract as it pertains to an artwork intended to provoke a specific response within the viewer that is of most relevance. The idea put forward by Socrates that whether some-

thing is deemed to be 'beautiful' or not is associated diametrically with its use is of additional interest.[29] Not only was a translation of this debate regarding beauty from Xenophon's *Memorabilia* found within Hogarth's papers,[30] the concept is especially pertinent in light of the comments made in this section of the chapter thus far, and upheld by Fry's observation that

> The perception of purposeful order and variety in an object gives us the feeling which we express by saying that it is beautiful, but when by means of sensations our emotions are aroused we demand purposeful order and variety in them also, and if this can only be brought about by the sacrifice of sensual beauty we willingly overlook its absence.[31]

This is significant because of the idea that propagandist messaging, from a literal, dictionary-definition viewpoint, is judged to be 'biased' or 'misleading' and there is potentially, as previously alluded to, a necessity to disguise any deceit by utilising within that pictorial message a construct considered to be 'beautiful'. Ellul comments on an awareness that the amalgamation of the 'covert' and the 'overt' with regard to propaganda presents a 'façade' in order to arrest a propagandee's attention;[32] the so-called misleading information distributed via a poster disguised by the facade of a visual construct regarded as representing beauty, at least insofar as this 'something beautiful' pertains to an attraction for the beholder. Furthermore, Fry believes there is an explanation for

> the apparent contradiction between two distinct uses of the word beauty, one for that which has sensuous charm, and one for the aesthetic approval of works of imaginative art where the objects presented to us are often of extreme ugliness. Beauty in the former sense belongs to works of art where only the perceptual aspect of the imaginative life is exercised, beauty in the second sense becomes as it were supersensual, and is concerned with the appropriateness and intensity of the emotions aroused. When these emotions are aroused in a way that satisfies fully the needs of the imaginative life we approve and delight in the sensations through which we enjoy that heightened experience, because they possess purposeful order and variety in relation to those emotions.[33]

Fry's observations illustrate perfectly the perceived purpose of propagandist messaging and the desired and required responses from the propagandees to whom the visual communication is directed. What is pertinent to contemplate with Fry's assertions in mind is to what degree conflict

propaganda poster artists, especially in the early twentieth century, incorporated within their designs specific 'principles, aesthetic or otherwise', knowingly or unknowingly, which result in certain visual constructs—'symbols'—instigating a response from the viewer stemming from connections deeply-rooted in previous personal experience,[34] thereby assisting in eliciting Ellul's desired reflexes. Undeniably, certain generalisations are imperative in effective poster design, as previously cited; a so-called toolkit of design constructs contribute to a collation of 'attractions' and aid in the consequent flexibility and efficiency of the poster as a medium of distribution. In this respect, the poster's ability to keep pace with ever-changing events is facilitated,[35] an imperative function especially during times of conflict, such as is under analysis here.

A Touchstone

In her biography of Hogarth, Uglow ascribes Edmund Burke's eighteenth-century description of 'a waving surface'[36] to the *line of beauty*.[37] This 'waving surface' speaks of the visual construct not necessarily defined yet indicative of movement, especially when allied with Burke's expression of 'a gentle oscillatory motion'.[38] This can be articulated pictorially, for example as a pathway, or in a conflict propaganda poster as a procession of soldiers or line of military vehicles. Historically political posters frequently took the form of a 'diptych',[39] the literal dividing line between contrasting party policies, the battlefield and the home front, as well as 'before' and 'after' scenarios whether real or aspirational. This utilisation of the construct of the *line* can be seen in Carles Fontserè's Spanish Civil War poster *Per als germans del front: Dones! treballeu* [*For the Brothers at the Front: Women! Work*] (1936–1939). The serpentine delineation in this example distinguishes between the brown and orange of a female figure who sits knitting, and the darker shades of blue above where an armed soldier stands on guard under a night sky. Such examples not only demonstrate the presence of a *line of beauty* as a visual design construct, they also express the concepts formerly suggested regarding an assemblage of textual and pictorial information that together form a whole greater than the sum of its parts. Moreover, the presence of the *line* in imagery that lies within the parameters of this book, yet exists outside of its temporal emphasis, as with the poster emanating from the Spanish Civil War, is once more indicative of the genealogical legacy of this trope. In emphasising this historical thread, a similar construction can be seen in a poster

designed in 2012 for *Occuprint* by Nina Montenegro, titled *Outgrow the Status Quo*. This poster, utilising a *line of beauty* to separate the darkness of the machinic cogs of the perceived 'status quo' from the brightness of the daisies growing in a future, 'better' real, even though not related to a specific conflict situation can nonetheless be considered political and, therefore, classed as pictorial propaganda.

The line of reasoning so far observed feeds directly into the idea that 'all works of art get made to be used',[40] a notion echoing Socrates' comments regarding use and beauty, yet which also highlights the conditions of possibility for *mis*use—that a viewer might misread any so-called message, a theory particularly relevant in the context of this book with its focus on conflict propaganda art. This underlines the idea that propagandist intentions can sometimes have counter-propagandist outcomes—and prospectively vice versa—not least because different 'realities' can be invoked depending on the viewer's interpretation of the work. These interpretations are often separate from the artists' original intentions, a concept productively illustrated in the practice of adapting existing artworks to create imagery that consequently indicates alternative contexts, as is examined later in this book. It is not possible, however, for propaganda to 'create something out of nothing',[41] and when this is considered alongside the idea of different mediums creating differing effects which then combine together—'the *complementary* character of propaganda' [italics in the original][42]—the conclusion is construed that the pictorial conflict propaganda message, in this instance carried within the medium of the poster, is arguably unworkable unless part of a wider campaign. This is not to underestimate the power a poster can wield for reasons previously suggested: posters are intended to work with an immediacy that designers need to exploit with eye-catching imagery and captioning kept to a minimum,[43] as demonstrated in the First World War poster designed by Bert Thomas titled *Feed the Guns with War Bonds and Help to End the War* (1918). This example of conflict propaganda poster art depicts the *line of beauty*, not only as a waving surface in the form of war bonds visualised as ammunition flowing towards the viewer from the Vickers Medium machine gun, but also in a drawn line generated by the hard-edged quality of the block colour set alongside it. In support of this somewhat fluid conveyance of the *line of beauty*, Joseph Burke comments that Hogarth's 'regard for visual truth prevented him from using a sweeping or regular line as the basis of his technique, even though lines played such an important part in his mental analysis'.[44] Supplemental to the references

previously made in relation to Hogarth's own descriptions concerning the utilisation of the *line* as they serve to underscore this observation, the ambition to convey a visual truth equates with the concept of the visual ellipsis, from the perspective of the requirement of the imagination in continuing the *line* through the formation of a serpentine curve that is not pictorially depicted in its entirety.

Furthermore, in consideration of the Thomas artwork, as well as specifically illustrating the observations relating to influences and relationships pertaining to visual culture cited at the beginning of this study, the First World War caused the poster to be utilised in an extraordinary way and for extraordinary purposes, focussing its ability to function as a 'touchstone' in the organisation of what is 'useful and valuable' in the commonplace, in order to form the components into 'weapons of immense power'.[45] The relationship between the components demonstrates an outcome with the potential to outweigh the merits of each individual contribution to the construction. This era of artists recognised this potential and responded accordingly, with the result that 'the poster, inspired by an enthusiasm unknown before, became the one form of Art answering to the needs of the moment, an instrument driving home into every mind its emphatic moral and definite message'.[46] This observation is only partially true, however; artists who enlisted as soldiers also responded aesthetically to the moment, as examined in the following chapters. Nonetheless, if the theory is correct that any 'symbol' used in a cynical fashion is likely to produce contrived, and therefore not very good, art,[47] the comments above provoke the question of whether the *line of beauty*, when utilised consciously by an artist, results in artwork too contrived to be considered aesthetically successful, despite its presence being arguably associated with a very specific use. Even so, and leaving aside considerations of personal opinion in what denotes so-called 'good' or 'bad' art, there is a definite requirement for the construction of artwork intended for propaganda purposes to be contrived, and it could even be deemed as defeating its own objective if this is not the case. Eisenstein maintains that generalisations need to be made with regard to audience reactions, and responses should be approached with these reactions in mind; if this is not adhered to, he asserts, there can be no '*influential art*' and, more importantly, '*no art with maximum influence*' [italics in the original].[48] This is an observation as relevant to the individual onlooker surveying a poster as it is to a crowd collectively viewing a film, and the crux of the role of the poster within a propaganda campaign.

Textual Context

The use of text in its role as contributory medium needs to be taken into account because its function may or may not serve in support of companion mediums, including the *line of beauty*, that assist in the construction of conflict propaganda artwork. Consequently, and bearing in mind the comments regarding relationships already examined, Clark's observation is pertinent in that 'A large proportion of propaganda posters … would lack a clear meaning without their written slogans, and some of these are incomprehensible when removed from their context. Propaganda images are seldom devised to communicate independently …'[49] In Chapter 5 of this book comparison is made between First World War recruitment posters and the aesthetic response from soldier-artists in the trenches, particularly in respect of the representation of the real and the ability to communicate this effectively with or without text. Nevertheless, at this point it is worth considering how much an object designed to convey a message can depend upon only *one* feature of the design, be it a visual construct or textual captioning. A relevant illustrative example is demonstrated at Fig. 3.1.

Fig. 3.1 *War Bonds* 2015 (Georgina Williams)

The images echo a British poster from 1918 designed by Sidney Stanley; a *line of beauty* manifests in the waving surface of the distant smoke that lies behind the soldier, and is additionally represented through Abstraction influence in the shape of the soldier's body. It is referenced here because, as exemplified in Fig. 3.1 with the original captioning, the Stanley poster is an actual example of how a slightly later production of a design was 're-worded to play to people's growing war-weariness'.[50] With specific regard to a 'caption' (as opposed to a 'headline' or accompanying 'article'), Barthes maintains this has the ability, at least in appearance, of being able to 'duplicate the image'.[51] Not only is it apposite to consider this in the context of straightforward combinations of caption and image in the structure of a poster, it is also relevant in respect of how the relationship may change when the caption is replaced. Of additional interest is Barthes' assertion that this duplication is a practical impossibility: it can amplify a message, or it can misdirect,[52] and the relevance of this is never more significant than when allied with pictorial propaganda messaging. Adaptation of existing posters was not an uncommon practice; of note in view of Clark's comments, however, is how successful or not the original Stanley image (or the posters illustrated at Fig. 3.1) would be without any text at all. Ellul remarks that 'Propaganda gives the individual the stereotypes he no longer takes the trouble to work out for himself', with a poster caption being one such 'stereotypical' slogan; in this way an individual can be convinced it is he or she who has the opinion rather than accepting the one supplied as his or her own.[53] Taking this into account and utilising the poster design at Fig. 3.1 as an example, the meaning of the text-less 'message' dependent on imagery alone is manifold, although the viewer cannot be in doubt its objective is militaristic. The temporal context alone will aid viewers in comprehending the image, particularly a conflict propaganda poster made and distributed as it is for immediacy. In direct correlation to the removal of such an integral part of the original First World War Stanley posters, however, without explanatory text the imagery could construe a warning—that despite the representation of the soldier appearing to be an ally, he could conversely symbolise a potential threat. Arguably the unadorned image expresses a more evocative connotation, as the perspective intimates the viewer is in the trench looking up at the fighting soldier. As an example of Modernist-inspired conflict propagandist graphic art, the text-less Stanley imagery can be said to be attractive: it is certainly relevant, but can a viewer—the propagandee—be seduced by it to the point of incitement-to-action, a question which

takes one back to the issue of whether the context is explicit enough to accomplish this without additional explanation. The lack of clarity results in the specific contextual intention being left as undefined, and an unclear message is undoubtedly as unhelpful to a propagandist cause as no message at all. If, on the other hand, in general the image is considered to be of less significance than the text there would be no requirement to expend time and energy in the creation of new designs, especially those utilising visual constructs with known genealogical relevance and ability to attract: the message can instead be distributed in the form of two-tone newspaper-style headlines. The imagery forms the basis for a viewer's initial attraction, thereby emphasising that it is not necessarily about the medium utilised in the distribution of the message, but what is *done* with that medium in order to elicit the required response. Certainly Barthes' remark that the combination of the complementary qualities of image and text is important in the understanding of the whole underpins imagery design considerations already commented upon, yet particularly noteworthy is Barthes' use of the word 'parasitic' when discussing text which is used to 'connote' an image.[54] The amalgamation of text and image, as demonstrated in Fig. 3.1, changes the meaning conveyed, altering the relationship between the two and, therefore, the impact of the whole.

Hearts and Minds

In clarification of the points made above, of note is a 1915 Fred Spear poster titled *Enlist*. This example, with the *line of beauty* explicit in the shape and positioning of a drowning woman clutching a baby to her chest, was created to take advantage of the level of feeling that emerged after the sinking of the RMS *Lusitania*.[55] There is no need to mention the actual event, either textually or pictorially, as the image, possibly relating to contemporaneous accounts regarding 'a mother and child washed up on the beach',[56] is all that is required to demonstrate adequately the context to the viewer. Although it is an example of how propaganda practices need to work in conjunction with each other in order to be successful, (viewers will only understand the poster's message if they have already read about the *Lusitania*, or seen reports of the sinking via newsreels), the propagandist requirement to incite-to-action the viewer by way of a response is articulated through the poster's visual messaging utilising only minimal textual captioning, namely the single word 'ENLIST'. In addition, the

concept of something beautiful embedded in something insidious is not only illustrated as a way of eliciting an attraction to the message, it is also an apt reminder that war in general, and in this instance the First World War in particular, is fought 'in defence of the beautiful things of the world against those who delight in their destruction'.[57] The need to manipulate the hearts and minds of the public was as relevant in early-twentieth-century conflict as it is in the twenty-first. Although logically everyone knows that imagery is not the same as the object contained within it, particularly if that 'object' is human as is the case with the Spear poster—nor, in a reflection of Dewey's previously cited comments, that the image has a literal life of its own—there still seemingly exists a willingness 'to make exceptions for special cases'.[58] The ability to initiate an emotional reaction increases considerably when the viewer can perceive an empathetic link to the pictorial components in the imagery, and the depiction of a figure in distress is one design concept that will inevitably have such an effect. This idea of empathetic involvement is a crucial element in propagandist manipulation because of the alleged requirement for at least some form of collusion between the propagandist and the propagandee. In addition, the observation that certain images utilised in advertising appear to take on a so-called life of their own when it comes to engendering interest beyond expectation,[59] can be equally applied to comparable success or otherwise of posters designed for propaganda purposes. Consequently, this generates speculation as to whether a deconstruction of this conjecture might reveal the premise that, at least under certain circumstances, it is a particular design construct within that image that has the potential to be responsible for this attraction phenomenon. The promotion of a concept that plays on nostalgic ideals associated with current realities worth 'saving' was exploited as a propagandist tool during twentieth-century conflicts, not only in relation to people, but also to places: the genealogy can be followed to take into account the adaptation of London Transport advertising posters from the 1920s and 1930s into Second World War propaganda posters. The original posters emphasised 'visit it' with regard to British towns and countryside; the alternate *Your Britain*, *Fight For It Now* campaign, though essentially remaining the same pictorially, changed that emphasis from 'visit it' to 'save it'.[60] This idea of altering existing posters to create a new context is demonstrated in Fig. 3.2, whereby the context of the imagery as a whole has been altered entirely because of the replacement of the assigned text by a caption possessing a considerably more emotive connotation.

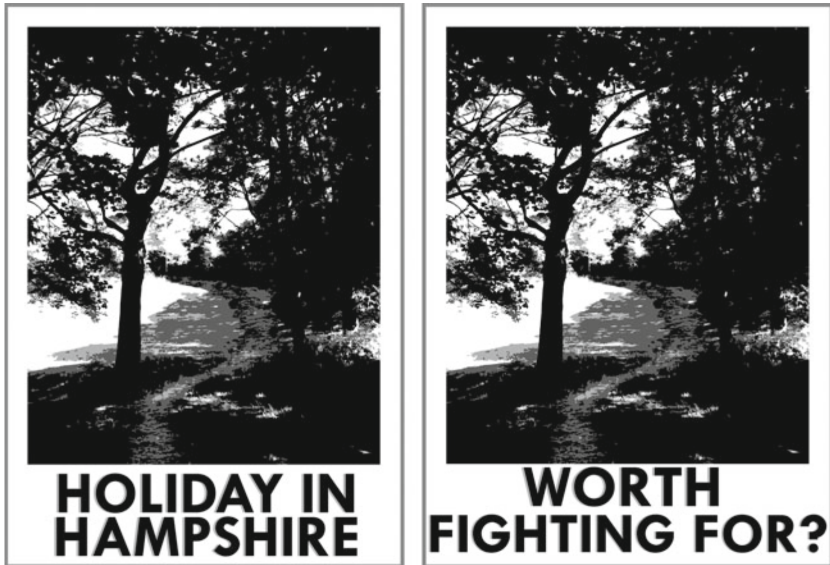

Fig. 3.2 *Holiday in Hampshire—Worth Fighting For*? 2015 (Georgina Williams)

Furthermore, the contrived caption has the capacity to adopt an additional, temporally contextual attribute if the resultant poster is distributed at a time of conflict, for example during the First World War. The adapted poster also serves to support Mitchell's supposition regarding the separation of the contained object from that of the functional object utilised to convey it, and the manipulation of a viewer's emotional response by way of calculated textual captioning aids in the understanding that certain images are capable of instigating a reaction arguably greater than the sum-of-the-parts warrants. Both advertising and propaganda posters are reliant on the medium's reproducibility to fulfil their potential, and mass production confers an accessibility to, and recognition of, artworks that consequently 'shift the sites of reception and confer a sense of common ownership over the image'.[61] It is therefore a reasonable assumption that this common ownership is not restricted to completed constructions, but can also include the visual tropes within the compositions and what they individually as well as collectively represent.

The poster on the left of Fig. 3.2 could be seen as unexceptional in itself; it is the amended captioning that connotes new, more evocative

meaning. In addition, particular images can be said to be temporally iconic, with some held in their 'status as enigmas and omens, harbingers of uncertain futures'—unexceptional, perhaps, but with a pictorial component capable of eliciting the '*idea*' of 'dread' [italics in the original].[62] In this instance the presence of a *line of beauty* can be representative, whether knowingly scribed or otherwise, of reassurance, especially if embedded within an artwork generally thought to be disconcerting, such as conflict artwork. This concept of a disequilibrium encountered on the part of the viewer is more fully considered later, but worth noting is how an image such as a First World War propaganda poster is temporally representative of the era as an object, and also temporally indicative of that era because of the 'objects' contained within it. The pictorial portrayal of a column of marching soldiers suggestive of a visual ellipsis, as demonstrated in the Lumley poster at Fig. 1.2, is an apposite example. Moreover, when this concept is applied to the suggestion that an unexceptional image can nevertheless convey an idea of dread, a pictorially emphasised, text-less version of the Lumley poster equally serves as a productive illustration. This poster as pictorial representation *only* supports this premise when considered retrospectively, and allied with the understanding that any poignancy attributed to the pictorial portrayal of First World War soldiers is undoubtedly affected by knowledge regarding the fate that befell so many of the men.[63] Consequently this adds to the debate regarding the importance of contextual considerations in analysing artwork. Taking this a step further is the feasible conjecture that in addition to emotions aroused within the viewer, which may include anxiety or sadness upon encountering the subject matter, there exists a recognition of a visible continuum with an aesthetic legacy such as the *line of beauty* that will similarly if *conversely* affect the viewer's perception. In respect of the Lumley imagery this relates to the serpentine line of soldiers, and despite it being an example of a *line of beauty* that requires the imagination of the viewer in order to complete the curvature, this is nonetheless an acceptable process—as Hogarth decrees within his treatise—in ascertaining 'visual truth'.

'Prevailing Mood'

Temporally iconic imagery as defined within the parameters of this book is significantly represented within the medium of the pictorial poster; attention is therefore focussed on the concept of 'The Medium is the Message'[64] and the idea that an individual—a propagandee—relates to the

object *in addition* to the literal or pictorial information contained within it. This correlates with reflections regarding response to the *report* of an event rather than to the event itself, as noted and further demonstrated via Spear's *Enlist* poster. The idea of common ownership over an image can be expanded to include not only the actual reproduced image but also by the extended distribution of the multiple over the single. However, artwork intended as an original piece of work but which is then reproduced in the form of prints, whether of a limited edition or otherwise, nonetheless differs from artwork designed specifically for reproduction purposes, of which the poster serves as a productive example. The poster is not designed to be conserved, and indeed lends itself to adaptation in order to benefit specific purposes of a given moment whilst working collaboratively with other forms of propaganda distribution. The propaganda poster as it relates to the era under examination here was created to have a brief life, posted to effect swift distribution of the message, continually substituted to keep pace with changing circumstances and to retain the interest of the amorphous mass. The paper utilised was often of low quality and easily damaged, even without taking into account natural wastage through this medium's exposure to the elements. Expanding the temporal if not the contextual considerations, if poster artwork in general is construed as being a literal representation of 'a moment in time', many examples will have been destroyed before their significance could be understood and consequently archived—as objects in their own right, as opposed to prospectively documented for their role as illustrative symbols of any specific creed.

Bearing this in mind, Fry's conjecture that as viewers we tend to allow an aesthetic object of a certain period to encapsulate that whole period, rather than understand that it expresses merely one part, is noteworthy.[65] It is not that this element is necessarily lacking in other eras, but that the representation of other ages has been displaced by different indicative objects; Fry employs the phrase 'prevailing mood' to explain what we believe we are experiencing from a specific object signifying a specific era.[66] From the perspective of the poster this idea is of particular interest: firstly, the propaganda poster plays only a partial role in the concept of propagandist messaging, being only one fragment of a much wider campaign. Secondly, the poster is not designed to be enduring, either physically or informatively. Taking the partial role the poster plays coupled with this impermanence, the poster is an unlikely object to represent an entire era and yet the imagery of those that do remain as documentation of a visual

culture are capable of contributing substantially to the summarising of an epoch, particularly within the enclosed parameters of a conflict such as the First World War. What is intriguing, therefore, is the role the *line of beauty* plays—as a visual construct with a genealogy that not only transcends eras but also genres, utilised to demonstrate movement at its most beautiful, and which can be manipulated in its application as well as in its perception. This can be demonstrated in a metaphorical portrayal in the sense of the prospective movement from a current to an alternate reality as previously indicated, and in addition to eliciting a facade of beauty in the form of an attraction within something prospectively censurable.

Advances in technology aid in the reproduction of imagery and assist in the distribution of the information contained within it. Furthermore, technology also provides a mechanism by which both message *and* medium can be effortlessly archived for posterity. A medium as undemanding as the poster perhaps should have been replaced by something purely digital by the twenty-first century but, to all intents and purposes, this has yet to happen. Consequently, although the concept of a poster in contemporary society arguably runs the risk of becoming a parody of itself in its attempt to remain a serious medium through which to distribute information, propagandist or otherwise, it appears to remain capable of rising above this, thereby securing a productive place within the wider visual ecology. Moreover, the poster has developed into an art form of its own that remains separate to its role as a means of conveying a message. McLuhan writes that

> The effects of technology do not occur at the level of opinions or concepts, but alter sense ratios or patterns of perception steadily and without any resistance. The serious artist is the only person able to encounter technology with impunity, just because he is an expert aware of the changes in sense perception.[67]

In the context of the previous paragraphs the use of the term 'technology' summons to mind contemporary technological advances and the ways in which these can be utilised and manipulated by the artist. McLuhan's mid-twentieth-century contentions, however, are easily allied to *all* technological changes reaching back to Gutenberg and beyond, but in considering the role the Internet in particular plays in a contemporary distribution of pictorial propaganda Moore cites certain *Forkscrew Graphics*' artworks as examples.[68] These particular political posters adopt

a design concept recognisable within contemporary visual culture in their interpretation of black-silhouetted figures on brightly coloured backgrounds, whilst indicating figurative imagery relating to the Iraq war and utilising the caption '*iRaq*'. The question concerning whether, in this current technological context, the political poster has lost its place when there is no longer a need for mass gatherings of protest, because our 'information-based society' enables 'virtual forms of assembly and political participation',[69] is clearly disputed by these tangible examples, as well as by the *Occupy* movement founded in 2011. The latter organisation especially demonstrates the 'need' for mass gatherings *and* emphasises the poster as being at the forefront of ensuring the message is projected to as many people as possible. Moore reiterates the relevance of the poster in modern society when he observes that in the interests of a 'hands-on direct-action community' it is the 'humble handmade poster' that proffers the same solution it has for over a century.[70] The fact a poster is inexpensive and easy to produce is one aspect to be considered, but the aesthetic skill and experience in the art of visual communication, whether for advertising or propaganda purposes, continues to produce work that utilises every advantage in concisely promoting the message in the most gratifying way possible. In addition, when Ellul remarks that excessive information does not inform a propagandee but rather will conversely cause him or her to, in essence, 'drown',[71] it underscores another attribute of the poster, in that the information it conveys is condensed, easily digestible—a visual sound bite as previously described, and a connotation relevant to both physical and virtual poster construction.

The idea that 'Posters provide a literal, material bridge between the new public sphere constituted by mass communications and the public spaces that become the sites of modern politics as street theatre'[72] is an observation that relates appositely to the *Occupy* movement. In 2011 *Occupy*, initially inspired by the Arab Spring, was brought to the world's attention through the *What Is Our One Demand?* poster created by *Adbusters* (Fig. 3.3). When talking about this poster, *Adbusters*' Kalle Lasn remarks that 'To me it was a sublime symbol of total clarity. Here's a body poised in this beautiful position and it spoke of this crystal-clear sublime idea behind this messy business.'[73] Despite the conspicuous use of the *line* in the poster's composition and Lasn's associated comments, it is unknown—as well as irrelevant—whether or not he, *Adbusters*, or any of the other *Occuprint* artists are aware of the provenance of such visual constructs, the historic aesthetic thread of the *line of beauty*, Baudrillard's

Fig. 3.3 *What Is Our One Demand*? 2011 (Adbusters Media)

visible continuum. It is, however, pertinent to associate the concepts behind twenty-first-century poster design with the concerns that faced poster artists preparing propagandist artwork during the First World War, and how the

> British love for a story in a picture has accounted for an immense amount of ingenious artistry falling into amorphous ineffectiveness. It is the essence of the poster that it should compel attention; grip by an instantaneous appeal; hit out, as it were, with a straight left. It must convey an idea rather than a story. From its very nature it must be simple, not complex, in its methods.[74]

There is undeniably a large amount of truth to this theory, as has been examined throughout this chapter, and yet in order to entice a viewer to accept the idea of an alternate real—an aspiration as relevant to First World War recruitment drives as it is to the *Occupy* movement—what will cause an individual to take action is the 'emotional pressure, the vision of a future, the myth'.[75] This undoubtedly requires some underlying implication of mystery, in the form of at least the suggestion of a story. Edward Bernays writes that, to be effective, the selected 'themes' must have value as an attraction to the 'motives of the public', as it is these motives that activate 'both conscious and subconscious pressures created by the force of desires'.[76] The enticement to strive for a desire is as applicable to a new version of reality as it is to a marketable product and both can be conveyed through pictorial mediums, including the poster. Productive conflict propaganda imagery, therefore, lies in the immediacy of visual constructs to initially attract, combined not only with viewers' recognition of the same in relation to nostalgic ideals pertaining to the past that consequently offer assurance—or reassurance—with regard to what is required of them, but also, under certain circumstances, each viewer's imagination.

Era, Culture, Context

As previously cited, the presence of a *line of beauty* can represent a unifying link in an image's construction, relevant for its value in attraction, as well as its aesthetic legacy. This is exemplified in the American First World War poster titled *The Call to Duty—Join the Army for Home and Country* (artist unknown), and then almost a century later in the Katherine Ball *Shut Down the Corporations* poster for *Occuprint* (2011–2012). The utilisation

of recognisable symbols in the promotion of propaganda unsurprisingly incorporates patriotic references such as nationalistic colours and flags, and this is particularly pertinent during times of conflict, as demonstrated in *The Call to Duty* poster from 1917, which serves as a reminder to the viewer of what he or she is striving for. As already acknowledged, such communities need not constitute a literal gathering of people; a crowd can be a 'mass' of 'organic existence'[77]—individuals grouped together because of commonalities in their behaviour or personal preferences, creating 'a single being … subjected to the law of the mental unity of crowds'.[78] Le Bon writes that

> The disappearance of conscious personality and the turning of feelings and thoughts in a definite direction, which are the primary characteristics of a crowd about to become organised, do not always involve the simultaneous presence of a number of individuals on one spot. Thousands of isolated individuals may acquire at certain moments, and under the influence of certain violent emotions—such, for example, as a great national event—the characteristics of a psychological crowd.[79]

The formation of Pals' Battalions during the First World War is an example of this premise, stirred as they were by the social influence of the individuals they found themselves literally or metaphorically connected to—as is the *Occupy* movement, not least because this movement consists of a *collection* of groups. So far as *Occupy* is concerned, in its capacity as an organic gathering yet in contrast to the example of Pals' Battalions, the movement cannot be satisfactorily represented by a common construct pertaining to one country's flag or colours. On the contrary: the anti-globalisation movement ironically requires something universal in its design to aid in the promotion of a global message. It is therefore of interest to observe that the *line of beauty* is present not only in the First World War poster referred to above, but also in Ball's design, despite almost a century separating their conception. In the former poster the construct can be seen in the folds of the oversized American flag as it flows from its attachment to the top of the flagpole down behind the bugler. In the twenty-first-century design, the *line* is manifested in a set of dominos that represent briefcases associated with the big businesses of the corporate world beginning to fall towards the onlooker, and in addition by the jumping figures in the background as the poster entreats the public to 'Leap into Action'.

This very distinctive aesthetic legacy can be examined in other posters that utilise the serpentine curve as a visual construct despite the differing eras, cultures and contexts of the respective doctrines. The *line* can be seen to represent a serpentine coiling of a marching mass—one that culminates in movement towards the viewer. Conversely the construct can appear as a path or a road, sweeping through the countryside and out of the picture, therefore indicative of a directionality leading the viewer's eye and imagination towards a 'better' future; the variance in these perspectives is reflected upon in the chapters to follow. In contrast, other representations include the more insidious: barbed wire, for example, as utilised in a 1971 political poster related to Long Kesh prison in Northern Ireland (Northern Ireland Civil Rights Association, artist unknown)—imagery that itself reflects *Amnesty International*'s logo of a candle encased in serpentining barbed wire. Equally pertinent is the construct's conveyance via manacles, as can be seen in Bizhan Khodabandeh's design *Nothing to Lose* (circa 2012) for the *Occupy* movement. These particular objects of restraint and restriction are disguised in a visual construct analysed as more usually being a representation of movement at its most beautiful. Noteworthy is that the illustration of these particular symbols has been conveyed with movement at all when a certain rigidity might have reinforced the meaning behind them. Their serpentine presence within the compositions, however, is nonetheless demonstrative of Fry's balancing of attractions—the unifying elements around which the other visual constructs are aligned.

Such examples and their inclusion of the *line of beauty* as a visual trope are a clear and effective indication of a genealogical legacy, and in order to emphasise the points made throughout this chapter Ernst Gombrich's comments regarding the purported 'give and take' that exists between the artist and the viewer in the interpretation of a work are of relevance.[80] Gombrich explicitly references poster artists as being among those most capable of demonstrating to the viewer the 'processes of interpretation' required, stating that 'if we watch ourselves in our reactions, we are presented with a kind of slow-motion picture of the mechanism that jumps into action whenever we search for the meaning of an image'.[81] This reflects the comments made in the previous chapter regarding resemblances and memory traces, and when these ideas are viewed in a purely propagandist-messaging context the result can be considered as 'a sort of persuasion from within'—'sociological' propaganda, virtually imperceptible.[82] Although this leads to an intriguing

conjecture with regard to propagandist messaging in the form of the visual arts—in that the concept of an artwork in general, and an artwork that contains specific design constructs in particular, forms an example of sociological propaganda when allied with a genealogical thread such as the *line of beauty*—it can only be concluded that there is no definitive line distinguishing the sociological from the political. Propaganda poster art, particularly that which relates directly to conflict, is undeniably political as well as sociological. Consequently, Ellul's assertion that sociological propaganda is a method propagandists would never purposely use[83] is a supposition that is, arguably, naive at best, especially when taking into account the disparate mediums utilised for propagandist distribution. Nevertheless this serves to underline the necessity for a *collation* of varying components within that medium, because it is the relationship that then exists between them that has the greatest effect, as this chapter has focussed upon. Throughout this book the methods by which this specific design construct is demonstrably utilised as a contributory component is further examined, and the following chapter concentrates on how and why the *line of beauty* is representative of movement in ways that are subsequently distributed via the medium within which the construct is embedded. This is not only from the point of view of a literal manifestation of this movement in the *line*'s role as a visual construct with the ability to attract, but also from the viewpoint that the *line of beauty* possesses metaphorical significance when the pictorial trope is specifically related to conflict propaganda portrayals, particularly those associated with the First World War.

Notes

1. Thompson, J. (2007) "Pictorial Lies"?—Posters and Politics in Britain c. 1880–1914 *Past* & *Present* No. 197, November 2007, 177–210 p. 180.
2. Ellul, J. (1973) *Op. Cit.* p. 183.
3. Clark, T. (1997) *Op. Cit.* p. 10.
4. *Ibid.* p. 10–1.
5. Creel, G. (1920) *How We Advertised America* New York: Harper & Brothers p. 133.
6. Ostrow, S. (2005) *Op. Cit.* p. 226.
7. Weill, A. (1984) *Op. Cit.* p. 9.
8. *Ibid.* p. 13.
9. Hardie, M; Sabin, A. K. (Eds.) (1920) *War Posters Issued by Belligerent and Neutral Nations 1914–1919* London: A&C Black Ltd. p. 24.

10. Cubitt, S. (2005) Distribution and Media Flows *Cultural Politics* Vol. 1 Issue 2, 193–214 p. 200.
11. McLuhan, M. (1964) *Understanding Media*: *The Extensions of Man* London: Routledge & Kegan Paul Ltd. p. 8.
12. *Ibid*. p. 7.
13. Creel, G. (1920) *Op. Cit*. p. 133.
14. Thompson, J. (2007) *Op. Cit*. p. 209.
15. Adorno, T. (2001) *The Culture Industry* New York: Routledge Classics p. 63.
16. Dewey, J. (2005) *Op. Cit*. p. 360.
17. Gregg, F. J. (1918) American Artists and the War: The Effort That Is Being Made To Create And Stimulate Propaganda Through Art *Vanity Fair*, *April 1918* [online] Available from http://www.oldmagazinearticles.com/WW1_poster_art_review_pdf [accessed 14 March 2013] 47, 94 p. 94.
18. *Ibid*. p. 47.
19. Eisenstein, S. (2010) *Sergei Eisenstein*: *Selected Works Volume 1*: *Writings*, *1922–1934* edited by Taylor, R. London: I. B. Tauris & Co Ltd. p. 40–1.
20. Eisenstein, S. (1923) Montazh attrakktsionov *Lef* no. 3 (June/July) 70–1, 74–5.
21. Eisenstein, S. (2010) *Op. Cit*. p. 265–6.
22. Taylor, R. (2010) Introduction IN: Eisenstein, S. *Sergei Eisenstein*: *Selected Works Volume 1*: *Writings*, *1922–1934* edited by Taylor, R. London: I. B. Tauris & Co Ltd. 1–24 p. 3.
23. *Ibid*. p. 3.
24. Ellul, J. (1973) *Op. Cit*. p. 204.
25. Barthes, R. (1993) *Op. Cit*. p. 27.
26. Ellul, J. (1973) *Op. Cit*. p. 204.
27. Fry, R. (1981) *Op. Cit*. p. 22.
28. *Ibid*. p. 23–4.
29. Xenophon (2009) *The Socratic Writings* (*Memorabilia*, *Economist*, *Symposium*, *Apology*, *and Hiero*) Trans: Dakyns, H. G. New York: Digireads Publishing p. 79.
30. Uglow, J. (2002) *Op. Cit*. p. 520–1.
31. Fry, R. (1981) *Op. Cit*. p. 21.
32. Ellul, J. (1973) *Op. Cit*. p. 16.
33. Fry, R. (1981) *Op. Cit*. p. 22.
34. Toney, A. (1980) *Op. Cit*. p. xix.
35. *Ibid*. p. xvi.
36. Burke, E. (1958) *Op. Cit*. p. 155.
37. Uglow, J. (2002) *Op. Cit*. p. 532.
38. Burke, E. (1958) *Op. Cit*. p. 155.

39. Thompson, J. (2007) *Op. Cit.* p. 198.
40. Malvern, S. (2004) *Modern Art, Britain and the Great War* New Haven, CT: Yale University Press p. 21.
41. Ellul, J. (1973) *Op. Cit.* p. 36.
42. *Ibid.* p. 161–2.
43. James, D; Thomson, R. (2011) *Posters and Propaganda in Wartime: Weapons of Mass Persuasion* London: Franklin Watts p. 4.
44. Burke, J. (1955) *Op. Cit.* p. xlii–xliii.
45. Hardie, M; Sabin, A. K. (Eds.) (1920) *Op. Cit.* p. 1.
46. *Ibid.* p. 3.
47. Pound, E. (1970) *Op. Cit.* p. 86.
48. Eisenstein, S. (2010) *Op. Cit.* p. 69.
49. Clark, T. (1997) *Op. Cit.* p. 43.
50. James, D; Thomson, R. (2011) *Op. Cit.* p. 19.
51. Barthes, R. (1977) *Image Music Text* Trans: Heath, S. London: Fontana Press p. 26.
52. *Ibid.* p. 26–7.
53. Ellul, J. (1973) *Op. Cit.* footnote p. 163.
54. Barthes, R. (1977) *Op. Cit.* p. 16, 25.
55. Moore, C. (2010) *Op. Cit.* p. 105.
56. *Ibid.* side note p. 105.
57. Gregg, F. J. (1918) *Op. Cit.* p. 47.
58. Mitchell, W. J. T. (2005) p. 31.
59. *Ibid.* p. 31.
60. Moore, C. (2010) *Op. Cit.* p. 153–4.
61. Clark, T. (1997) *Op. Cit.* p. 60–1.
62. Mitchell, W. J. T. (2005) *Op. Cit.* p. 12.
63. Bryan, J. (2011) "Shells, Shots and Shrapnel": *Picturegoer* Goes to War IN: Hammond, M; Williams, M; (Eds.) *British Silent Cinema and the Great War* Basingstoke: Palgrave Macmillan 64–76 p. 70.
64. McLuhan, M. (1964) *Op. Cit.* p. 7.
65. Fry, R. (1981) *Op. Cit.* p. 2.
66. *Ibid.* p. 2.
67. McLuhan, M. (1964) *Op. Cit.* p. 18.
68. Moore, C. (2010) *Op. Cit.* p. 188–9.
69. Schnapp, J. T. (2005) *Op. Cit.* p. 16.
70. Moore, C. (2010) *Op. Cit.* p. 186.
71. Ellul, J. (1973) *Op. Cit.* p. 87.
72. Schnapp, J. T. (2005) *Op. Cit.* p. 20.
73. Eifling, S. (2011) Adbusters' Kalle Lasn Talks About Occupy Wall Street *The Tyee* [online] Available from: # [accessed 15 February 2012] paragraph 5.

74. Hardie, M; Sabin, A. K. (Eds.) (1920) *Op. Cit*. p. 8.
75. Ellul, J. (1973) *Op. Cit*. p. 86.
76. Bernays, E. L (1947) The Engineering of Consent IN: *The Annals of the American Academy of Political and Social Science*, March 1947 vol. 250 113–20 p. 118.
77. Ellul, J. (1973) *Op. Cit*. p. 8.
78. Le Bon, G. (2001) *Op. Cit*. p. 13.
79. *Ibid*. p. 13–14.
80. Gombrich, E. H. (1977) *Op. Cit*. p. 196.
81. *Ibid*. p. 196.
82. Ellul, J. (1973) *Op. Cit*. p. 64.
83. *Ibid*. p. 64.

CHAPTER 4

The Static Representation of Movement in Art and War

The early years of the twentieth century saw the ascent of the poster as an instrument of the state, a functional medium through which propagandist messaging could be distributed. Whether consciously contrived or not, the artwork of soldier-artists of the era can arguably be considered in the context of a response to these state-controlled propaganda posters. The ways in which conflict was depicted by certain artists involved in the war were shaped by the influences of the Futurist and Vorticist movements, whose literary and aesthetic convictions were rooted in the birth of Modernism. The effective interpretation of movement into static representation, as desired by the Futurists and Vorticists, depends upon how successful any insinuation of movement is understood by the viewer. From the specific perspective of attraction to pictorial propaganda therefore, Bergson's comment concerning a sedation of 'our active and resistant powers' that consequently makes us receptive to suggestion is apposite.[1] This latter contention additionally highlights the effect the propagandist desires from the propagandee. In this respect, and in corroboration of observations made throughout this book, propaganda attempts to 'create conditioned reflexes' within the propagandee in order for certain 'words, signs, or symbols' to 'provoke unfailing reactions'.[2] Movement suggested by a serpentine curve, when manifested as a visual construct and utilised in the creation of artworks, initiates Hogarth's stated 'pleasure of the pursuit' within the viewer, not only on visually encountering the *line*, but also as it pertains to the necessary role of the imagination in prolonging

© The Editor(s) (if applicable) and The Author(s) 2016

G. Williams, *Propaganda and Hogarth's* Line of Beauty *in the First World War*, DOI 10.1057/978-1-137-57194-6_4

that pursuit.[3] As already highlighted, it is this combination that causes the viewer to regard the *line* as 'beautiful',[4] with the consequence that the particular serpentine curve under examination here is known as the *line of beauty*. This *line* is a synchronic object that traverses dimensions as a static representation of movement, and movement, as previously attested, relates to propaganda in the concept of mobility between a current version of reality and an alternative, future real. Continuing with the utilisation of this serpentine curve as a visible continuum, this chapter aims to establish how experimentation in the capturing of movement informed Modernist aesthetic expression that subsequently served to impact both literally and figuratively on pictorial conflict propaganda related to the First World War.

'Movement, Life, Struggle, Hope'

Gombrich asserts 'The illusions of art presuppose recognition',[5] a concept already considered and which indicates how we not only need to have knowledge of what we are seeing in order to comprehend it, but also an understanding of the process by which we interpret what we are seeing. To demonstrate that 'all recognition of images is connected with projections and visual anticipations', Gombrich uses the example of a viewer, who when confronted by 'a pointing hand or arrow' will 'tend to shift its location somehow in the direction of the movement', for if the viewer does *not* have the propensity 'to see potential movement in the form of anticipation, artists would never have been able to create the suggestion of speed in stationary images'.[6] It is this ability of the artist to create effective suggestions of movement, and for the viewer to perceive the same, that is of most interest when considered from a specifically propagandist viewpoint. In employing a pictorial trope such as a *line of beauty* within a constructed image for propaganda purposes, the crucial aspect is that both literal *and* metaphoric connotations of movement must be perceived by the viewer in his or her role as propagandee, even if not consciously acknowledged, in order for the suggestion of movement to be considered as effective. Consequently, Gombrich's pointing hand or arrow can be substituted by other symbols: a path depicted in an artwork, for example, shaped as a serpentine curve to form a *line of beauty*. In applying this idea to a pictorial propaganda poster in particular, the viewer, recognising the explicit or implicit construct as a visible continuum, is attracted to the *line*. The viewer follows the movement of the curve with the eye, and imagination then instigates a pursuance out of the picture and beyond—

to the future, perhaps, where the propagandist is intimating 'things can only get better'. In an echo of Hogarth's already-cited observations, Futurist founder F. T. Marinetti writes how 'In an s-shaped curve with double bends, velocity achieves its absolute beauty…'[7] Marinetti clarifies this with the conclusion that 'Speed in a straight line is massive, crude, unthinking. Speed with and after a curve is velocity that has become agile, acquired consciousness.'[8] The Futurist movement aspired to recreate a visual expression of consciousness through the representation of movement and speed, and consequently it is unsurprising that artists believe 'the curve will suggest the movement of lines more convincingly than the straight projection', despite the curve being 'a compromise that does not represent one aspect but many'.[9] Because the importance lies in how specific elements of imagery can be utilised and interpreted, these concepts are imperative to the pictorial conflict propagandist, *and* the propagandee to whom the imagery is directed. This is accentuated when a representation is multifarious, for example when it is indicative of metaphoric as well as literal movement as is the potential where the *line of beauty* is concerned. As established thus far, the design of effective pictorial propaganda should constitute components that include constructs known to instigate productive responses from the onlooker. Successfully represented movement within that efficient portrayal is therefore pertinent for both literal and metaphoric translations—the idea of movement equating to change in the context previously cited, demonstrating propaganda's intention to address the perceived immutability of the present reality with the purpose of motivating the masses into attaining a universal real. However, when Eisenstein declares that 'form' can sometimes be 'more revolutionary than the content',[10] he emphasises the point that how something is constructed or presented should matter at least as much as what it is attempting to say.

Pioneering chronophotographic experimentation conducted separately in the late nineteenth and early twentieth centuries by Marey and Muybridge proved influential to the aesthetic suggestion of movement and speed, consequently instigating artistic interest because of its effect on the recording of *accurate* movement. This capturing of what had previously been 'unseeable' affected how movement was subsequently portrayed in two-dimensional imagery. Certainly, with regard to conflict art it has been suggested that in the late nineteenth century battles could not be successfully visually portrayed without a moving horse, and so findings revealing the actual movement of a horse's legs whilst cantering proved to be ground-breaking.[11] These innovations align with Marinetti's asser-

tion in respect of Futurism, in that it is 'a rejection of the past' as much 'an idolatrous concern with the portents of the future',[12] and that one should have confidence in 'Progress, which is always right even when it is wrong, because it is movement, life, struggle, hope'.[13] A physical manifestation of these concepts leads to artwork that includes Umberto Boccioni's *Charge of the Lancers* (1914–15); Boccioni's depiction of First World War mounted soldiers in mid-attack is photodynamically influenced Futurist imagery that references advances in the ability to portray a more exact representation of movement with its inclusion of the replication of a motif that is chronophotographically inspired. The overlapping imagery of horse and rider also conveys serpentine curvature: overtly, abstractly, as well as implied. In addition, Boccioni's mixed media artwork encapsulates the mechanomorphic and effectively parallels Paul Virilio's concept of the man-soldier who inevitably becomes indistinct from the mechanistic aspect of warfare, assimilating into that of the 'surgical prosthesis'[14] in order to become the machine required for battle. This can be associated with observations made by Tim Armstrong, who references Virilio when he discusses conflict, Man, and the machine and who, significantly in the context of this examination, considers the First World War as a prosthetic 'in the sense of attempting to radically extend human capabilities, whether in terms of perception… or performance…'[15] The relevance of this line of thinking lies in the correlation of Armstrong's ideas with the Futurists' vision of war as an aesthetic concept, underscored in an extract from a Marinetti manifesto cited by Walter Benjamin, and which considers that

> '... War is beautiful because it ushers in the dreamt-of metallization of the human body… War is beautiful because it creates fresh architectures such as those of the large tank, geometrical flying formations, spirals of smoke rising from burning villages, and much else besides… Writers and artists of Futurism… remember these principles of an aesthetic war in order that your struggles to find a new kind of poetry and a new kind of sculpture… may be illuminated thereby!'[16]

Aestheticising war carries with it a connotation unarguably considered as distasteful when described in ways similar to Marinetti's chosen articulation, yet as a concept it is nonetheless pivotal here because the central premise of this study focuses on propaganda distributed through art. In this respect, the so-called aesthetics of war is not only a necessary aspect of soldier-artists' responses, as emphasised by Marinetti, but also an undeniable propagandist objective in times of conflict because of a requirement

to attract the propagandee. Furthermore, Marinetti's treatise emphasises the incongruities arising from the attempt to extract something beautiful from that which is overwhelmingly otherwise, an area more fully considered later in this chapter. This merging of the machinic with the corporeal that manifests as 'mere cogs in the mechanism'[17] is symbolised in the utilisation of marching men as an often-repeated motif in conflict propaganda poster art, including the recruitment poster *Step into Your Place* from 1915 (artist unknown). This poster demonstrates a line of civilians seemingly from all aspects of society, effectively 'morphing' into soldiers as they serpentine away from the onlooker and into the distance, that is to say, marching away to war. Because of the viewer's intuitive *and* overt recognition of the serpentine curve, the image intimates a visual ellipsis, with the consequence that the second half of the curvature as it relates to the lines of civilians/soldiers can be implied. Similarly, this example of common ownership is demonstrated in propagandist/counter-propagandist conflict artwork of the time, as exemplified in C. R. W. Nevinson's Study for *Returning to the Trenches* (1914–5) illustrated at Fig. 4.1.

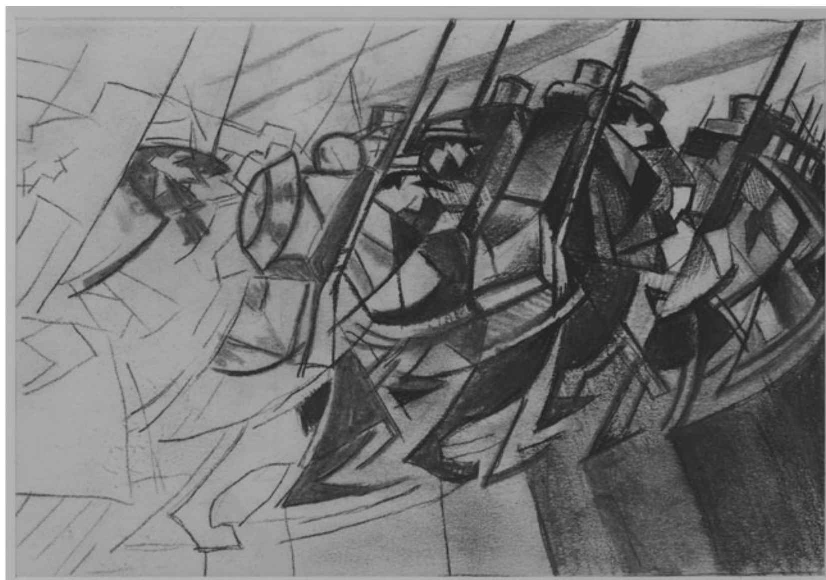

Fig. 4.1 Study for *Returning to the Trenches* 1914–15 (C. R. W. Nevinson) (© Tate, London 2015)

The machinic replication perceived in these artworks additionally serves to highlight a very particular version of a real that manages to simultaneously support the scientific observations of chronophotographic experimentation as well as the propagandist concept of the pictorially depicted recruitment drive. These ideas as they relate to the Nevinson study are analysed in more detail in a later chapter, but worth noting at this point is clarification that the *line of beauty* is unaffected by directionality. That Nevinson's soldiers curve in the opposite direction to the *Step into Your Place* marching mass—and, indeed, to the direction of the soldiers in both Nevinson's 1914 oil painting *Returning to the Trenches* and his pastel version titled *Marching Men* from 1916—does not alter the relevance of the *line* as a pictorial construct, nor its capacity to be perceived even if the construct is incomplete. The viewer's recognition of and response to a visual ellipsis is a psychological tool usefully exploitable by the propagandist—in the same way Ellul describes particular words, signs and symbols as being capable of prompting dependable responses—because of how the continuation of the curve in forming a serpentine line becomes a visual trope representative of both literal and metaphorical movement.

Frenzied Force

Virilio argues that Futurism derives from one 'single art—that of war and its essence, speed', succinctly summarising with the phrase 'The violence of speed'[18] to clarify his point whilst simultaneously highlighting the recorded interests of the Futurists. Consequently it is relevant to correlate Virilio's views with Gilles Deleuze's and Félix Guattari's assertion that members of an artistic movement 'can make war only on the condition that they simultaneously create something else…'[19] In this respect and supplemental to his manifesto referred to in the last section, Marinetti writes of how he 'extract[ed] the first three Futurist dances from the three mechanisms of war: shrapnel, the machine gun, and the airplane'.[20] In this way Marinetti combines multiple elements of Futurist fixations whilst conceivably attempting to illustrate something aesthetically beautiful within the horror of war, whether for personal or propaganda purposes. More pertinent is the association between Deleuze's and Guattari's remarks and Vorticist sculptor Henri Gaudier-Brzeska's expressed philosophy with regard to an intention to draw his 'emotions solely from the arrangement of surfaces'; Gaudier emphasises these sensations will be expounded 'by the arrangement of my surfaces, the planes and lines by which they are

defined'.[21] Serving in the trenches of the First World War and inspired by the shape of a Mauser rifle, Gaudier decided to counter the 'brutality' of it by carving a sculpture of his own design; his aim was to instigate a more preferable emotional response, 'BUT I WILL EMPHASIZE that MY DESIGN got its effect (just as the gun had) FROM A VERY SIMPLE COMPOSITION OF LINES AND PLANES' [emphasis in the original].[22] A visible continuum such as the *line of beauty* can play an imperative role as a visual construct in pictorial conflict propaganda, not only in its simplicity as a 'line' that forms a serpentine curve but also as a 'something beautiful' within something potentially iniquitous, utilised for its ability to attract. Its application can be equally effective in conflict counter-propagandist responses, including Gaudier's, as it is in the propagandist's articulation through pictorial media such as the poster. Futurists' discussions include recognition of the importance of 'lines' and 'planes' and consequently their collective belief is expressed that lines referred to as 'trepidating' articulate the impression of 'chaotic excitement' as previously noted.[23] The Futurists employed the phrase '*force-lines*' to convey emotion and movement [italics in the original][24] and this concept of an internal, frenzied force is an apt summary for the interiorly held emotional turmoil experienced by Gaudier and other artists involved in warfare. In addition there exists a special relevance when considering Virilio's use of the phrase 'line of force' as a description of visual perception,[25] as this undoubtedly assists in informing artists' counter-propaganda responses: metaphorical as well as literal representations of the *line of beauty*. The conclusion drawn is that the interiorly held metaphoric interpretations can be articulated through the literally drawn, and thus a logical step for artists to attempt pictorial replication of both internal and external forces that consume them, utilising visual constructs that suggest motion in order to achieve this. The observation that 'the war machine' can have 'as its object not war but the drawing of a creative line of flight', and that 'an "ideological", scientific or artistic movement can be a potential war machine',[26] highlights the collective aesthetic aspirations of both Vorticists and Futurists. These assertions aptly describe the motivation behind literature and artistic compositions inspired by speed and movement and the way in which they feed into artwork that emerged from the trenches of the First World War. In corroboration of these ideas is the observation that Lewis 'was not overly concerned with literal representation; the figure was a metaphor for far more wide-reaching notions about the human condition, their individual likenesses subservient to a broader set of ideas about the relationship of

man to the machine'.[27] Lewis' alleged conjecture is echoed in the concept of the subsumption of the soldier into the machinery he necessarily depends upon to the point of it becoming a prosthesis, and the link between these observations and the distribution of conflict propagandist messaging is reinforced in the assertion that 'The purpose of propaganda is to place the act of violence within a moral universe by identifying the enemy as something that lies on the boundaries between the inhuman and the human, as something without a "soul", and thus the proper object of hostility.'[28] This statement emphasises the 'man-in-the-machine' aspect, not only in the context of the soldiers' requirement to become part of that machine for the benefit of its continuance, but also from the point of view of identifying the enemy as being similarly constructed—automata, so to speak. Of interest, therefore, is the suggestion of a circular cause and consequence, in that one side is effectively ignoring this perceived condition in itself whilst simultaneously requiring it from the other, with the result that the soldiers of both sides can disregard the requisite for any level of empathetic involvement. More important is how this can all be analogised and applied to the specific context of visual propaganda distribution, with the two 'sides' now designated plainly as propagandists and propagandees. The emphasis is again on machinic replication, movement and speed that can all be interpreted pictorially and, for the purposes of this study, utilising the visual construct of the *line of beauty* in doing so. The ultimate objective is for the resultant propaganda artwork to be effective in suggesting the same to the viewer, and from the propagandist's perspective the aim is for this to be achieved both literally *and* figuratively because of the way that movement relates to the propagandist objective of change, in the sense of migration from one interpretation of a real to another. The concept of circular cause and effect is therefore replicated in the aesthetic interpretations of conflict propaganda posters and soldier-artists' responses. This is further examined in the next chapter.

Dynamism

Immediately before the outbreak of the First World War the Futurists and Vorticists concentrated on discarding the conventions of the past, the overt classical influences that dominated artwork for centuries, in order to embrace not only speed and movement but also technology and the mechanistic; therefore the influence of the first 'modern' war upon these artists' work is unsurprising. Somewhat less predictable is how addition-

ally motivated they were by contemporary trends, including those relating to dance. However, the Futurists' and Vorticists' fascination with this particular art form stems simply from the fluidity of movement required in the execution of its performance, and it was this medium of expression 'more than any other, that fired rebel artists in their search for the perfect equation between form and content'.[29] Hogarth maintains the best way to express motion pictorially is by the depiction of 'fire' and 'dance';[30] for the Futurist and Vorticist artists, dance represented movement, and the ability to depict movement—and to have the viewer perceive it as movement—was the driving force behind what they wanted to accomplish through their work.

Of interest when analysing these assertions, therefore, is the observation that when artists employed chronophotographic snapshots of movement, transcribing them in a *literal* fashion, it ironically 'lent a static quality to dynamic scenes which robbed the picture of its meaning by inadvertently stripping it of all emotion'.[31] The ability to represent movement in such a way that it invokes an emotional as well as, conceivably, an intellectual response, is undoubtedly the objective of both artist and propagandist and, as Hogarth observes, requires visual perception together with imagination on the part of both artist and viewer. Gombrich, echoing Hogarth, writes that an artist's role is 'to compensate for the absence of movement in his work by clarifying his image and thus conveying not only visual sensations but also those memories of touch which enable us to reconstitute the three-dimensional form in our minds'.[32] This theory is as applicable to the conflict propaganda poster artist as it is to any other artist, and especially considering the specific emphasis required in suggesting successfully movement that is both literal and metaphoric. Consequently, when these ideas are examined in the context of the comment regarding 'a static quality' cited above it provokes a question as to the most productive way in which to capture emotion without losing the naturalistic positioning that makes an image an authentic encapsulation of movement. Further to this, and in emphasising the genealogical thread, it is Gombrich who discusses the work on the Renaissance undertaken by Aby Warburg, and the observation that the influence of classical sculpture on Renaissance painting was linked to a requirement to represent 'a particularly expressive image of movement or gesture'.[33] As already acknowledged, Lomazzo in the sixteenth century, Hogarth in the eighteenth and Marinetti in the twentieth, all stress the need to employ curvature in order to represent movement at its most beautiful, clarifying the notion that traditional ideas

influenced, whether knowingly or unknowingly, artists that followed. This not only reiterates the long heritage of the serpentine curve subsequently recognised as the *line of beauty*, but also emphasises the relevance of plundering a visual storehouse for constructs known to be of value in instigating the required response from the viewer when utilised in the construction of an artwork, propagandist or otherwise. Baudrillard maintains 'Our entire linear and accumulative culture would collapse if we could not stockpile the past in plain view',[34] an interesting perspective on the idea of historically emphasising an ideal form as an absolute, the genealogical threading-through of a somewhat more ambiguous interpretation, then a circling back to the absolute in the form of a manipulatable universal encapsulation such as 'good' or 'evil'. In addition the past is utilised as an exploitable tool to remind us of the reasons why we choose to fight for a particular version of a *future* real.

To this end, of interest is Futurist Anton Giulio Bragaglia's comment that in representing movement the intention is to obtain a continuous and infinite 'sinusoidal curve',[35] a smooth, repetitive oscillation that has as much correlation with the serpentine curve Hogarth named the *line of beauty* as it does with a smooth, repetitive conveyance of propagandist messaging, particularly that which is concisely constructed and distributed through a poster. Bragaglia considers that in the same way anatomical study enhances the skills of an artist, the information that derives from the imagery of figures being modified whilst in motion proves crucial to the pictorial depiction of movement.[36] Bragaglia's argument is that the knowledge of even the tiniest detail required for accurate portrayal can only be clarified by the scientific characteristics of photodynamism,[37] consequently disregarding the influence of chronophotography. This belief that photography, as opposed to painting, asserts itself as being considerably more progressive and more sympathetic towards 'the evolution of life' than any other form of pictorial depiction[38] somewhat contradicts Bragaglia's own contention that Futurists' intentions with regard to photographic processes should lie *solely* in the application of photodynamism. Photography, and all its related fields, was a new, burgeoning technology and consequently more akin to the Modernists' way of thinking than traditional painting; nevertheless, the point of photographic techniques so far as the Futurists were concerned stemmed from the utilisation of what they learned from photographic processes in the artwork they went on to create, arguably employing the *accuracy* of movement from chronophotography, and the *emotion* of movement from photodynamism. Of note

is that when responding to a criticism of the Futurists, particularly with regard to painting, that in reality not everything 'rushes around at speed', Boccioni defended his position by stating that

> it is the conception which dominates the visual, which perceives only fragmentarily, and therefore subdivides. Hence Dynamism is a general law of simultaneity and interpenetration dominating everything, in movement, that is appearance/exception/shading.[39]

Boccioni's declaration emphasises the quest to capture the 'unseeable' *because* of its very omnipresence, and consequently parallels the all-pervading objectives of conflict propagandist messaging—and the conveyance of visual propaganda via a poster campaign, for example, aids in this objective because of the ubiquity of this specific medium. In addition the ambition transcends the merely aesthetic, and Bragaglia is resolute in his affirmation that the Futurists were uninterested in the concept of an exact representation of movement; their concern lay much more forcefully 'in the area of movement which produces sensation, the memory of which still palpitates in our awareness',[40] an objective that once more echoes those sentiments desired by the propagandist.

Iniquity and Elegance

Examination of the various themes so far considered in this chapter illustrates how each is a productive link in the genealogical chain, whilst demonstrating how every link greatly influences another. Chronophotographic and photodynamic experimentation in the capturing of movement informed Futurist and Vorticist artwork, and it was these artists and their fascination with technology, movement and speed who found themselves subsumed into the conflict of the First World War. The same influences, not least because of temporal factors, effected the rise and subsequent construction of conflict propaganda posters from which evolves the circular cause and consequence concerning this body of artwork and the aesthetic, ostensibly counter-propaganda, responses from soldier-artists. Threading through is the visible continuum of the *line of beauty*, and this remains the nucleus at the centre of this study to which the other thematic threads are firmly connected. To this end we should acknowledge that the exploration of successful static representation of movement and speed continued, not only across the decades but also genres. Marta Braun

cites Marey's work as a continuing influence on the visual arts in ways contrary to his initial, solely scientific intentions, noting how his chronophotographic imagery is ever-present: 'In advertising, videos, illustration, cartoons, and caricatures, Marey's repeated overlapping forms remain the single most important means of representing time, speed, and motion.'[41] The influence of both Marey's and Muybridge's research continues to inform art and design in the form of machinic replication in a way that parallels the visible continuum of the *line of beauty*, functioning as a pictorial trope that is reaped then repeated across the genres, including posters designed for propaganda as well as advertising purposes. Noteworthy, however, is that the Futurists wanted to separate themselves from chronophotographic experimentation and, so it would seem, with the exception of photodynamism from photographic processes in general; Bragaglia states that 'We despise the precise, mechanical, glacial reproduction of reality, and take the utmost care to avoid it. For us this is a harmful and negative element, whereas for cinematography and chronophotography it is the very essence.'[42] Bragaglia's further statement, that both cinematography and chronophotography 'overlook the trajectory, which for us is the essential value',[43] is a key point when equating movement conveyed in this way to the potential to relate directly to the movement of propaganda.

In addition to an aesthetic legacy of inspiration borne from the experimentation referred to in this chapter, there is also continuing association with the depiction of motion in the form of dance as a *specific* representation of movement. In this respect, dance as an expression of movement is conveyed not only in its original, literal form, but also statically as two— or three-dimensional imagery. As an example of the former, Modernist dancer Loie Fuller concealed herself within a shroud of many metres of fabric, whilst her extensive movements beneath transformed the whole into 'balletic' serpentine contours that helped shape a career which was 'a monument to the technologised body'.[44] The genealogical legacy of dance in representing movement is given continuing credence when considered in the context of the 1930s photograph titled *Famous Leap by Peggy St Lo* (photographer unknown), as well as via a Ludwig Hohlwein poster titled *Reich Sports Day for the League of German Maidens* from 1934. The photograph is associated with The Women's League for Health and Beauty and shows a young woman balletically leaping on the shore. The female athlete in the poster creates virtually the same pose but in mirror image, as she springs in front of a nationalist marker in the form of a Nazi flag. The reference in these artworks not only to movement

in general and movement in the form of dance in particular, but also to the serpentine curve—the *line of beauty*—as a way of articulating this, is explicit. Furthermore, with specific regard to *Famous Leap by Peggy St Lo*, this concept is supplementally supported by the original accompanying caption, albeit uncredited, to the effect that the image is 'considered by experts to be one of the most beautiful photographs ever taken.'[45] Exactly who these experts are and in what field their apparent expertise lies is unknown, and yet the very wording appears indicative of at least a perception of the *line of beauty*, paralleling the response Hogarth received from artists—that they conceded to an awareness of the 'line' but were unable to vocalise from where, why, or how. Of continuing interest is the way in which this aesthetic genealogical thread winds its way into the twenty-first century, linking the imagery referenced above with that created for the *Occupy* movement, including the *What Is Our One Demand?* poster referenced at Fig. 3.3. However, unlike the *Occupy* ballerina, the photograph of Peggy St Lo, and Hohlwein's German maiden, it is not Fuller's body that forms serpentine curvature, but the result of her choreography aligned with the manipulation of rods and fabrics. These appendages are employed as prosthetics, allowing Fuller to extend herself into a mechanistic form through which the desired effect of specific shapes in motion can be achieved. Fuller's physical actions are designed *solely* for the optimisation of the fabric's movement in order to create the necessary shapes in her 'serpentine' dances.[46] Movement, repetition and machinic replication: these convey a basic and blatant assessment of the apparatus of war, yet Fuller's 'machinery', rather than indicating the mechanisms of a battlefield, contrarily manufactures instead beautiful forms pertaining to a Futurist dynamism that inevitably still shapes 'Lines of Beauty'. In so doing it calls to mind Armstrong's previously cited assertions regarding the prosthetic as a radical extension of human perception and performance. The circular cause and effect this inevitably provokes incorporates the iniquity of the battlefield with the elegance of movement, particularly in the shape of a serpentine curve, and in addition reiterates the concept that 'Beauty must be veiled because nothing unveiled is quite beautiful.'[47] The beauty of, and attraction to, the *line* is heightened when it is submerged to some degree, effectively enhancing its value with regard to its function as a visual construct utilised, whether knowingly or unknowingly, as an aesthetic enticement. Consequently, when these concepts are converted into concise, two-dimensional representations they demonstrate interpretations which can be productively employed within the construc-

tion of the conflict propaganda poster, as well as—conversely—in the inevitable *counter*-propaganda aesthetic response, including that which emerged from the soldier-artists of the First World War.

Motion/Emotion

The importance of a functioning suggestion of movement, as declared by Hogarth, Gombrich and others, can be analysed from an alternative viewpoint; the Futurists write that

> Indeed, all things move, all things run, all things are rapidly changing. A profile is never motionless before our eyes, but it constantly appears and disappears. On account of the persistency of an image upon the retina, moving objects constantly multiply themselves; their form changes like rapid vibrations, in their mad career. Thus a running horse has not four legs, but twenty, and their movements are triangular.[48]

As commented upon earlier, chronophotographic experiments changed the perception of how a horse in battle could be depicted pictorially, with artists exploiting the findings in their work because, as Boccioni explains, *'a horse in movement is not a motionless horse which is moving, but a horse in movement, which makes it another sort of thing altogether, and it should be conceived and expressed as something simply varied'* [italics in the original].[49] This is an argument supported by Jacques-Henri Lartigue's circa 1905 photograph, *Bichonnade Leaping*. Although this image indicates a female figure 'leaping' from a set of steps, the visual effect demonstrates instead a woman merely suspended in mid-air and not a woman 'in movement' which, as Boccioni emphasises, should be the primary objective in capturing motion. The effective suggestion of movement in the photograph of Peggy St Lo, for example, clearly emphasises the contrast and it can therefore be construed that serpentine lines manifesting through the medium of dance, albeit statically represented, is at least one of the keys to effecting Boccioni's ambition. Barthes' remark that 'What the Photograph reproduces to infinity has occurred only once: the Photograph mechanically repeats what could never be repeated existentially'[50] brings to mind the outcome of chronophotographic experimentation as literal representations, as well as acknowledgement of the technological seizing of the 'unseeable' as occurs with photodynamism. Barthes continues with the observation that not only is the photograph 'a motionless image', but

the subject matter is also 'anesthetized and fastened down' and it is the '*punctum*' that causes the subject matter to be reactivated.[51] Although the idea of an image that is fastened down is an apposite description of what results from the chronophotographic process, a *punctum* that causes a reactivation expresses an arguably more emotional aspect that can be considered as more applicable to photodynamically captured imagery. This is especially relevant when contemplated in the context of Barthes' belief that, in the case of the photograph and dependent on the particular *punctum*, this results in either a bringing back to life or the endowment of a new life.[52] These ideas reiterate comments cited previously and are therefore contributory in support of the idea that careful composition and construction must go into the suggestion of movement in an artwork, including pictorial propaganda, in order for it to instigate the appropriate response from the viewer and consequently be considered as effective representation. A direct correlation to the Futurists' assertions is the suggestion that Marey's objective for his chronophotographic experimentation was to capture life's most distinctive quality—its ceaseless motion—and to seek 'its "signature," so that it would surrender its rhythms and variations in the form of graphic lines'.[53] This underscores Hogarth's own observations regarding the particular serpentine curve he observed and its position within the genealogical chain that caused him to analyse the concept surrounding it and, pertinently, to name it. Chronophotography arrests that which is fleeting and attempts to translate it into a viable, enduring, visual account; nevertheless, it is 'paradoxical' that only after movement has been eradicated from a photograph can a number of images be specifically linked together to demonstrate the 'optical impression' of motion.[54] In respect of photodynamism, however, Bragaglia's assertion concerning the capturing of the emotional aspect of movement rather than the scientific literal, recalls artists' reflections considered earlier in this chapter and is undoubtedly more consistent with the desired response required by the propagandist from the propagandee. Bragaglia remarks that it was a deliberate move to separate photodynamic work from 'reality' because 'cinematography, photography and chronophotography already exist to deal with mechanically precise and cold reproduction'.[55] Bragaglia comments that chronophotography does not succeed in reconstructing motion, or even to suggest the sensation of it, and writes that the system Marey employs 'seizes and freezes the action in its principal stages' with the result that Marey's 'theory' could as easily be translated via 'a series of instantaneous photographs'.[56] This is a sound observation and highlights the fact Marey

was investigating movement for reasons other than aesthetic value, despite the influence his research was to have on visual culture across the years and genres. More importantly it reinforces the requirement for a careful construction of an image that aims to demonstrate a viable suggestion of movement. Bragaglia states that

> The greater the speed of an action, the less intense and broad will be its trace when registered with Photodynamism. It follows that the slower it moves, the less it will be dematerialised and distorted. The more the image is distorted, the less real it will be. It will be more ideal and lyrical, further extracted from its personality and closer to type, with the same evolutionary effect of distortion as was followed by the Greeks in their search for their type of beauty.[57]

In remaining conscious of formerly noted reflections regarding an ancient concept of beauty, of significance within these comments is the paralleling of the suggestion of movement with the idea of competing constructions of reality and the continuing reiteration this gives rise to regarding association between the literal and the metaphoric when considering conflict propaganda in a pictorial manifestation. Added to this is the correlation with the desire of expression in as beautiful a way as possible, leading back to the beneficial incorporation of a construct that is representative of movement in the form of a *line of beauty*.

One of the differences between photodynamism and chronophotography, as Bragaglia seemingly perceived it, lies in the way that Marey's and Muybridge's work demonstrate literal aspects of movement in still imagery that could be utilised, artistically, in portraying anatomically correctly how humans and animals are positioned mid-movement—for example, a cantering horse. The Futurists' objective focused much more on displaying an aesthetic representation of movement that captured the mood, the *emotion* of motion: photodynamism portrays movement as we perceive it should be, not necessarily how it actually is. It is this 'emotion of motion' which is potentially of more use to the propagandist than literal depiction. Nevertheless, analysed in this context photodynamism is the more 'correct' form of representation; Bragaglia's phrase 'the dynamic representation of reality'[58] speaks of a reality in the sense of how an image is perceived, not necessarily reality in the sense of what actually happens, as alluded to above. This parallels how propaganda, in a construction of a real, postulates a distorted concept of an alternate reality. It is interest-

ing to consider the dichotomy, therefore, that since it is the technique of *photo*-dynamism that is under examination, the imagery is indisputably realistic: it is recording *exactly* what is happening—in the same way chronophotography records what is in front of the camera's lens at each activation of the shutter—just not in the context of a focussed scientific study of how the action manifests itself step-by-step. Certainly when photodynamism received criticism that it renders images too complex to discern, Bragaglia defended the process by asserting that 'it is desirable and correct to record the images in a distorted state, since images themselves are inevitably transformed in movement'.[59] Photodynamism does not record movement in a way that allows that movement to be easily analysed: on the contrary, it is arguably impossible to anatomise the process in photodynamism, and such scientific scrutiny was never behind the Futurists' intention anyway. Similarly, in relation to its use or otherwise in propaganda artwork, it is undoubtedly elements perceived and emotionally felt by the viewer—the propagandee—that are of most use for manipulation purposes. Pertinent to this conjecture is Jean-François Lyotard's question as to how 'something which cannot be seen' can be made 'visible', as he maintains that Kant 'shows the way when he names "formlessness, the absence of form," as a possible index to the unpresentable'.[60] A so-called negative aesthetic representation will 'enable us to see only by making it impossible to see; it will please only by causing pain',[61] an observation that can also be analogised with the idea that a viewer is attracted to the unattractive because of the aesthetic visual construct embedded within it. Any perceived need within that viewer to actively disseminate that image would surely prove counter-productive to the propagandists' intention of a hopefully instant instigation into some form of action.

Although the capturing of movement is not being considered here in its guise as a precursor to cinema, Eisenstein nonetheless connects the idea of a 'montage of associations' with 'Futurist methods of exposition', and he remarks upon the desire to demonstrate 'the socially useful emotional and psychological effect that excites the audience and is composed of a chain of suitably directed stimulants'.[62] As examined in the previous chapter, an analogous association can be established between Eisenstein's filmic theory and the construction of a poster through its focus on an object as it pertains to its presence within a collated composition. Eisenstein's latter observation above is relatable to the artist, whether propagandist or otherwise, as it speaks of a shared objective in aiming to achieve comparable reactions from the onlooker, namely a response to the representation of

movement paralleling that experienced by a cinema audience. Eisenstein's observation also correlates with Ellul's assertions relating to propaganda and the requirement to provoke a reaction through conditioned reflexes as cited at the beginning of this chapter. Nevertheless, it must be considered whether or not it is possible to create static representation of movement that is as effective for initiating a reaction as that which is achieved through actual moving imagery. A viewer's imagination undoubtedly plays a significant role in a functional response that potentially requires a 'unity of imagination and understanding',[63] and Hogarth was clear in his assertion that imagination is often required in the visual expression, as well as in a viewer's perception, of a *line of beauty*. Both two-dimensional and three-dimensional representations of movement are static forms of that representation, although the experience and perception may be enhanced by a viewer's ability to circle a three-dimensional sculpture, something not possible with a two-dimensional image nor where the cinematic experience is concerned. In cinema, however, all the requirements necessary for the achievement of an accurate portrayal of movement are created on behalf of the audience; consequently far less effort—and imagination—is required of the cinema viewers themselves, an aspect explored later in this text.

Mechanomorphic

As already alluded to, Braun maintains it was Marey's imagery that turned out to be the 'key visual source' for the aesthetic side of Modernism,[64] including—and despite Bragaglia's recorded thoughts on the subject—the Futurist and Vorticist artists. Of further note is Braun's assertion that Marey's technical experimentation with movement left an indelible impression on fine art almost certainly more important from a scientific standpoint than anything 'since the discovery of perspective in the Renaissance',[65] although as already acknowledged there is evidence of this influence in other genres contained within the visual culture field. Braun declares that Marey's 'scientific chronophotography provided a fertile vocabulary for the expressive language of abstraction': chronophotographic influence motivated Giacomo Balla to create *Girl Running on a Balcony*[66] for example, as well as informing Dadaist Marcel Duchamp's *Nude Descending a Staircase*,[67] both circa 1912. Duchamp's artwork speaks of machinic replication, and the correlation with the mechanistic subsequently feeds into a description of Fuller as being a meld of human

and machine, thereby perfectly paralleling the innovatively indistinct borders that aesthetically existed at the time.[68] This assists in further expounding why performing artists such as Fuller—who literally became a fusion of flesh and machine in order to create her dances—held such allure for the Futurist movement. The link with the concept of the human figure assimilated into the prosthesis is similarly reflected in Carlo Carrà's artwork *Horse and Rider* (circa 1912), and as an exemplar of circular cause and consequence is in fact cited by Braun as an example of Marey's specific influence on Futurist artists.[69] This composition, as with Boccioni's *Charge of the Lancers*, comprises a combination of chronophotographic inspiration and Futurist photodynamic-influenced mechanistic Abstraction that includes serpentine curvature, all of which facilitates in aptly illustrating a fast-moving horse and rider subsumed into the war machine. These observations again demonstrate how each link in the chain impacts upon the next and how aiming to focus solely on only one of these links in formulating a viable discourse is not merely unhelpful but unworkable. As examination of the *line of beauty* as a visible continuum has shown so far in this text, its importance lies as much in its genealogical heritage as it does in its physical manifestation in artworks and what its presence once part of the construction serves to represent. This specific visual trope is one that survives transfer, ultimately operating as shorthand for the pictorial representation of movement as it relates to both literal and metaphorical means.

An example of this interaction between the links in the chain exists in Boccioni's aesthetic vision of the conflict of the First World War as an opportunity for 'breaking down the image' whilst at the same time maintaining 'a connection to his figurative past'.[70] This is recognition of the association that Lewis at least believed would always remain between the figurative and Abstraction,[71] and furthermore is another productive analogy for the melding of the soldier and the technological machine. With these observations in mind it is significant to refer to Nevinson's body of work, and to acknowledge Armstrong's comments regarding two examples of this artist's conflict artwork—*Returning to the Trenches* from 1914 and *Troops Resting* from 1916. The former comprises a Futurist visualisation of soldiers attired in the red and blue uniform of the French army. The latter painting consists of a large group of soldiers pausing briefly in exhausted repose on a verge, their kits weighing them down but seemingly with no time to remove them in order to properly rest. Armstrong writes that 'Where *Returning to the Trenches* (1914) is the futurist vision of mass-men moving dynamically in space, the disillusioned vision of *French Troops*

Resting [*sic*] (1916) shows the company broken up into facets, like a cubist study of detached immobile objects.'[72] Keeping in mind Boccioni's previously cited comments regarding an object that is in movement differing substantially from a motionless object that moves, the arrangement of lines and planes in the composition of *Returning to the Trenches* indicates an expression of movement notably absent in *Troops Resting*. This clearly underlines the necessity for an image to not only convey effectively the suggestion of movement when that is the artist's intention, but also for that movement to be adequately perceived as such by the viewer. This is an important consideration to any artist and especially pertinent to the pictorial conflict propagandist because of the figurative as well as literal intimation of what that movement subsequently represents.

There is another angle from which the importance of movement can be analysed: Gombrich observes 'that perspective creates its most compelling illusion where it can rely on certain ingrained expectations and assumptions on the part of the beholder'.[73] These assumptions, along with Ellul's intuitive responses, all play into the propagandist's hands when construction of effective visual propaganda is considered. Bearing this in mind, Ivins' observation that the viewer responds not to the event itself but to the *report* of the event, and which correlates with Eisenstein's declaration cited earlier regarding the revolutionary aspect of form over content, takes on added significance. A twenty-first century deliberation of the ongoing relevance of the poster, as referenced in this text along with the subsequent means by which the information contained within can be distributed, includes the literal positioning of the 'exactly repeatable pictorial statement', thereby aligning directly with the saturation method of bill-posting that ensures propagandees have overlapping opportunities to absorb the communicated message. This consideration encompasses Ivins' and Eisenstein's comments, and in so doing consequently creates conditions of possibility whereby the assertions can be revisited, their pertinence re-evaluated in the light of contemporary methods of distribution. Advancement in technology such as that illustrated in Fig. 4.2 serves as an example. The prime objective of the visual propagandist is to instigate a productive response from the viewer; therefore, and as has been taken into account thus far, the carefully collated and constructed poster and its inclusion of effective visual constructs—such as the *line of beauty*—combined with how that poster is subsequently distributed, is as important as the message it is attempting to convey. In addition to the examination of the static representation of movement and its pictorial manifestation in visual conflict

Fig. 4.2 *The London Underground as Visualisation* 2015 (Georgina Williams)

propaganda via the construct of the *line of beauty*, there consequently exists a supplementary perspective in how movement can play a literal part in the viewer's *perception* of the information that serves as an apt conclusion to this chapter. Firstly, as illustrated in Fig. 4.2, the same poster can be displayed on each screen; the image remains static but the viewer does not, due to the motion of the escalator. Secondly, digital displays can offer a progression of chronophotographic images, and the motion of the viewer will therefore emphasise the perception of movement, particularly if the images' progression is opposite to the direction in which the viewer is travelling. Thirdly, the digital displays can project 'moving pictures'—a multi-screened cinematic experience and one then enjoyed chronophotographically because of the movement of the viewer. Furthermore, as it is the individual within the mass whom the pictorial propagandist aims to target, a situation such as that highlighted in Fig. 4.2 becomes a perfect environment for the prospective manipulation of the captive crowd. This subsequently leads to the consideration that, in addition to the literal char-

acteristic of the gathered crowd, there exists its configuration as an *organic* mass because of the commonality that lies in the reasons as to why each participant is present in that environment—in this example, the London Underground.

This concept of a specific environmental context is relevant not only in respect of the viewer's perception of pictorial propaganda messaging but also with regard to its creation. This is further enhanced when that environment is culturally, or temporally, focussed—from the perspective of this book, the contextual factors surrounding the First World War. Consequently the following chapter concentrates on the aesthetics of conflict as it pertains to the propagandist and counter-propagandist pictorial responses to the war, whilst remaining focussed upon the manifestation of the *line of beauty* within this genre of artwork.

Notes

1. Bergson, H. L. (1910) *Op. Cit.* side note p. 14.
2. Ellul, J. (1973) *Op. Cit.* p. 31.
3. Hogarth, W. (1997) *Op. Cit.* p. 34.
4. *Ibid.* p. 33.
5. Gombrich, E. H. (1977) *Op. Cit.* p. 221.
6. *Ibid.* p. 191.
7. Marinetti, F. T. (2009c) The New Religion-Morality of Speed, Trans: Rainey, L. IN: Rainey, L. et al. (Eds.) *Futurism: An Anthology* New Haven, CT: Yale University Press 224–9 p. 228.
8. *Ibid.* p. 228.
9. Gombrich, E. H. (1977) *Op. Cit.* p. 217.
10. Eisenstein, S. (2010) *Op. Cit.* 2010 p. 59.
11. Dagognet, F. (1992) *Etienne-Jules Marey: A Passion for the Trace* Trans: Galeta, R; Herman, J. New York: Zone Books p. 138–40.
12. Humphreys, R. (1999) *Futurism* London: Tate Publishing p. 9–10.
13. Marinetti, F. T. (1972) *Marinetti: Selected Writings* edited by Flint, R. W. London: Secker & Warburg p. 82.
14. Virilio, P. (1986) *Speed & Politics* Trans: Polizzotti, M. New York: Semiotext(e) p. 61.
15. Armstrong, T. (1998) *Modernism, Technology, and the Body* Cambridge: Cambridge University Press p. 95.
16. Marinetti, F. T. (2008) Manifesto Concerning the Ethiopian Colonial War IN: Benjamin, W. *The Work of Art in the Age of Mechanical Reproduction* Trans: Underwood, J. A. London: Penguin Books Limited p. 36–7.
17. Nevinson, C. R. W. (1937) *Paint and Prejudice* London: Methuen Publishers p. 87.

18. Virilio, P. (1986) *Op. Cit.* p. 62, 151.
19. Deleuze, G; Guattari, F. (1988) *A Thousand Plateaus*: *Capitalism and Schizophrenia* Trans: Massumi, B. London: The Athlone Press p. 423.
20. Marinetti, F. T. (2009b) Manifesto of Futurist Dance, Trans: Rainey, L. IN: Rainey, L. et al. (Eds.) *Futurism*: *An Anthology* New Haven, CT: Yale University Press 234–9 p. 237.
21. Gaudier-Brzeska, H. (1981) Vortex Gaudier-Brzeska IN: Lewis, P. W. (Ed.) *Blast*: *War Number* London: John Lane In: Lewis, P. W. (Ed.) *Blast 2* Santa Barbara: Black Sparrow Press 33–4 p. 34.
22. *Ibid*. p. 34.
23. Boccioni, U. et al. (2009a) *Op. Cit*. p. 49.
24. *Ibid*. p. 48.
25. Virilio, P. (1989) *War and Cinema*: *The Logistics of Perception* Trans: Camiller, P. London: Verso p. 3.
26. Deleuze, G; Guattari, F. (1988) *Op. Cit*. p. 422.
27. Gough, P. (2010) *A Terrible Beauty*: *British Artists in the First World War* Bristol: Sansom & Company p. 237.
28. Leed, E. J. (1979) *No Man's Land*: *Combat* & *Identity in World War 1* Cambridge: Cambridge University Press p. 105.
29. Cork, R. (1976) *Vorticism and Abstract Art in the First Machine Age Volume 2*: *Synthesis and Decline* London: Gordon Fraser p. 392.
30. Hogarth, W. (1997) *Op. Cit*. p. 3, 110.
31. Adam, H. C. (Ed.) (2010) *Eadweard Muybridge*: *The Human and Animal Locomotion Photographs* Trans: Heltay, H. Köln: Taschen GmbH p. 18.
32. Gombrich, E. H. (1977) *Op. Cit*. p. 13–4.
33. *Ibid*. p. 20.
34. Baudrillard, J. (1983) *Op. Cit*. p. 19.
35. Bragaglia, A. G. (2009) Futurist Photodynamism 1911 (first mentioned in an advertisement in *Lacerba* (Florence) 1 July 1913) Trans: Tisdall, C. IN: Apollonio, U. (Ed.) *Futurist Manifestos* London: Thames and Hudson Ltd. 38–45 p. 41.
36. *Ibid*. p. 41.
37. *Ibid*. p. 41.
38. *Ibid*. p. 45.
39. Boccioni, U. (2009b) Plastic Dynamism 1913 (12 December 1913: Lecture published in *Lacerba* (Florence), 15 December 1913) Trans: Brain, R. IN: Apollonio, U. (Ed.) *Futurist Manifestos* London: Thames and Hudson Ltd. 92–4 p. 94.
40. Bragaglia, A. G. (2009) *Op. Cit*. p. 38.
41. Braun, M. (1994) *Picturing Time* Chicago: The University of Chicago Press p. 316.
42. Bragaglia, A. G. (2009) *Op. Cit*. p. 39.
43. *Ibid*. p. 39.

44. Garelick, R. K. (2007) *Electric Salome*: *Loie Fuller's Performance of Modernism* Princeton: Princeton University Press p. 140.
45. Armstrong, T. (1998) *Op. Cit.* p. 111–2.
46. Garelick, R. K. (2007) *Op. Cit.* p. 33.
47. Durham Peters, J. (1997) What Did Walter Benjamin See? Image Cultures 1890–1933: Beauty's Veils: The Ambivalent Iconoclasm of Kierkegaard and Benjamin IN: Andrew, D. (Ed.) *The Image in Dispute*: *Art and Cinema in the Age of Photography* Austin: University of Texas Press 9–32 p. 13.
48. Boccioni, U. et al. (2009b) Futurist Paintings Technical Manifesto 1910 (published as a leaflet by Poesia (Milan), 11 April 1910. This English version from the catalogue of the 'Exhibition of Works by the Italian Futurist Painters', Sackville Gallery, London, March 1912) IN: Apollonio, U. (Ed.) *Futurist Manifestos* London: Thames and Hudson Ltd. 27–31 p. 27–8.
49. Boccioni, U. (2009a) Absolute Motion+Relative Motion=Dynamism 1914 (Advance extract from Pittura scultura futuriste, 15 March 1914) Trans: Brain, R. IN: Apollonio, U. (Ed.) *Futurist Manifestos* London: Thames and Hudson Ltd. 150–4 p. 152.
50. Barthes, R. (1993) *Op. Cit.* p. 4.
51. *Ibid*. p. 57.
52. *Ibid*. p. 57.
53. Dagognet, F. (1992) *Op. Cit.* p. 16.
54. Adam, H. C. (Ed.) (2010) *Op. Cit.* p. 12.
55. Bragaglia, A. G. (2009) *Op. Cit.* p. 43–4.
56. *Ibid*. p. 40.
57. *Ibid*. p. 40.
58. *Ibid*. p. 42.
59. *Ibid*. p. 43.
60. Lyotard, J.-F. (1984) *The Postmodern Condition*: *A Report on Knowledge* Manchester: Manchester University Press p. 78.
61. *Ibid*. p. 78.
62. Eisenstein, S. (2010) *Op. Cit.* p. 47, 65.
63. Kant, I. (2007) *Op. Cit.* p. 25.
64. Braun, M. (1994) *Op. Cit.* p. 264.
65. *Ibid*. p. 264.
66. *Ibid*. p. 277, 264.
67. Adam, H. C. (Ed.) (2010) *Op. Cit.* p. 15.
68. Garelick, R. K. (2007) *Op. Cit.* p. 6.
69. Braun, M. (1994) *Op. Cit.* p. 293.
70. Fagiolo Dell'arco, M. (1987) *Balla*: *The Futurist* Trans: Kunzle, M. Milano: Mazzotta p. 30.
71. Cork, R. (1976) *Op. Cit.* p. 334.
72. Armstrong, T. (1998) *Op. Cit.* p. 96.
73. Gombrich, E. H. (1977) *Op. Cit.* p. 221.

CHAPTER 5

Representing the Real in the Aesthetics of Conflict

The previous chapter concentrates on how the *line of beauty* can be employed in effectively suggesting movement within artworks, not only as a literal visual construct but also for its metaphoric connotations when employed as a pictorial trope and therefore potentially indicative of movement from a propagandist perspective. Both literal and metaphorical observations can be aligned more specifically with the aesthetics of conflict that connects with the era of focus within this book; therefore, Benjamin's comment is relevant: '*All efforts to aestheticize politics culminate in one point. That one point is war*' [italics in the original].[1] This concept is highlighted in the previous chapter and underscored in the Marinetti manifesto that begins with the declaration 'War is beautiful', and which consequently expresses a distinct, and arguably particularly personal, point of view. 'Aestheticised politics' in the focussed form of pictorial propaganda is designed to motivate the viewer—the propagandee—by amplifying existing inclinations and converting them into action,[2] with the climate, both environmentally and psychologically, having a bearing on how suggestible a propagandee will be.[3] Aestheticising politics—and war—serves both a propaganda and counter-propaganda function; in the concise context of conflict pertinent to this book in general and this chapter in particular, the concept can be considered more specifically from the point of view that the visual propagandist's position begins predominantly with the recruitment poster, whilst the counter-propagandist's role is rooted in the subsequent pictorial response.

© The Editor(s) (if applicable) and The Author(s) 2016

G. Williams, *Propaganda and Hogarth's* Line of Beauty *in the First World War*, DOI 10.1057/978-1-137-57194-6_5

Between 1870 and 1914 conflicts only featured in poster art when used as leverage by manufacturers of commercial and industrial products; only at the outbreak of the First World War was the pictorial poster procured for the war effort, especially in England where there was no conscript army and volunteers were required.[4] The aim was to inspire patriotism, with the inevitable consequence that 'the horrors of war were scrupulously avoided'.[5] During the First World War the state embraced mass media in a manner not seen in previous conflicts, facilitating the relatively easy distribution of propagandist messaging. Although soldiers were the same 'cannon fodder' they had always been, the way that this was presented—and perceived—began to change. Baudrillard remarks on the futility of envisaging either a 'revolution through content' or 'revelation through form', maintaining that 'the medium and the real are now in a single nebula whose truth is indecipherable',[6] an observation indicative of a postulation that plays to the potential of both pictorial conflict propagandist messaging and the counter-propagandist reaction. This theory, upholding Le Bon's assertion that sometimes 'there is more truth in the unreal than in the real',[7] is a consideration that correlates with the concept of propagandist messaging hypothesising a future reality through manipulation of pre-formed nostalgic ideals pertaining to an individual's past. In addition it is connected to the scientific and aesthetic findings of chronophotographic and photodynamic processes and their subsequent and continuing influence on visual culture. The *line of beauty* is symbolic of both literal and metaphorical movement, and furthermore functions as a pictorial signifier for the manifestation of attraction: a 'something beautiful' wrapped in or around something mendacious, with this latter idea never more apparent than when associated with visual depictions of conflict. This serves as a reminder of the pertinence of the observation that imagery conceived for the attraction of the individual within the crowd, such as the propaganda poster, is constructed via a collation of elements that includes a visible continuum recognised by the viewer *because* of its value as an attraction. Consequently, this chapter aims to examine the role of the *line of beauty* as a synchronic object in the specific genre of propaganda art, whilst simultaneously demonstrating how the *line*'s inclusion in both propagandist *and* counter-propagandist artwork can be compellingly exploited in conflicting representations of a real.

Macabre/Beauty

It is important to bear in mind that *counter*-propaganda has the ability to develop to a point where it functions at a level similar to that of propaganda, and although the former exists as opposition to the latter, the general public may not be aware of this at the time.[8] It is a plausible supposition that the soldier-artists of the First World War were not part of any organised counter-propaganda campaign, certainly not one of their own making: on the contrary—most were concerned with how their experiences effected their aesthetic output, not least when considering the appalling conditions that engulfed them. The reasoning behind the biblical phrase 'the lust of the eyes',[9] as coined in the fourth century by Augustine and utilised as a summary for the senses, consequently provokes the question of whether we seek 'pleasure or curiosity'.[10] This is a particularly apt concept when considered in the context of soldier-artists and their creation of artwork effective in demonstrating the conflict in which they are involved

> For pleasure pursues objects that are beautiful, melodious, fragrant, savory, soft. But curiosity, seeking new experiences, will even seek out the contrary of these, not with the purpose of experiencing the discomfort that often accompanies them, but out of a passion for experimenting and knowledge.[11]

These assertions are indicative of the objectives of the Futurist and Vorticist artists in their ambition to create artworks expressive of a modernity through their exploration of technology, movement and speed, in ways which had never before been applied to the aesthetics of war. Furthermore, in following the genealogical thread to the Second World War, Sir Kenneth Clark's comment, as Chairman of the War Artists' Advisory Committee, is noteworthy: 'the average artist will probably want to go to the front, not simply out of curiosity or bravado, but because he may there discover some of that emotional stimulus on a grand scale which is inevitably lacking from his everyday work'.[12] That this endorses the concept surrounding 'force-lines' associated with an artist, as previously referred to, is of interest, as is the fact it can be allied with Augustine's reiteration of the desire that appears to exist in the attraction of something hideous, including that which is dead, even if the sight of it makes us 'sad and pale'; Augustine chooses the word 'compelled' to describe this need one has to view, and even alludes to 'a rumor of its beauty' as being the enticement.[13] This idea has already

been reflected upon, and incorporates the presence of the *line of beauty* in artworks including those of propagandist and counter-propagandist provenance. An echo of these observations lies in Viney's previously cited assertion that Paul Nash, as a First World War soldier-artist, possessed a 'poetic gift' that enabled him 'to transmute the grimly appalling scenes into works of remarkable, if macabre, beauty'.[14] This lyrical phrasing is indicative of how attraction can be instigated not only in spite of, but also under certain circumstances *because* of the subject matter. Concurring, Edmund Burke does not equate 'deformity' with '*ugliness*', declaring that 'The true opposite to beauty is not disproportion or deformity, but *ugliness* … Between beauty and ugliness there is a sort of mediocrity, in which the assigned proportions are most commonly found, but this has no effect upon the passions' [italics in the original].[15] The disconcertion that can occur within the viewer on regarding an image which is, in effect, 'deformed'—because it is of a difficult and unattractive subject matter yet has an element of beauty within it—is caused by the disequilibrium of that combination, as inevitably is the converse. Insofar as the *line of beauty* is concerned, the key is not necessarily in the representation of beauty in and of itself, as has been emphasised throughout this book, but instead in its ability to attract and thereby evoke an effective, emotional response from within the viewer. A viewer can be attracted to, or seduced by, a propagandist or counter-propagandist image, enticed into the artwork by the *line* as a visual construct, with the consequence that this instigates a productive response through its implication of movement. As previously explored, the necessary suggestion of movement indicates both literal and metaphoric perspectives and with regard to the latter, in the construction of the desired real, visual propaganda assists in perpetuating the perception of an alternate reality whilst simultaneously addressing the status of the current real. Nevertheless, any representation intended to indicate potential movement from one version of a real to another is suggestive of a logical contradiction, for if it is believed the state of events can be changed then the real under consideration cannot actually be real. Baudrillard's assertion that 'It is no longer a question of a false representation of reality (ideology), but of concealing the fact that the real is no longer real, and thus saving the reality principle'[16] uncovers the combination of circumstances that can result in the effective construction of pictorial propaganda, for example via the poster as a contribution to a conflict's recruitment campaign. Furthermore, when Baudrillard speaks of 'Surprising the real in order to immobilize it',[17] it indicates

the possibility for a circular cause and effect to be in place once there is a counter-response—in this context from the soldier-artists contained within the actual mechanism of the First World War as opposed to that which emanates from those who operate from the outside.

When the points raised in this section of the chapter are considered from the specific viewpoint of the unifying link of the *line of beauty* as an elemental object within a propaganda artwork, the concept of circularity as suggested is further enhanced. Ominous scenes of the trenches of the First World War are unlikely to be considered as beautiful in themselves, at least not from the perspective of what is traditionally meant by this adjective—more indicative, in fact, of Shearman's 'special kind of beauty'. However, it does not necessarily follow that a viewer cannot still find him- or herself drawn to the imagery, as Augustine remarks: in the context of this study, via the *line of beauty* as the catalyst for that attraction. In addition is the premise of the visual ellipsis, as well as the notion of the *line* as a waving surface, and when the relationships between these contributory elements are combined they produce artworks of which Paul Nash's 1918 watercolour *After the Battle* is a productive example. This monochrome landscape of devastation with its dead and wounded figures nonetheless depicts Vorticist-style 'Lines of Beauty' manifesting not only as shattered trenches and duckboards, but also in a sky patterned by the glare of explosions. Consequently, the subject matter of this painting, consolidated by its Modernist construction, serves as a literal example of an encapsulation of these concepts, and supplementally serves as a demonstration of how a relevant collation of components forms a whole which subsequently impacts upon the visual culture of an era.

Prior to the First World War, conflicts had produced works that expressed a colourful glory and were often considered to be of 'great beauty',[18] a somewhat ironic description when considered from the perspective of the points made thus far. David Boyd Haycock refers to Lady Elizabeth Butler who had immortalised nineteenth-century battles and who was still producing work when the First World War was declared.[19] Lady Butler's depictions were emblematic of previous pictorial representations of war and there were, in this respect, flags and uniforms as focal points, the consequence of which was that imagery was highly colourful and at the very least exhibited a sense of ceremony. First World War soldier-artists, in contrast, sought to find ways in which this twentieth-century conflict could be candidly conveyed.[20] As examined in Chapter 3, patriotic and colourful signifiers continued to be utilised within recruitment posters,

yet by 1914 the Futurists at least believed 'the distinctions between art, life and politics were seriously collapsed into a new genre of imaginative and prophetic propaganda'.[21] In this respect the contrast between Lady Butler's representation of conflict, and imagery influenced by the chrono-photographic, photodynamic, and technological elements of Modernism expressed in Boccioni's *Charge of the Lancers*, for example, is patent. The Vorticists, a movement Richard Cork describes as managing 'to forge an identifiably national art, as homegrown and pugnacious as Hogarth',[22] wished to demonstrate an 'unsentimental, clear-eyed assessment' of life in the early twentieth century, and as this included war they were prepared to risk any association their work might then have with the iniquities of it.[23] The influence the war held over these artists is unsurprising, as remarked upon in the previous chapter: apart from its complete dominance during this period and the fact some of the artists actually participated as serving soldiers, the burgeoning emphasis on the technological and mechanomorphic resonated with their Modernist personas. Consequently it is only to be expected that when the aesthetic war that had been anticipated, coveted, and embarked upon on the 'battlefield of art' was subsequently converted into 'bleak, terrible reality on the world stage',[24] Modernist artists hoped to create work representative both of their distinctive style and the reality of battle. These observations are expanded in the assertion that 'War effects a psychic regression toward a place where the restraints of reality do not operate. The myths and fantasies of war are an escape, a flight from constraining modern realities that in war were translated into military terms.'[25] Representations of so-called myths and fantasies are as relevant to the conflict artists of the First World War as they are to the propagandists behind the recruitment drive and subsequently articulated through pictorial propaganda including the poster, as will continue to be demonstrated.

Human Versus Machine

The appointment of official war artists in Britain was a propagandist requirement to gain support both at home and in so-far-uninvolved countries.[26] It is, however, necessary to acknowledge that commissioned artworks were expected to conform to the authorities' objectives; not all the subsequent paintings and drawings were accepted, due to a lack of compliance with the stated parameters. For the purposes of this book no distinction has been made with regard to which images referenced were commissioned

in this way (or whether accepted or rejected), as each image referred to is considered solely for its fitness to the points applicable to the boundaries of this text. Nevertheless, because the war artists scheme was not instigated until August 1916 all relevant artwork produced before this date may be considered as effectively 'unofficial'. Nevinson was not classified as a war artist until August 1917, a position he held for only six months;[27] however, there is little 'unofficial' about his depiction of war in his work prior to this date. Nevinson had been in France as an active participant in the conflict and his painting *Returning to the Trenches* was created as early as 1914. This painting exemplifies the circular cause and effect of pictorial propaganda/counter-propaganda when considered in the context of its 1914 inception, contrasted with the *Step into Your Place* recruitment poster from 1915, and then further contrasted with Nevinson's *Marching Men* from 1916. Michael Walsh asserts that *Returning to the Trenches* does not serve a 'propaganda function',[28] yet alongside Nevinson's similar works it is undeniably effective in illustrating a perceived reality of being amongst the soldiers returning to the front line, and therefore an apposite distributor of at least *counter-propagandist* information, a response to the lines of smiling soldiers in the recruitment posters of the era. Walsh does concede that part of the success of the painting is its 'rendering of atmosphere and expression',[29] and its particular construction of lines and planes as it further relates to the *line of beauty* is analysed in the next chapter. Nevinson and his aesthetic output operates as a productive example when considering that, contemporaneously, questions were asked as to what 'constituted an authentic image', and whether it was a necessary requirement for artists to have personally experienced life at the front line in order to produce 'convincing representations of modern war'.[30] These concepts are examined later, alongside the issue as to whose viewpoints these convincing representations are expected to endorse. Nevertheless, the blurring of the line between Figurative and Abstraction in Nevinson's work such as *Returning to the Trenches* and *Marching Men*—reputed as this soldier-artist was for having 'brought Futurism to the Western Front'[31]—generates a productive balance for the purpose of pictorially presenting war, demonstrating chronophotographic influences in the machinic replication, and an emotion of movement in the employment of photodynamic effects. Nevinson took the ideals of the Futurist movement and used them to portray the 'banality' not, ironically, the 'beauty',[32] although the concept of beauty can be interpreted in varying ways, as is reflected upon throughout this book. Nevinson steadfastly affirms the points regarding a pictorial convey-

ance of conflict that expresses modernity whilst asserting that 'No man saw pageantry in the trenches.'[33] He goes on to say that 'My attempt at creating beauty was merely by the statement of reality, emotionally expressed, as one who had seen something of warfare and was caught up in a force over which he had no control.'[34] Nevinson's own admission that despite the circumstances and the subject matter he was nonetheless attempting to create artworks that could be considered as beautiful, echo previous observations regarding a pictorial conveyance of an internal force. The concept of a suspension of the reality of a situation within which one might find oneself, and the resultant aesthetic endeavours undertaken to aid in the achievement of this, demonstrates the circumstances by which a visual construct such as the *line of beauty* can be recognised within an artwork deemed to be counter to our preconceived concepts of beauty. It is therefore a reiteration of the reasonable conjecture that it is this visible continuum that instigates the viewer's attraction to the work, underlining Mann's observation regarding beauty in relation to good and evil, as well as the previously considered 'lust of the eyes'.

Taking this into account, it is an instructive comparative exercise to refer to the first 'official' First World War artist, Muirhead Bone, who was sent to the Western Front in August 1916.[35] Bone's skills as an etcher had been noted and valued as a helpful factor in the effort to supplement the imagery necessary to augment 'the demands of a global propaganda campaign'.[36] This campaign employed pictorial media, including the poster, and although Bone's style may have been ideal for mass reproduction his work is critiqued by Viney in that despite being 'all recorded in sober, unemotional and detached detail, often arranged with the greatest possible dramatic effect', it suggests a personal testimony to the war which is 'dry and factual, muted but precise'.[37] Paul Gough concurs, stating that Bone's 'flat, journalistic language' stopped short of being a suitable vehicle for the pictorial description of modern war, however fitting for reproductive purposes.[38] This aesthetic approach could no longer adequately convey a reality of warfare—certainly not one conducive to Modernist interpretations, although apposite for underpinning the imagery that contributed to the construction of the pictorial propaganda poster related to the recruitment drive.

Nevertheless, with regard to modern art Hulme suggests it is legitimate to ask why artists use the figurative as representation for the machinic,[39] a sentiment particularly germane when applied to the specific genre of visual conflict propaganda / counter-propaganda. When

considering artworks such as *Returning to the Trenches* (as underscored in Study for *Returning to the Trenches* at Fig. 4.1), this is undoubtedly the point: Nevinson's distinctive style is particularly effective in evoking 'the mechanical and inhuman nature of modern industrial warfare. His marching soldiers, for example, are actually machines'.[40] Artworks that *only* depict machinic technology, however, with no allusions to the human form whatsoever, are unlikely to elicit the empathetic emotional response that occurs when a viewer can see how entrenched a human being is within that mechanism yet still recognise the figurative within the image. The poster *Step into Your Place* would not be so compelling if the line consisted merely of armoured trucks or tanks. If one literally takes the human out of that picture, the concept of the visual ellipsis still applies in relation to the manifestation of the *line of beauty*, but the reality of the message's intention is altered, and consequently it becomes less problematical for the viewer to remain uninvolved, both physically and emotionally. This acquires further resonance when that viewer has been targeted as a propagandee. The compositional construction of this particular example can be followed along the genealogical path to the last quarter of the twentieth century, reflected as it is in the *Labour Isn't Working* poster, created by Saatchi and Saatchi for the Conservative Party's 1979 United Kingdom general election campaign. This depiction of a queue of people serpentining towards the Unemployment Office, though unrelated to a conflict situation is, of course, political propaganda. Furthermore, these two posters are demonstrative of conflicting constructions of a real, in the notion of serpentining towards the prospect of a better future versus the alleged inevitability of the unacceptable—dependent on which propagandist/counter-propagandist perspective is behind the design concept, and from both literal as well as metaphoric viewpoints. In addition, the concepts concerning textual augmentation in respect of the imagery considered in Chapter 3 similarly applies, as the Conservative poster was re-released with the title *Labour Still Isn't Working*. This latter caption, whilst not *changing* the context, nonetheless serves to further reinforce its message to the onlooker. Not only can the premise of removing the text entirely be revisited, along with the subsequent effect this would have on the viewer's perception of that message, it also provokes the query as to how effective the message would be if, as previously considered, the 'human' was replaced by the 'machine'. Therefore, in further clarification of the points made in this section of the chapter, particularly in respect of empathetic involvement, it is of note that

> However strong the desire for abstraction, it cannot be satisfied with the reproduction of merely inorganic forms. A perfect cube looks stable in comparison with the flux of appearance, but one might be pardoned if one felt no particular interest in the eternity of a cube;[41]

An apposite exercise in this context is to substitute Hulme's chosen noun 'cube', with 'tank'; it is this point which is of most significance when considering the requirement of the pictorial propagandist utilising the medium of the poster to elicit effective responses from the propagandee, exploiting whatever visual constructs are deemed necessary in order to achieve this.

The Real

Examination of the concept of conflicting constructions of the real is productive in this study because of its specific function as a tool employed within pictorial propaganda. The requirement to continually counter-respond to the prospective impact of conflict imagery such as Nevinson's with the distribution of visual messaging in the form of posters, particularly those relating to the recruitment drive, is once more demonstrative of the necessity to substitute an 'actual' real, which holds at a particular moment, by an alternative 'true' real. This echoes observations cited at the beginning of this chapter and in addition is another example of circular cause and consequence that is an inevitable part of propaganda / counter-propaganda practice. This is further illustrated in the concept that 'the Real … implies an origin, an end, a past and a future, a chain of causes and effects, a continuity and a rationality',[42] an assertion supporting Baudrillard's own concept of a visible continuum—as a metaphoric symbol as well as in its role within this study as a tangible, semiotic construction of a pictorial trope. The constant association of memory and nostalgic ideals relating to one's past helps to formulate the process within which the propagandist can manipulate the propagandee, and further serves to emphasise the element of collusion between the two necessary in the effective achievement of the same. It is this 'real' which is at stake where propaganda is concerned; the real always represents the regime of power and agreement and yet is inevitably a fabrication: propaganda speaks to the 'ideal real' and in this context, as previously intimated, it posits a perfect circumstance for its manipulation, which is no less imperative when considered in *pictorial* propaganda terms. Alternative versions of a real articulated picto-

rially are represented in imagery emanating from the First World War that includes recruitment posters, photographs, drawings and paintings, as well as stills from contemporaneous documentary films. In utilising previously referred to images as examples, each medium can illustrate a serpentining column of soldiers that explicitly or implicitly suggests a *line of beauty* in its progression. However, the manifest ways in which that serpentining line can be conveyed results in pictorial articulation of the subject matter conceivably offering alternative versions of reality. These interpretations not only indicate the differentiation between the creators' perspectives and therefore their intention in constructing or contriving the composition in the way he or she has, but also how each of the compositions might feasibly be perceived by the viewer, an aspect potentially more important when considered in the context of the subsequent affect required of the propagandee by the propagandist. Of additional interest is how *counter*-propaganda can serve to offer a version of reality that is not palpably ideal as a whole, yet may incorporate at least the attraction of an 'ideal' in the guise of the visual construct utilised in its formation, such as an explicit or implicit presence of a *line of beauty*, and in similar fashion to how a propagandist might disguise any iniquity behind a facade of attraction. Soldier-artists, as previously alluded to for example with regard to Gaudier and Nevinson, sometimes look at their bleak surroundings from an aesthetic viewpoint—a determination to unleash something beautiful from within something repulsive. When Paulson declares that Hogarth in effect 'replaced morality with aesthetics' in the search for some sort of 'ideal' in the beleaguered London of the eighteenth century,[43] it is a concept paralleling Gaudier's First World War viewpoint: 'THE BURSTING SHELLS, the volleys, wire entanglements, projectors, motors, the chaos of battle DO NOT ALTER IN THE LEAST, the outlines of the hill we are besieging' [capitals in the original].[44] The probability is apparent that these men, despite their differing circumstances, developed a subconscious defence mechanism that enabled them to cope with the disturbing reality in which they found themselves embedded, and one that led both to define beauty in what they encountered in their respective immediate environments. In identifying this analogous alignment between Hogarth and the soldier-artists of the First World War, it further contextualises the importance of the genealogical thread as well as Hogarth's aesthetic theorising from the perspective of how both specifically relate to the parameters of this study.

It is intriguing and perhaps somewhat ironic, therefore, to return to the question of whether the concept of representing soldiers as being part of

the war machine emphasises the reality of the situation or perpetuates the *un*reality as viewed by people away from the front line. This is regardless of whether the representation is manifested by the soldiers or by others away from the battlefields, and despite varying motives dependent on the propaganda/counter-propaganda stance. Henri Barbusse writes:

> War is frightful and unnatural weariness, water up to the belly, mud and dung and infamous filth. It is befouled faces and tattered flesh, it is the corpses that are no longer like corpses even, floating on the ravenous earth. It is that, that endless monotony of misery, broken by poignant tragedies;[45]

It is *not*, Barbusse continues, 'attacks that are like ceremonial reviews … visible battles unfurled like banners', not 'the bayonet's silvery glitter, nor the trumpet's cock-crow in the sun!'[46] Equally, however—and productively serving as an example of circular cause and consequence pertinent to versions of reality that are antithetical, or at the very least inconsistent—Barbusse's assertions do not reflect Marinetti's declaration that 'War is beautiful' and therefore suggestive of 'a new kind of poetry', despite an undoubtedly rhythmic tone in the former's turn of phrase. Nevertheless, conflict artwork such as that produced by soldier-artists including Nevinson are examples of an exploration undertaken by Modernist artists of an innovative way in which to adequately interpret conflict that pictorially endorses Barbusse's literary observations of the reality of war. Similarly, paintings of battle as demonstrated in the work of artists including Lady Butler completely contradict Barbusse's adamantly asserted experiential perspective of the reality of this particular war, when it had become unacceptable for contemporary war artists to paint only the 'pathos, patriotism and sentiment of manly conflict'.[47] It is also reasonable to hypothesise that Marinetti did not have Lady Butler's paintings in mind when he was encouraging the aestheticising of conflict, as his objective was rooted in a specifically Modernist response. Barbusse reflects on the disconnect existing between actual reality and the perceived real readily embraced by civilians,[48] as well as by those with their own agenda to protect, and this once more echoes how Futurist and Vorticist interpretations of conflict parallel the dramatic, literal, literary representations via the iconic imagery that emerged from the battlefields. Siegfried Sassoon writes plainly that 'The war had become undisguisedly mechanical and inhuman. What in earlier days had been drafts of volunteers were now droves of victims.'[49] Sassoon's reflections serve to highlight the imbal-

ance between the messaging distributed via pictorial recruitment propaganda and the soldiers' actual perception once confronted by the reality of their situation. This premise is aptly illustrated when comparison is made to posters of the singular, often smiling soldier, such as can be seen in the 1915 *An Appeal to You* British recruitment poster (artist unknown), with artworks borne from the trenches including Paul Nash's *Existence* (1917–18). *An Appeal to You* demonstrates the soldier almost casually standing in the foreground as he beckons to the viewer, 'appealing' to the propagandee to respond to the call to arms. Nash's sepia-toned *Existence* conversely illustrates the war-weary seated somewhat uncomfortably in a confined shelter inside a battlefield trench. Baudrillard speaks of 'the soul of art', commenting upon 'its power of illusion, its capacity for negating reality, for setting up an 'other scene' in opposition to reality…',[50] echoing the points made previously and illustrated in the artworks referred to above. This contrast is further endorsed by the addition of a third image, a still extracted from the 1916 documentary *The Battle of the Somme* (Fig. 5.1), which reiterates the disconnect between the propagandist's depiction whether deliberately misleading or not, and the real that is perceived through first-hand experience.

Of additional significance when appraising the composition of these particular images is how the appearance of serpentine curvature, whether overt or implied, is augmented via the folding of the soldier's body as each 'event' contained within the image deteriorates. The recruitment poster inevitably expresses the casual yet nonetheless confident, upright soldier, whilst Nash portrays his soldiers snatching respite wherever they can. The film still at Fig. 5.1 illustrates a continuance within these circumstances by depicting a soldier who has, at best, lost consciousness. This analysis is again indicative of how the visual construct of the *line of beauty* can often be represented, whether knowingly or unknowingly, in imagery not thought to be of great beauty in any traditional sense and, in the context of these three images in particular, how the value of the construct in its attraction increases as the subject matter becomes less 'attractive' in and of itself. Moreover, Barthes writes of the differences that exist between a painting and a photograph—and for the purposes of this singular argument the film still can be considered in the latter category—remarking that no matter how much realism there is in a painting, what it cannot express that a photograph can is the concept that the soldiers '*were there*' [italics in the original].[51] Although this is an interesting point it does not capture the 'truth' of one image over another in its entirety, for it is always

Fig. 5.1 Film still from *The Battle of the Somme* 1916 (Time code 00:56:00 © IWM 2015)

conceivable that the photographic 'evidence' may have been contrived, and therefore the artist's interpretation can fall under no more suspicion than the photographer's—or indeed the film-maker's. This point is examined in the next chapter. Indeed, in considering Barthes' conjecture whilst following the genealogy as far into the twentieth century as the Bosnian conflict of the 1990s, Robert Crampton, in response to the conflict artwork of Peter Howson, observes that a case can still be made for 'a war artist, in an age where many might think such a job had been superseded by photography or video'.[52] Of relevance to consider at this juncture is the concept of a so-called 'metaphysical' rule, which states that 'as long as I can produce proof, it is permissible to think that reality is the way I say it is';[53] Crampton suggests that 'Life is a confusion, war even more so, Howson's version of the truth is just as valid as a reporter's or a photographer's, or a soldier's, maybe more so, because in some sense it is more pro-

found.'[54] Crampton writes of the atrocities of war in which Howson as an official war artist was embedded but did not always experience first-hand; Howson had been there, however, *and* seen such horror, at the very least 'in his imagination, and all too vividly. … wouldn't he be untruthful if he did *not* paint it?' [italics in the original][55] When these points are combined with the idea of a requirement for empathetic involvement, the possibility arises that *reality* can be more acutely conveyed in a photograph of 'real' people, yet the viewer's *empathy* might lie with the subjects of the photograph whilst feasibly transferring to the artist in the case of a painting. The photographer may become overshadowed in the eyes of the beholder in his or her role as spectator by the realism of the corporeal captured as so-called proof within the frozen moment of the subject matter. The point that sets up an intriguing debate within all these conjectures is what it is in this context that constitutes the truth within such situations.

Aestheticisation

When all this is taken into account it is easy to understand Gough's remarks that as a First World War official war artist Bone 'lacked the creative nerve to summarily include the obscenities of war'; Gough adds that this was a 'dilemma' that many other artists faced, not only at the time but also in conflicts that were to come.[56] David Welch cites newspaper articles from 2003 in which Jack Straw, the then British Foreign Secretary, articulated his belief that 'too much reality' could have adverse effects on the viewing public:[57]

> 'Had the public been able to see live coverage from the [first world war] trenches, I wonder for how long the governments of Asquith and Lloyd George could have maintained the war effort. Imagine the carnage of the Somme on Sky and BBC News 24'[58]

Welch maintains that throughout most of the twentieth century the media played a willing part in cooperating with governmental and military leadership, contributing to a flow of information less concerned with accuracy than with propaganda and, inevitably, censorship,[59] an observation upholding Hulme's assertion that the concern is not 'with truth, but with success'.[60] In the field of visual culture as it relates to this study, the position of each medium is best analysed in the context of what else is available at the time; similarly, one form of propagandist messaging can

only effectively be assessed in relation to the place it holds in the wider propaganda landscape. The growth in mass media, increasing exponentially into the twenty-first century, necessarily alters the way propaganda is not only distributed but also proposed, as well as the means by which the propagandee consequently responds to it. In corroboration of the points made at the end of the last section of this chapter, Sue Malvern's remark that there was a 'simmering' debate around the end of the First World War with regard to artwork borne from the trenches as to 'whose prerogative it was to tell the truth about the war, in whose interest and by what means' is noteworthy.[61] The question arose as to what medium best told this 'truth'—whether paintings or drawings could substitute photography, whether some styles of paintings or drawings were more valuable than others in getting the message across.[62] Clearly this depends on *whose* message, as consensus was inevitably divided even if focussed upon the propagandist and counter-propagandist perspectives. For example, '"casualty free" combat footage and photography that is generally required to obscure bodily suffering, whether by outright avoidance or aestheticization',[63] merely speaks of a manipulation of the public into believing a real that cannot be real, thereby indicating the propagandists' need to maintain support for an alternate reality whilst simultaneously making a conscious attempt to conceal the sacrifice necessary in achieving it. When this is considered more specifically in the context of the recruitment poster, the pictorial propagandist's requirement for suppression of the realities of war is unsurprising. The term 'aestheticisation' parallels in particular Benjamin's observations cited at the beginning of this chapter, as well as the concept of embedding a visual construct such as a *line of beauty* within an image as a magnet for a viewer's attention, albeit often resulting in a somewhat disconcerting composition as previously examined. Virilio claims military recruits maintain they have no understanding of the potential realities of war, despite the documentation available to them including pictorial material,[64] thereby aligning with the distinction between representations of conflict from the recruiter's perspective and the viewpoint of the embedded war artist. Each has an agenda and therefore a very personal idea of a real. Even if it can be reasoned that a more 'honest' representation stems from the soldier-artist's first-hand familiarity of conflict it is nevertheless suggested that it still appears too difficult to demonstrate the experience to those who have no concept of what to expect. In this respect, the argument that war might be better comprehended by those not directly involved if they perceive it in the form of a reality they can

understand, namely that soldiers are workers in an ordinary, albeit industrialised workplace, is pertinent.[65] However, representation of soldiers' subsumption into a workplace that is necessarily mechanised, for example heavy artillery operation, inevitably runs the risk of them being contemplated as part of the machinery and nothing more, as formerly explored, with the consequence that public perception can be allowed to step back from empathetic involvement in a situation simply too difficult to comprehend. As already reflected upon, soldiers, including soldier-artists, often suspend the reality of their situation; it is therefore unsurprising that civilians, with all the distractions of life away from the front line, find it beneficial to do the same.

Analysis of First World War conflict artwork, including some of the paintings conceived by Nevinson, attributed its success to the 'emotional and expressive response of the viewer', the power, drama and emotion that was both 'seen and felt'.[66] Critics 'mused as to how the formalizing influence of Futurism enhanced this ability beyond anything that an optical reality could offer. Line, form and colour, as a language in itself…'[67] Futurist artwork focussed as much if not more on the emotion of movement rather than on the reality of a literal translation, the sensations recorded by the artists' use of force-lines. The serpentine curve at the centre of this study is therefore interestingly examined in the example of Paul Nash's artwork, *The Menin Road* (1918–19). In this painting, the few soldiers depicted are effectively overwhelmed by the scale of the devastated landscape they are traversing; the countryside has all but been obliterated by the machinery of war. Gough utilises the phrase 'serpentine coil' to emphasise the feeling of entrapment initiated by the placement of the channels within the painting which represent, for the most part, flooded trenches and craters.[68] This observation is a notably compelling juxtaposition when considered in respect of a serpentine curve indicative of a manifestation of movement leading the viewer through, as well as out of, an artwork. As Gough describes it, this particular use of the curve demonstrates instead a visual construct that keeps the viewer trapped within the image; Gough expresses it as 'the unfulfilled progress into the distance where the "Promised Land" of the horizon is unreachable, locked in some unimaginable future.'[69] Although this appears to be a contradiction of the *line*'s usual aesthetic intention as previously described, unfulfilled progress, whilst seemingly an oxymoron, is nevertheless still progress, albeit paradoxical. Similarly, Ellul speaks metaphorically of a propagandee who is following a route along a road, and continuing to follow it even when

there are obvious 'twists and turns'; it is not that he or she is unaware of this twisting and turning, but that the individual is simply 'caught up in the system'.[70] Taking this analogy a step further, if it is accepted that a *line of beauty* represents movement, and movement relates to propaganda because it is about change from the perspective of mobility between one version of a real and another, then even though following the *line* requires imagination as well as the eye, the path both follow is smooth and repetitively oscillating, thereby making it easy to resist distraction. Consequently, if one recognises the *line of beauty* as a visual construct that leads the viewer literally *and* figuratively out of the picture and beyond to a future reality, unimaginable or otherwise, Gough's observation is indicative of a truly counter-propagandist viewpoint that actively contradicts that as offered by the propagandist.

A Truthful Medium

Taking these points into consideration, and despite a recognition of the requirement for contemporary and therefore arguably more honest pictorial portrayals in the visual archiving of the First World War, Viney notes that William Orpen was another official war artist who recorded 'everything with characteristic industry and skill—but coldly, even clinically, and unemotionally, rather than introducing any note of comment'.[71] Viney's observation concerning Orpen's seeming lack of propagandist agenda nonetheless poses a question: Does an artist who attempts to incorporate the figurative into a deliberately mechanistic framework, in an effort to emphasise the man-in-the-machine aspect of trench warfare, necessarily need to survey the scene before him in a cold and unemotional fashion in order to achieve this? In many ways this is the point, for the reasons cited earlier with regard to empathetic involvement. Such portrayals demonstrate a view held by artists aware of their and their comrades' roles as 'mere cogs in the mechanism', and by the authorities—that in the grand scheme of things soldiers can no longer be considered as men or women in and of themselves if the required objectives are to be successfully achieved. Virilio's observation that the soldier necessarily assimilates into that of a surgical prosthesis echoes Freud, who writes that 'Man has, as it were, become a kind of prosthetic God. When he puts on all his auxiliary organs he is truly magnificent; but those organs have not grown on to him and they still give him much trouble at times.'[72] The idea of the prosthesis relates back to a soldier's subsumption into the mechanism of warfare, as

well as to Fuller and the appendages she utilised in her serpentine dance. Fuller's objective was to create something beautiful, resulting in a physical manifestation of literal 'Lines of beauty', a complete contradiction to 'the soldier-subject as phallus—the body-psyche as narcissistic-aggressive weapon, autotomic projectile' as observed by Hal Foster.[73] Each aptly demonstrates the concept of precise machinic representation that perfectly encapsulates the connection between a 'man' and a machine, in addition to the consequence of what such mechanomorphism is subsequently capable of, magnificent or otherwise. Lewis chooses the term 'dehumanization', regarding it as 'the chief diagnostic of the Modern World',[74] an affirmation of the Futurist viewpoint that war is 'the world's only hygiene', therefore justifying the glorification of it.[75] Foster expands upon this when he reflects that 'the becoming-machinic of the body is not only a model of armoring but a means to expose the inhuman within the human'[76]: the corporeal subsumed into the prosthetic to the degree that Man can no longer be separated from the Machine, particularly in the theatre of war. Haycock believes that First World War artwork is now so fixed within our perception there is difficulty in contemplating Nevinson as being the first English artist to portray the war 'as this hideous, corrupting, faceless mechanism for mass annihilation'.[77] Consequently, in so doing, Nevinson was seemingly the first to recognise through aesthetic expression that the conventional way of thinking about war, 'the human element, bravery, the Union Jack, and justice',[78] was clearly erroneous considering the horrific consequences of a battle which was ostensibly between a human and a machine.[79] Furthermore, these aesthetic interpretations simultaneously emphasise the vast contrast prevailing between these artworks and the pictorial propaganda posters employed by the state. Regardless of the innovative quality of representations of conflict from a Modernist perspective as well as the exploitation of the pictorial poster as a propagandist tool—a nascent phenomenon in the second decade of the twentieth century—the latter employed the very conventional visual constructs of war to attract the viewer that artists such as Nevinson considered to be inappropriate for the era.

With this in mind it is pertinent to recall Viney who, in an echo of Armstrong's remarks regarding *Troops Resting*, observes that Nevinson's 'semi-Cubist style struck a harsh note which was in keeping with the subjects; his uncomfortable imagery exactly suited the sufferings of the wounded soldiers'.[80] Viney's use of the word uncomfortable is particularly apt when considered in the context of visual constructs that cause

disconcertion and disequilibrium in the viewer, as well as the subsequent conjecture as to whether this relates to uncomfortable compositions albeit deliberately constructed, to images that are uncomfortable to view or, indeed, a combination of both. The Vorticists for the most part reverted to representation over Abstraction in their recording of the war, yet the question has arisen as to whether Modernist methods of expression are even suitable for the depiction of the horror of warfare, to emphasise the reality of the experience, or to remark on it in an aesthetic fashion.[81] Such enquiry is at the very least ambiguous: Vorticism and Futurism are undoubtedly productive styles for illustrating the realities of war as these Vorticist and Futurist artists viewed it. In this era it was, after all, convention that was being challenged, including its pictorial conveyance and the ways in which this imagery could be portrayed and received as effective propagandist and counter-propagandist messaging. Malvern observes that since art was considered as being both 'selective and interpretative' in ways unavailable to the photographer, art possessed 'power' as well as 'authority' and therefore could 'tell it like it was'; it was this dearth of photographic imagery in Britain that led to the recruitment of official war artists in the first place, and Malvern maintains this recruitment altered the essence of British propagandist messaging.[82] Malvern writes that

> In order to carry conviction and have authority, in other words to be seen as art and not rhetoric, artists had to work free of constraint but this also made it impossible to predetermine or control all the meanings works of art when circulated might provoke.[83]

There was an obvious risk in relation to how artworks by soldier-artists including Nevinson and Nash would be perceived by the general public that was arguably of no significant concern to the authorities when imagery of conflict was constructed and conveyed in a fashion similar to that created by Lady Butler. In the same way that recognisable signs and symbols are exploited in the promotion of propaganda through the poster, national flags and colours are obvious elements to utilise in the pictorial construction of a battle to convey clear and recognisable patriotic intention. This practice is demonstrative of how a visible continuum with an acknowledged genealogical heritage, of which the *line of beauty* is one such construct, can be advantageously aestheticised in order to serve a specific purpose. Such pictorial outcomes are propaganda: there is little if any counter-propagandist intention in Butler's *Scotland Forever!* from

1881, for example. In addition, and still with this model in mind, the artist was not an active participant at the front line which automatically affects how the reality will be perceived and ultimately conveyed—and then perceived *again*, this time by the viewer comprehending the resultant artwork. In relation to the First World War, the government of the time relied upon the intelligentsia when it came to endorsing its own version of reality with regard to the conflict, and therefore a cultural context was created which although in effect prohibited political as well as artistic dissension nonetheless did allow some opposition to be expressed.[84] In this way the Vorticists and their allies were able to create 'a body of literary and artistic works that were at once propagandistic and experimental, imperialistic and avant-garde, Edwardian and modernist',[85] yet the inevitability is, however understandable, that this could never wholly satisfy the requirements of either the propagandist *or* the counter-propagandist.

First World War artwork was, however, considered to be more 'persuasive' when the artists possessed an additional legitimacy because they were also serving soldiers. Furthermore, as previously intimated, Malvern observes that there was competition between photographic representation and Modern Art as to which was the more truthful medium.[86] From its genesis, photography as a genre was believed 'to be an objective, mechanical transcription of reality';[87] the concept of photographically capturing 'reality' in the form of accurate movement has already been examined in this text. Contrasting with photography are 'the more selective processes of art', which necessarily take into account 'the sensibility and subjectivity of the artist',[88] a reference to both intention *and* interpretation. The belief that the more established journalists and writers were highly critical of Modernism in general, considering it to be 'a decadent distraction from the pressing realities of war',[89] suggests a concern which is at the very least short-sighted in light of Futurist and Vorticist viewpoints regarding the mechanistic, movement, and speed. In addition the question is again raised as to *whose* reality is at stake and in what context, for there is a contention 'that truth in itself carries an explosive force, a power of fermentation that will necessarily lead to the end of lies and the shining apparition of the true'.[90] The difficulty is not only in *how* to authentically convey this truth, or how to adequately assess it, but also in how to establish what it is the protagonist is aiming to achieve, and in the explicit context of whether or not *propaganda* creates 'truth', this can then only lead to the conclusion that truth must be 'powerless without propaganda'.[91] Furthermore, in consideration of the premise regarding the so-called 'advertising' of the

political, including conflict situations, the contradictions at play are highlighted because the reality of war necessarily requires testimonies regarding its 'ugliness, brutality, squalor and sordidness'[92] but are unlikely to be found in the pictorial recruitment poster circulated by the relevant authorities. Moreover, these testimonies, whether represented through pictorial, literary or philosophical distributors, are not merely about archiving conflict for historical purposes for a very 'real' story 'contains, openly or covertly, something useful'.[93] Once again the genealogy can be traced to more recent conflicts; Cork argues

> that war artists have a clear right to deal with the degradation on its own harsh terms. By doing so, their work may well be vilified and provoke controversy. But anyone who expects a painter to sanitise the evils of the battlefield is gravely misguided. Artists returning from the front line fail if their work avoids the full, rebarbative reality of the events they have been courageous enough to witness.[94]

Such assertions resonating from conflict situations in differing eras parallels the comparable genealogical threading-through of a pictorial trope such as the *line of beauty*. This particular trope is manipulatable, as has been explored, and therefore is of use for both propaganda and counter-propaganda purposes in any generation, its presence as a recognisable visual construct perceivable, whether overtly or innately, by the observer as propagandee.

The points regarding a so-called 'honest' representation need to be allied with earlier references to the avoidance or aestheticisation of conflict casualties. It should therefore be acknowledged that in England in 1914 when a department devoted to propaganda was ratified, and despite the understanding that 'words' alone would be insufficient, no imagery from France could contain 'the dead body of a British soldier'.[95] Although the reasoning behind this is understandable, it is nevertheless propagandist manipulation maintaining an intention to sustain a real that cannot be real, a consideration unsurprisingly reflected in other twentieth-century conflicts. In 1938, for example, commenting on a Robert Capa photograph of the dead from the Spanish Civil War, *Life* magazine declared that 'Dead men have indeed died in vain if live men refuse to look at them',[96] a sentiment subsequently serving as yet another reminder of Lyotard's comments in respect of a 'metaphysical rule'. With regard to the First World War ruling, Nevinson encountered difficulties with one of his paintings

of fallen soldiers from 1917, originally titled *Dead Men* but later changed to *Paths of Glory*; Nevinson also considered the title *Shall Their Sacrifice be in Vain?*[97] In reflecting upon previous observations regarding textual captioning, even if this does not specifically suggest *alternative* versions of reality with regard to the subject matter, it reiterates nonetheless the ease with which conflicting contexts can be implied via the addition of calculatedly composed text. Consequently, by 'advertising' conflict in a particular way, individuals can be persuaded into believing the propagandist's—or, conversely, the counter-propagandist's—idea of reality, a concept as applicable to Nevinson's work as it is to *Life* magazine's justification of Capa's photograph. Gombrich writes that 'It is the caption which determines the truth of the picture',[98] citing propaganda as an example in that mislabelling of imagery deliberately presents a message that is the truth only insofar as the propagandist intends it. Certainly Nash's *Existence* referred to earlier demonstrates how titling can convey a very specific construction of a real; in this example the representation of soldiers huddled in the somewhat tenuous safety of a First World War trench could still have indicated a credible context if the title had been *At Rest*, or *Weary*. Nash's specific use of the noun *Existence*, however, serves to encapsulate completely the concept of the soldier's subsumption into the battlefield; no other descriptive phrase could have summarised it so effectively. This concept is again paralleled in the two propaganda posters at Fig. 3.1, in that the caption of the poster on the left suggests a less personal request of the propagandee than the more emotive connotation of the poster on the right.

Legacy

A pertinent exercise, in light of the observations made in the previous section, is to further analyse the points in conjunction with Eric J. Leed's observation on the First World War, that

> Just as the meaning of text may not lie in the purposes of an author but in its impact upon those who imaginatively enter it, the meaning of the war was commonly felt to lie in the self-awareness, consciousness, fears, and fantasies that it engendered in those who were forced to inhabit a world of violence they had not created.[99]

The important point here is perception: how the viewer responds to an artwork augmented by captioning—especially significant where pro-

paganda artwork is concerned—allied with how conflict as a whole is perceived. In addition is how, in this context, a viewer's perception can be manipulated by the propagandist anticipating that viewer's prospective response. Varying media utilised for the distribution of propagandist information generates an understanding within the viewer that is further convoluted by the combinations at play, not only with regard to the differing forms of distribution, but also in the ways that the text interplays with the imagery and the visual constructs employed to create it, including a pictorial trope such as the *line of beauty*. Apposite to note, therefore, is that Nevinson's chosen title for his painting *Paths of Glory* is itself somewhat deceptive—and it is not unreasonable to assume this was Nevinson's intention—as it is an eighteenth century phrase extracted from *Elegy Written in a Country Churchyard* by Thomas Gray, with the complete line reading 'The paths of glory lead but to the grave.'[100] This is pertinent particularly when considered in the context of Barthes' observation that whereas at one point it was imagery that clarified text, more latterly it is the text that 'loads the image', thereby 'burdening it with a culture, a moral, a relationship',[101] and this is of no less significance to painting than to other media, including the poster. When this is considered in relation to the propaganda requirements of the First World War, the implications are enhanced: 'Images of the dead were to be rigidly suppressed', an ambition countered by Nevinson's declaration that his picture 'happened to be a work of art'.[102] Nevinson's contention suggests an interesting perspective because it is insight into the soldier-artist's priority linked to his or her intention, and therefore indicative of the ways in which the differing elements in a constructed artwork relate to each other and subsequently impact upon the whole. In emphasising his disapproval at this response to *Paths of Glory*, in 1918 Nevinson exhibited the work but did so with it partially concealed by the word 'censored'.[103] Malvern makes a compelling observation with specific regard to this action: 'Everyone knew what it was they were not allowed to see'; Malvern continues,

> Censored dead bodies were an obvious and unconvincing untruth, easily discredited. It is not a question here, however, of exposing the 'truth' about censorship because acts of censorship also reveal anxieties. It is how testimonies of ugliness were used to preserve a regime of truth and contain a specific interpretation of the war, as well as the ways images sometimes escaped containment, that are revealing.[104]

There is an observable connection here to thoughts regarding arguably unreasonable summations surrounding absolutes, including the way that certain nouns can be used to help disguise each other—for propagandist, or counter-propagandist reasons. This is frequently undertaken pictorially, and can include the visual construct at the centre of this examination, both in its role as a literal representation of movement at its most beautiful and as a metaphoric symbol of movement as it equates to a perceived transference from one version of reality to another. With regard to the focus of this chapter Ellul's clear distinction between 'truth' and 'accuracy of facts' is of interest, particularly that it is the relationship between propaganda and the latter that is the more pertinent concept.[105] When examining the specific use of text, as undertaken earlier in relation not only to Nevinson and Nash but also to poster art, the way in which this contributes to the relationship between propaganda and 'facts' obviously reawakens the questions raised about the necessity for its use as a contributory layer in the composition of propagandist artwork. Pound writes that 'The image is itself the speech. The image is the word beyond formulated language',[106] the assumption therefore being that art intended to 'say something' should not, by definition, require textual augmentation. By literally concealing his artwork in order to accentuate his position as well as to actually exhibit, Nevinson's action illustrates these reflections, and it furthermore relates to the concept of how the value of an image alters depending on its use. The concept of the 'Medium' being the 'Message' can therefore be applied to *Paths of Glory* in the context of its specific uses: firstly, the painting as an object and the connotations relating to its composition; secondly, the painting with the addition of each potential title and the prospective effect on not only those connotations but also the viewer's perception; thirdly, the painting with the additional object upon which is written the word 'censored'. These factors, in respect of the combination of contributory elements, underscore the process by which all propaganda artwork can be constructed. Furthermore, in considering the addition of the banner, Nevinson's effectively *counter*-propagandist artwork acquired arguably intentional *propagandist* messaging, because of his specific utilisation of the provocative term 'censored'—one that in itself carries weight and value, especially during times of war. In addition it serves as an illustrative example of the circular cause and consequence that can occur when both propaganda and counter-propaganda is operating within any given situation.

In relation to artworks that emerged from the battlefields of the First World War, irrespective of their captioning, there existed in the aftermath an idea that perhaps they could not be classed as art at all.[107] Malvern cites Bell's belief that the imagery was not prompted by aesthetic value but purely by the need to convey pictorially the specific subject matter,[108] namely the abhorrent reality of the conflict within which these solder-artists were subsumed. This dichotomy is further highlighted by Malvern's comments on artworks by Lewis and Nevinson in particular, that they 'were not quite art and not quite politics, not quite acquiescence and not quite protest'.[109] This is a reflection that at best demonstrates an unnecessary narrowing of context and for seemingly mere categorisation reasons, as though a work of art cannot have more than one purpose—and examination undertaken here potentially assists in disputing this premise. Conversely, these reflections generate a debate as to whether artworks have to accede to a specific stated 'purpose' at all (particularly one over and above commissioning criteria), and therefore a perceived objective that enables the viewer to relegate the work under a heading with which he or she feels comfortable. Such categorisation cannot necessarily take into account the artist's thought process as the work is constructed, and therefore the artist's original intention, and certainly does not legislate for the development of contextual considerations—in effect, hindsight—that affects the viewer as the distance between conception and perception increases. Nevertheless, artwork created specifically for propaganda purposes, as well as work *intentionally* created to be seen as counter-propaganda, must be considered to possess a definite 'purpose' in order to be construed as effective, in the same way propaganda artwork that is not contrived could be viewed as defeating its own objective. What is pertinent in this respect, and further to the comments made earlier regarding imagery of the dead and wounded, is that representations of injured soldiers did appear in propaganda posters, but only if they were seen to serve a very specific function. This could be as encouragement for the propagandee to enlist in order to aid his or her compatriots, or for money-raising purposes on behalf of organisations including the Red Cross. The former situation is of most significance to this study, yet regardless of the reasoning behind their inclusion these depictions of the wounded were often a 'flat caricature', indistinct illustrations that stripped the soldier of his 'nationalist markers'[110] and these design elements highlight certain contradictions relating to posters constructed in this way. Although the lack of recognisable insignia removes the suggestion of weakness that might be

attributed to one particular area of the armed forces or another—a consideration propagandists undoubtedly need to be conscious of—it nevertheless assists in separating the viewer from a requirement for empathetic involvement. An unrecognisable provenance equates to an unrecognisable soldier, therefore from the onlooker's viewpoint the soldier ceases to represent a fellow countryman, and still less the viewer's son, brother, or friend, thereby lessening the compunction to respond as the propagandist intends. Furthermore, these particular posters exhibited a deficit of actual *injury*, although after the war photographs of horrifically injured servicemen were distributed as part of anti-war campaigns.[111] In this latter regard, 'Such images force the viewer to confront what modern war does to human flesh—to acknowledge that the meeting of technology and the soldier's body is not always benign but can be traumatic, destructive, and frequently disabling.'[112] Not only does this emphasise the disconnect between the somewhat sanitised pictorial propagandist depictions and the reality of warfare, it also demonstrates that the meld of the technological and the corporeal does not always result in an *extension* of human capabilities. The prosthesis is reduced to its literal purpose, one potentially required by the soldier in order for him or her to function—outside, rather than inside, a battlefield situation.

When it came to a more general aesthetic commemoration of the fallen of the First World War, however, it 'was a matter of capitalising on the moment while expressing the hope that there was a future'[113]—an exemplification of movement between one reality and an alternative, seemingly superior, perceived real. This overtly propagandist agenda was felt to be more authentically conveyed by soldier-artists actually present in the conflict than to postpone and create something derived from archival material. In an echo of the points made throughout this book regarding a viewer's involvement, experiential portrayals were deemed to elicit more empathy, with the consequence that the resulting imagery could potentially have a greater impact upon the viewer; consequently the body of work would prove to be a more fitting memorial,[114] an analysis no less important to more recent conflicts than to the first 'truly modern war'. Nevertheless, it is necessary to acknowledge Leed's assertion that, even among the soldier-artists of the First World War, disparate personalities recorded the experience differently,[115] and although, aesthetically speaking, Modernism may have been one connective thread, it did not assume a mantle that was all-encompassing. Leed maintains that what most commonly lingered did not take the form of 'an impression, a stimulus that

was somehow preserved, but a perspective, a construction that was placed over the realities of war'.[116] Leed's conjecture summarises aptly the focus of this chapter, concentrating as it does on the aesthetics of conflict: propaganda in the form of the recruitment poster in particular, and counter-propaganda as articulated through artworks from the battlefields, and the subsequent representations of a real contained within each, insofar as this latter concept falls within the scope of this book. Furthermore it highlights the points made previously regarding an object that encapsulates an era. Artwork that can be considered as counter-propaganda, including paintings created by Nevinson and Nash, and a propaganda poster—particularly one designed for distribution of information related to the recruitment drive—each have a place as a signifier of the visual culture that emanated from the First World War. However, as they form only part of the wider visual ecology of an epoch, the next chapter expands upon these ideas in order to reflect this.

Notes

1. Benjamin, W. (2008) *The Work of Art in the Age of Mechanical Reproduction* Trans: Underwood, J. A. London: Penguin Books Limited p. 36.
2. Kellen, K. (1973) *Op. Cit.* p. vi.
3. Ellul, J. (1973) *Op. Cit.* p. 66.
4. Weill, A. (1984) *Op. Cit.* p. 129–30.
5. *Ibid.* p. 130.
6. Baudrillard, J. (1994) *Simulacra and Simulation* Trans: Faria Glaser, S. Ann Arbor: The University of Michigan Press p. 83.
7. Le Bon, G. (2001) *Op. Cit.* p. 5.
8. O'Donnell, V.; Jowett, G. S. (2012) *Op. Cit.* p. 306.
9. John (1952) The First Letter of John IN: *The New Testament* IN: *The Holy Bible* New York: Collins 2:16.
10. Augustine (1955) Confessions, translated and edited by Outler, A. C. [online] Available from http://www9.georgetown.edu/faculty/jod/augustine/conf.pdf [accessed 2 October 2012] p. 148.
11. *Ibid.* p. 148.
12. Clark, K. (1939) The Artist in Wartime *The Listener*, 26 October 1939, Vol. XXII. No. 563 p. 810.
13. Augustine (1955) *Op. Cit.* p. 148.
14. Viney, N. (1991) *Op. Cit.* p. 50.
15. Burke, E. (1958) *Op. Cit.* p. 104.
16. Baudrillard, J. (1983) *Op. Cit.* p. 25.
17. Baudrillard, J. (1994) *Op. Cit.* p. 105.

18. Haycock, D. B. (2010) A Crisis of Brilliance: Five Young British Artists and The Great War London: Old Street Publishing Ltd. p. 209.
19. *Ibid*. p. 209.
20. *Ibid*. p. 209.
21. Humphreys, R. (2009) *Futurism*: *May The Force Be With You* IN: Apollonio, U. (Ed.) *Futurist Manifestos* London: Thames and Hudson Ltd. 221–7 p. 225.
22. Cork, R. (1976) *Op. Cit*. p. 557.
23. *Ibid*. p. 363.
24. Orchard, K. (2000) 'A Laugh Like a Bomb': The History and the Ideas of the Vorticists IN: Edwards, P. (Ed.) *Blast*: *Vorticism 1914–1918* Aldershot: Ashgate Publishing Limited 14–23 p. 21.
25. Leed, E. J. (1979) *Op. Cit*. p. 118.
26. Viney, N. (1991) *Op. Cit*. p. 21.
27. Gough, P. (2010) *Op. Cit*. p. 106.
28. Walsh, M. J. K. (2002) *Op. Cit*. p. 116.
29. *Ibid*. p. 116.
30. Gough, P. (2010) *Op. Cit*. p. 69.
31. Walsh, M. J. K. (2002) *Op. Cit*. p. 92.
32. *Ibid*. p. 108.
33. Nevinson, C. R. W. (1937) *Op. Cit*. p. 88.
34. *Ibid*. p. 88.
35. Haycock, D. B. (2010) *Op. Cit*. p. 270.
36. Gough, P. (2010) *Op. Cit*. p. 23.
37. Viney, N. (1991) *Op. Cit*. p. 24.
38. Gough, P. (2010) *Op. Cit*. p. 48.
39. Hulme, T. E. (1994) *Op. Cit*. p. 283.
40. Orchard, K. (2000) *Op. Cit*. p. 21.
41. Hulme, T. E. (1994) *Op. Cit*. p. 283.
42. Baudrillard, J. (2001) The Murder of the Real IN: Baudrillard, J. *The Vital Illusion* edited by Witwer, J. New York: Columbia University Press 59–83 p. 63.
43. Paulson, R. (1997) *Op. Cit*. pp. xxxi–xxxii.
44. Gaudier-Brzeska, H. (1981) *Op. Cit*. p. 33.
45. Barbusse, H. (1926) *Under Fire* Trans: Fitzwater Wray, W. London: Everyman's Library: J M Dent & Sons Ltd. p. 325.
46. *Ibid*. p. 325.
47. Walsh, M. J. K. (2002) *Op. Cit*. p. 107.
48. Barbusse, H. (1926) *Op. Cit*. p. 326.
49. Sassoon, S. (1930) *Memoirs of an Infantry Officer* London: Faber & Faber Limited p. 147.
50. Baudrillard, J. (1993) *The Transparency of Evil* Trans: Benedict, J. London: Verso p. 14.

51. Barthes, R. (1993) *Op. Cit.* p. 82.
52. Crampton, R. (1994) Facing Fear: Peter Howson in Bosnia IN: *Peter Howson: Bosnia* London: Imperial War Museum 9–14 p. 13.
53. Lyotard, J.-F. (1984) *Op. Cit.* p. 12.
54. Crampton, R. (1994) *Op. Cit.* p. 14.
55. *Ibid.* p. 14.
56. Gough, P. (2010) *Op. Cit.* p. 59.
57. Welch, D. (2005) 'Winning Hearts and Minds': The Changing Context of Reportage and Propaganda, 1900–2003 IN: Connelly, M.; Welch, D.; (Eds.) *War and the Media: Reportage and Propaganda* New York: I. B. Tauris & Co Ltd. ix–xxi p. ix.
58. Gibson, O. (2003) Straw Warns Against Snap Judgements, *The Guardian* [online] 1 April. Available from http://www.guardian.co.uk/media/2003/apr/01/pressandpublishing.Iraqandthemedia2 [accessed 7 March 2013] paragraph 10.
59. Welch, D. (2005) p. x.
60. Hulme, T. E. (1994) *Op. Cit.* p. 210.
61. Malvern, S. (2004) *Op. Cit.* p. 37.
62. *Ibid.* p. 38.
63. Carruthers, S. L. (2005) Missing in Authenticity? Media War in the Digital Age IN: Connelly, M.; Welch, D.; (Eds.) *War and the Media: Reportage and Propaganda* New York: I. B. Tauris & Co Ltd. 236–50 p. 241.
64. Virilio, P. (1989) *Op. Cit.* p. 47.
65. Leed, E. J. (1979) *Op. Cit.* p. 92.
66. Walsh, M. J. K. (2002) *Op. Cit.* p. 130.
67. *Ibid.* p. 130.
68. Gough, P. (2010) *Op. Cit.* p. 161.
69. *Ibid.* p. 161.
70. Ellul, J. (1973) *Op. Cit.* p. 18.
71. Viney, N. (1991) *Op. Cit.* p. 27.
72. Freud, S. (1930) Civilization and its Discontents [online] Trans: Strachey, J. p37–74 W. W. Norton and Company, Available from http://eres.lnd-proxy.org/edoc/AH402Freud-09.pdf [accessed 19 February 2013] p. 44.
73. Foster, H. (1997) Prosthetic Gods *Modernism/Modernity* Vol. 4, No 2, April 1997, 5–38. John Hopkins University Press p. 16.
74. Lewis, P. W. (Ed.) (1981a) *Blast 1* Santa Barbara: Black Sparrow Press p. 141.
75. Marinetti, F. T. (2009a) The Founding and Manifesto of Futurism 1909 (published in *Le Figaro*, (Paris), 20 February 1909) Trans: Flint, R. W. IN: Apollonio, U. (Ed.) *Futurist Manifestos* London: Thames and Hudson Ltd. 19–24 p. 22.

76. Foster, H. (1997) *Op. Cit.* p. 28.
77. Haycock, D. B. (2010) *Op. Cit.* p. 260.
78. Nevinson, C. R. W. (1937) *Op. Cit.* p. 87.
79. Haycock, D. B. (2010) *Op. Cit.* p. 260.
80. Viney, N. (1991) *Op. Cit.* p. 42.
81. Orchard, K. (2000) *Op. Cit.* p. 22.
82. Malvern, S. (2004) *Op. Cit.* p. 48.
83. *Ibid.* p. 48–9.
84. Peppis, P. (1997) 'Surrounded by A Multitude of Other Blasts': Vorticism and the Great War *Modernism/Modernity* 4.2 (1997) 39–66 p. 48.
85. *Ibid.* p. 48.
86. Malvern, S. (2004) *Op. Cit.* 2004 p. 44.
87. *Ibid.* p. 47.
88. *Ibid.* p. 47.
89. Peppis, P. (1997) *Op. Cit.* p. 44.
90. Ellul, J. (1973) *Op. Cit.* p. 234.
91. *Ibid.* p. 235.
92. Malvern, S. (2004) *Op. Cit.* p. 45.
93. Benjamin, W. (2008) *Op. Cit.* p. 86.
94. Cork, R. (1994) Suffering into Art: Howson and Bosnia IN: *Peter Howson: Bosnia* London: Imperial War Museum 35–42 p. 42.
95. Viney, N. (1991) *Op. Cit.* p. 21–2.
96. Unknown (1938) The World's Two Wars: Teruel Falls and Tsingtao Burns *Life*, 24 January 1938, Vol. 4 No. 4. p. 9.
97. Walsh, M. J. K. (2002) *Op. Cit.* p. 177.
98. Gombrich, E. H. (1977) *Op. Cit.* p. 59.
99. Leed, E. J. (1979) *Op. Cit.* p. 36.
100. Gray, T. (1955) *Elegy Written in a Country Church-Yard* London: The Rodale Press p. 12.
101. Barthes, R. (1977) *Op. Cit.* p. 26.
102. Walsh, M. J. K. (2002) *Op. Cit.* p. 177.
103. *Ibid.* p. 178–9.
104. Malvern, S. (2004) *Op. Cit.* p. 45.
105. Ellul, J. (1973) *Op. Cit.* p. 52.
106. Pound, E. (1970) *Op. Cit.* p. 88.
107. Malvern, S. (2004) *Op. Cit.* p. 107.
108. *Ibid.* p. 107.
109. *Ibid.* p. 107.
110. Kinder, J. M. (2009) Iconography of Injury: Encountering the Wounded Soldier's Body in American Poster Art and Photography of World War 1 IN: James, P. (Ed.) *Picture This: World War 1 Posters and Visual Culture* Lincoln: University of Nebraska Press 340–68 p. 347–8.

111. *Ibid*. p. 348, 360.
112. *Ibid*. p. 360–1.
113. Malvern, S. (2004) *Op. Cit*. p. 76.
114. *Ibid*. p. 76.
115. Leed, E. J. (1979) *Op. Cit*. p. 37.
116. *Ibid*. p. 125.

CHAPTER 6

Propaganda and the Wider Visual Ecology of the Era

In continuing the examination of the role of the *line of beauty* within pictorial propaganda of the prescribed era, it is necessary to further contextualise the poster in a way that is separate from its role as an 'object', yet in addition to the aesthetic response from the trenches. Posters as a specific medium utilised for the distribution of a message, including those relating to conflict propaganda, are 'aggressive' simply because of their ubiquity within the wider visual ecology; as a result there exists a combination of complement and competition between them,[1] which is supplemental to the complementary and competitive aspect that lies between the poster as one medium and other, alternative means through which propagandist information can be conveyed. It is therefore productive to examine the poster's place within the wider visual ecology of the time, including its relationship with the poster that functions as a medium for consumer culture because of the connection between the two genres. During the First World War, public opinion was regarded as being of national importance and individuals became more conscious of the 'message-making institutions of the state' persistently addressing them via mass communication, methods of information-distribution which included posters, as well as newspapers and film.[2] Consequently, what the growing advertising industry could offer in arousing public interest was assessed, particularly the ways in which the poster could be utilised to amalgamate the visual elements of the two industries,[3] that is to say, to prospectively sell politics as commerce sold products. This was not a straightforward process because

© The Editor(s) (if applicable) and The Author(s) 2016

G. Williams, *Propaganda and Hogarth's* Line of Beauty *in the First World War*, DOI 10.1057/978-1-137-57194-6_6

commercial advertising generally concentrates on the product whilst the political poster's focus is necessarily restricted because of the limitation of choice,[4] although there is similarity between the selling of 'objects and ideologies'.[5] Pertinent in this respect is Moore's assertion that, without doubt, awareness of being manipulated by propagandist messaging during the First World War meant public attitudes towards propaganda toughened, and as a consequence advertising and public relations were deliberately excluded from its denotation.[6] In this specific context, and despite contemporary dictionary denotations accentuating a political, often spurious connotation, Moore's suggested separation could be considered as somewhat naive, as the concept of promoting a perceived real lies as comfortably under public relations and advertising headings as it does under a propagandist one, with the result that 'There is little doubt that under any definition of propaganda, the practice of advertising would have to be included.'[7] The propagandist's role, if not necessarily to attempt a dramatic *change* in one's opinions, rather aiming, as formerly noted, to magnify already-present inclinations and incite the propagandee to action, is a strategy which could be achieved by the advancement of argument based purely on reason.[8] Moore views this approach as 'persuasion', but recognises that more effective is the manipulation of emotions, a tactic he unsurprisingly declares as 'propaganda',[9] and the propagandist's requirement for an emotional response from the propagandee has been examined throughout this text. With regard to propaganda borne from the necessities of wartime security considerations, concerns relating to soldier and civilian morale, as well as the promotion of a perceived real for political purpose, it is arguably a mistake to think there is no effective way of criticising 'matters of fact' from the perspective of how this intelligence is conveyed, without stepping back and concentrating on the 'conditions that made them possible', as this requires open acceptance of exactly what these facts are.[10] This chapter therefore aims to examine the conditions of possibility relating to the wider visual ecology of the era and the poster's place within it, in the context of the technology available at the time. In conjunction with these objectives, it continues to focus on the utilisation of both the literal and metaphoric manifestation of the *line of beauty*.

The 'Exactly Repeatable Pictorial Statement'

By the end of the nineteenth century the use of the 'exactly repeatable pictorial statement' was customary, not only in newspapers but also in books and advertising, as well as in propaganda.[11] Although it is the visual

construct embedded within the image as it relates to propaganda that is at the centre of this book, the connections that lie between the different media and subject-matters are important to examine for contextualisation purposes. Of equal significance is the genealogical link, because of how it underlines the continuing relevance of the pictorial trope in the wider visual ecology. The rise of the so-called 'middle class' in eighteenth-century England, for example, initiated a search for 'sympathetic reflections' in what individuals saw and read, and the requirement was therefore created for the acquisition of literature and artworks to offer uncomplicated explanations of life, conveyed in an 'unadorned and lucid' fashion; the public hungered for 'compelling statements of the moral values which were uniquely theirs.'[12] This attitude correlates with Ellul's conjecture that individuals are not swayed by the editorial dogma in a newspaper they buy, but instead seek the newspaper whose style tallies with their own beliefs and purchase accordingly.[13] Equal to this is its connection with the concept of empathetic involvement, as it continues to be considered throughout this book. The increase in demand and subsequent expansion in the publication of relevant newspapers and periodicals in the eighteenth century was the climate within which Hogarth produced his engravings. These artworks were often satirical, visually interpretative representations of social commentary,[14] an objective no less desirable then as now, and of particular relevance during times of conflict, as illustrated in drawings published in *Punch* during the First World War. In the March 3 1915 issue, for example, a cartoon by F. H. Townsend titled *Au Revoir*! demonstrates a construction of a line of soldiers indicative of a visual ellipsis;[15] consequently the viewer's intuitive recognition of the visual trope in the form of the serpentine curve allows the continuation of the curvature to be implied in order to form the *line of beauty*. This particular *line* expresses motion in the context of soldiers who serpentine away from the viewer and onto a troopship, moving to what is inevitably an uncertain future. A temporally relevant propagandist articulating a similar *line*, one that is often found construed in recruitment posters of the era, might offer movement from one version of reality to another, 'better', real. Even without the benefit of hindsight this is unlikely to be evoked by the *Punch* representation, especially given the date of its creation and accompanying caption. In this latter respect, although the caption is in French and therefore plausibly construed as a farewell *from* the shores of France, it is not unreasonable to assume it is intended instead to mean 'au revoir' as the British understand it, that is to say, 'goodbye, until we meet again'. The reasoning behind this specific utilisation of a *line of beauty* within a propa-

ganda / counter-propaganda pictorial interpretation is further considered later in this chapter.

Ellul's observation that propaganda is at its most effective when concentrated on collective interest clearly supports the idea of social commentary that is pictorially conveyed, despite its often satirical, *counter-propagandist* intent. However, it is the individual within that collective to whom any influence is aimed via the carefully calculated and composed, often purely visual message,[16] the intention being that the mass, whether literal or organic, will be motivated into action. With this in mind, Baudrillard's description of advertising as being 'vaguely seductive, vaguely consensual'[17] is an observation easily assignable to the perception of propaganda, especially when considering Ellul's theory that a propagandee can be considered as complicit in the manipulation, given the right conditions. Nevertheless, Baudrillard's choice of 'vaguely' seems a somewhat benign adjective to employ, as this counteracts the perceived immediacy of both advertising and propagandist messaging, particularly that conveyed via a poster. Worth considering in this context, therefore, is the proposed length of a campaign: the concept of information mithridatism suggests an individual exposed to a slowly delivered message will cease to comprehend the manipulation of his or her emotional and intellectual responses. Consequently, that 'advertisement and party politics' become 'more and more closely assimilated in method', with the posters dedicated to each positioned alongside each other and sometimes created by 'the same artist' following 'the same empirical rules of art' is pertinent.[18] The assimilation remarked upon upholds the idea of mithridatism, particularly if an individual consciously feels comfortable with the concept of advertising, yet would argue against his or her compliance in respect of messaging considered to be of a more overt propagandist nature. With regard to the rules a poster artist might follow, these have been examined elsewhere in this study and include the premise of a recognisable visual construct utilised because of its ability to attract. This exploitation of visual codes can, as previously demonstrated, be expressed in the practice of adapting existing artworks, often altering their context and consequently the artist's original intention in the process. Not only is an artwork transformed when it takes on an additional function, for instance in the conveyance of either advertising or propagandist messaging via the medium of the poster, the design concepts within it are also transferable from one genre to another, signifying once more a place for the genealogical trope of the *line of beauty*.

'The Actual Fact of War'

When considering Hogarth's named *line* as being indicative of movement in and of itself and, in addition, as being symbolic of beauty embedded within the artwork as a focus for attraction, it is pertinent to ally the comments made in the previous section with the theory that 'The sheen of beauty—in advertising, fashion, cinema, or mass culture' can be viewed as 'a spoonful of sugar to help the domination go down…'[19] It was during the First World War and immediately following that 'a new profession developed in response to the demand for trained, skilled specialists to advise others on the technique of engineering public consent, a profession providing counsel on public relations.'[20] If, as previously noted, advertising played its part in influencing propagandist messaging during the First World War, it should also be acknowledged that this growth of propagandist stratagems similarly informed the wider objective of capturing post-war public opinion in matters outside a conflict situation. The key lies in the development of the 'business' of propaganda, in that lessons learned informed post-war growth in advertising because it was understood this burgeoning industry would benefit from similar concentration to that created within distinct departments established during the war where agenda was very specifically focussed. The idea of a so-called sweetener in assisting the distribution of the message, however, is especially relevant in times of conflict, and with this in mind it is worth reflecting that

> It is a great mistake to have a mean notion of the artistic intelligence of the general public, for it has been found to be an invariable rule that the best art is effective, whether you are striving to lure money from the purse, or to persuade young men to go into the army.[21]

Of particular interest in this assessment regarding art's influence on the conveyance of information is the date of its inception—1918—and therefore a contemporaneous observation connected to the First World War and not one affected by hindsight. Progressive artistic movements in the early part of the twentieth century, including Futurism and Vorticism, were influences on commercial design as well as the aesthetic output of soldier-artists, who at least in some ways as already acknowledged can be considered as *counter*-propagandists. This observation can be expanded and allied to the idea that 'When the real is no longer what it used to be, nostalgia assumes its full meaning':[22] in this respect the propaganda of

mass culture can assure the reader, listener, or viewer, that he or she does not have to renounce his or her 'dreams', regardless of what is eventually achieved.[23] Some deception can therefore be instituted in order for individuals to remain connected to what is effectively an extended childhood, meaning a nostalgic notion of their past could be an efficient preparatory exercise for expectations relating to their future,[24] as illustrated previously in the imagery at Fig. 3.2. Bernays emphasises the point that, when engineering consent, it is important first to analyse the general public to ascertain how and why it acts, not only as individuals but also when those individuals form into a group; Bernays maintains that 'Only after this preliminary groundwork has been firmly laid is it possible to know whether the objectives are realistically obtainable.'[25] This additionally reflects the considerations surrounding Ellul's requirement for propaganda to be grounded in truth, as well as the need to manipulate nostalgic ideals in order to formulate at least the veneer of a story by which a prospective future real can be perceived as an attainable objective. Bernays' contention that it is possible to 'effect some change in public opinion with a fair degree of accuracy by operating a certain mechanism…'[26] is a reminder of the importance of a recognisable construct in the achievement of what can be classed as successful information-distribution and which includes the pictorial trope of the *line of beauty*. Furthermore, from a genealogical perspective, it should be remembered that Bernays is writing in the third decade of the twentieth century, analysing First World War propagandist methods that although to some degree were shaped by a contemporaneous if relatively nascent advertising industry, as noted they nonetheless heavily influenced advertising protocols in the years that followed. The impact of contextual considerations should therefore be taken into account in respect of this.

Nevertheless, regardless of whether the message being promoted is for commercial or propaganda reasons, in relation to the poster as a means of distributing these concepts to the masses the foremost benefit lies in its ability to be placed virtually anywhere in order for it to be seen by everyone. Saturation bill-posting aims to further enhance the objective of repeatedly instilling the message within the viewer and although this can take the form of the same design repeatedly pasted across one hoarding, it can equally apply to a mass rendering of different compositions which all carry the same core message. During the First World War the general public was reliant on information almost entirely delivered by official sources, including that generated via bill-posting. Whilst these accounts—which

also include media such as newsreels and newspaper reports, and rhetoric supplied by clergy and schoolteachers—generally articulated a 'rosy picture',[27] soldiers were unable to disclose the reality of warfare to their families back home. Although there is an inevitable censorship consideration in this, particularly with regard to letters from the trenches, it is pertinent to remember that 'the language and metaphors appropriate to describe the unexpected new experience were lacking'.[28] Gifford Pinchot's temporally synchronous observations succinctly summarise the situation:

> Drilling goes on in the parks and other places all day and every day. The shop windows are full of articles for use at the front. War fills the papers and monopolises conversation. But all this fails to make war really felt. None of these, nor the posters calling for enlistment which cover every wall, appear in every shop window, flash across whole blocks of buildings, and decorate every taxi cab… are sufficient to bring home completely the actual fact of war.[29]

In addition to an endorsement of these points in Virilio's comments concerning new recruits cited previously, there is supposition in Pinchot's statement that despite its ubiquity the poster as an object was not functioning effectively. However, in this temporal context it is not the role of the propaganda poster to demonstrate the actual fact of war, but to entice men to enlist by whatever visually articulated means at the creator's disposal. The exploitation of constructs to promote a propagandist agenda is reflected in Sassoon's articulated disquiet at an apparent necessity that existed for 'the Western Front to be "attractively advertised"'.[30] The association between advertising and propaganda considered in the specific context of conflict is neither a flippant nor tenuous one; when America entered the war in 1917 Creel described it as being 'the world's greatest adventure in advertising'.[31] When the concept of aesthetic representations of absolutes such as 'good' and 'evil' are added to the equation, and additionally considered in the context of Bergson's belief relating to one's susceptibility to suggestion, it again illustrates the requirement for a multi-layered construction of a propagandist message that negates the temptation to ignore the so-called 'grey' areas between the extremes in order to be effective. However, flagrant utilisation of the emotive as suggested above may be classed as inappropriate, yet is nonetheless suggestive of exploitable themes for both advertising and propagandist purposes. When this is considered in the context of *pictorial* propaganda, a poten-

tially effective visual trope embedded within an artwork emerges as one of the layers in the construction that assists in clarifying the concept being promoted, and this is as relevant to mediums of distribution that include the poster as it is to the aesthetic output of a conflict artist. The *Britain Needs You At Once* recruitment poster from 1915 (artist unknown) serves as an apposite example of this phenomenon, in addition to being a corroboration of Pinchot's observation. This allegorical pictorial portrayal clearly suggests movement via 'lines of beauty' in its symbolism of Saint George fighting the dragon, as it manipulates the inexorable concepts of 'good' and 'evil', as well as literally illustrating how a 'mythical' construction of a reality can be exploited when distributing advertising or propaganda. The poster productively demonstrates how propaganda endeavours to extricate any semblance of reality, thereby instigating uncertainty in the motivation of the mass with the result that, albeit subconsciously, it can be influenced into waging war, not on an incongruent collective but on a concentration of a number of adversaries that morph into something singular, that is to say, encompassed in an absolute such as 'evil'.[32] Not only does this endorse Leed's comment regarding objects of hostility, it underscores a genealogical serpentining from absolute to absolute as previously noted. The use of nostalgia and storybook ideals similarly supports the theory, a concept further considered later in this chapter.

Constructive Criticism

As previously explored, in addition to the poster, one medium through which information about the First World War was pictorially conveyed to the public is artwork that emanated from the battlefields. It is therefore relevant to consider how conflict artwork was contemporaneously assessed and described, especially when that artwork is considered in the context of being a response to the state-sponsored poster and particularly that related to recruitment. Around the end of the First World War an uncredited critic wrote an article entitled *The Influence of the War on Art* and in referring to previous exhibitions of conflict art that emanated from soldier-artists, he or she writes of Nevinson that

> From the very first he stood apart from all other painters of the war by reason of these two things: his extraordinary power and success in suggesting movement, and the implication in all his pictures that modern war is not the affair of human individuals but the creaking progress of a complicated machine.[33]

As noted, the date of the article's origin is of interest (circa 1918) because of the inevitable impact the inference of contemporary critique subsequently reported in newspapers could convey to the public. In praising the Futurists for their ability to successfully render 'the suggestion of movement', the article interestingly attributes this to 'an avoidance of curves' with which 'to suggest the movement of a vast machine rather than of individual human beings.'[34] Clearly this reasoning appears to contradict the very premise of this text, namely that the representation of movement in still imagery is most productively demonstrated via serpentine curvature—specifically the *line of beauty*. Nevertheless, the critique describes 'a generous use of slanting lines'[35] utilised in the composition of *Returning to the Trenches*, and these lines, although not curved in themselves, combine to create Abstraction curvature, particularly with regard to the direction in which the soldiers are moving. This relates to Marinetti's comments previously cited regarding straight as well as curved lines in manifesting movement and speed, and it is the combination of both pictorial articulations that is of interest here. The Nevinson image Study for *Returning to the Trenches* (Fig. 4.1) is of similar albeit mirrored construction to *Returning to the Trenches*, and to Nevinson's 1915 woodcut *On the Way to the Trenches*; consequently all three artworks assist in further illustrating the point. The pertinent aspect of this concept as it relates to these images is the perspective: if one thinks of the viewer as being at ground level the curvature of the line of soldiers as it continues away from the viewer and 'round the bend' is distinctive, and indicative of the principle of the visual ellipsis. The *line of beauty*, albeit implicit, is constructed from the utilisation of straight lines, as observed by the critic, which then forms a static, two-dimensional example of an elliptic hyperboloid in order to create serpentine curvature within machinic replication, as illustrated at Fig. 6.1.

Guillaume Apollinaire's early twentieth century observation that 'Geometry, the science that deals with space, its measurement and relationships, has always been the most basic rule of painting'[36] ostensibly appears to contradict Hogarth's assertions regarding a necessary lack of mathematical consideration when forming an effective *line of beauty*. However, the comment is qualified by Apollinaire's further contention that although artists have no intention of becoming 'geometricians', it nonetheless can be stated 'that geometry is to the plastic arts what grammar is to the art of writing'.[37] As cited in Chapter 1, it was the seeking of a 'grammar' in artworks that led Hogarth to theorise a language related

to aesthetics that subsequently formulated *The Analysis of Beauty* in general and the concept behind the *line of beauty* in particular. When this is examined in the context of the *line* as a pictorial trope utilised for its attraction within an artwork, particularly one of propaganda value such as the pictorial poster, the idea can be expanded upon. Deleuze's declaration regarding desire is noteworthy in this regard, as he writes that 'Desire is no more symbolic than figurative, no more signified than signifier: it is made up of different lines which cross, articulate, or impede each other and which constitute a particular assemblance on a plane of immanence.'[38] The literal as well as figurative context of this use of lines in the construction of an artwork is especially apt when considering the *line of beauty*'s multiple connotations in respect of what its presence can represent, and suggestive of an illusionary aspect to a visual construct which appears to be curved yet can be created utilising straight lines, as demonstrated in Fig. 6.1.

In consideration of Nevinson's specific aesthetic output, Campbell Dodgson's 1918 commentary on a 1916 exhibition remarks that the artworks were 'pictures to make men come forward and do their duty for their country. They were full of life, manliness and force; eloquent, interesting, and intelligible to all who were not made blind by prejudice.'[39] Of import in this declaration is the idea that Nevinson's imagery can be considered suitable for the propaganda cause behind the recruitment drives and therefore a direct correlation with the objectives of the recruitment poster, as opposed to representing a counter-propaganda viewpoint once the reality of the conflict was experienced first-hand and pictorially interpreted. Dodgson's description suggests precisely what it is that should be conveyed through the propaganda poster in order to instigate the desired effect within the propagandee. However, noteworthy is the lack of any mention of machinic quality as alluded to in the former article, a style of Futurist- and Vorticist-influence in conflict artwork that has the ability to enable the viewer to separate him- or herself from a requirement for empathetic involvement. Equally interesting is what Dodgson means exactly by 'prejudice': it is a feasible conjecture that the reference relates to Futurism, as public acceptance of conflict pictorially portrayed in this style was, at the very least, mixed. *The Influence of the War on Art* comments on Nevinson's marching men as being 'certainly not painted as the camera would see them, but they are indisputably alive and moving',[40] demonstrating once more an endeavour to capture the *emotion* rather than the *accuracy* of movement. In fact a review of Nevinson's work from 1916 highlights this artist's skill at 'rendering dynamic move-

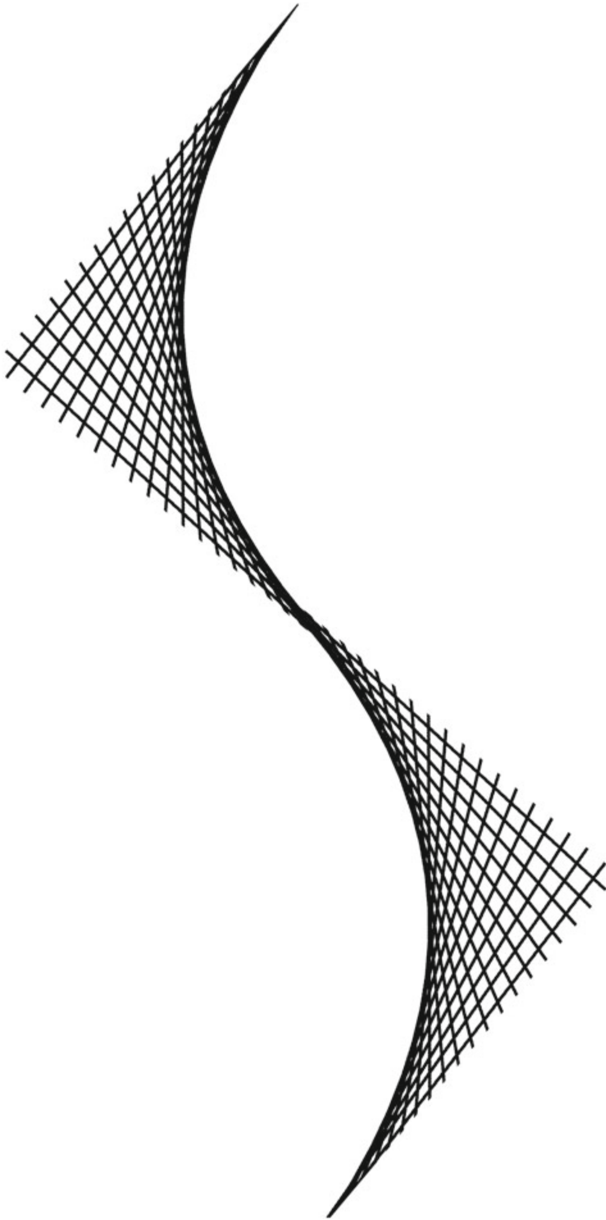

Fig. 6.1 *Elliptic Hyperboloids as a* 'Line of Beauty' 2013 (Georgina Williams)

ment using geometrical simplification and "lines of force"' whilst *Lloyds Magazine* published a cartoon declaring Nevinson as '"The Man who Paints Motion".'[41] There is a triangular connection between artist, critic and the public that is particularly relevant when viewed in the context of the wider visual ecology pertaining to these points: although as noted not everybody was complimentary with regard to Futurist and Vorticist interpretations of conflict for reasons of aesthetic predilections, in addition was the consideration that an unpalatable truth was being conveyed regarding the reality of life on the battlefields. For reasons relating to security, morale, and empathetic involvement, not everyone believed this version of 'reality' should be exposed. Lewis cites a journalist who regarded the work of fellow Vorticists William Roberts and Edward Wadsworth, as well as his own, as 'Prussian Junkerism'; in analysing this Lewis considers that the perhaps somewhat 'strange' compositions are interpreted as 'ferocious and unfriendly' despite them being 'neither'.[42] Lewis continues, with the comments that 'the disciplined movements' that possibly

> cause misgivings in the unobservant as to our intentions, are aesthetic phenomena: our goddess is Beauty, like any Royal Academician's though we have different ideas as to how she should be depicted... It is too commonly suggested that rigidity cannot flower without 'renouncing' itself or may not in itself be beautiful. At the worst all the finest beauty is dependent on it for life.[43]

The presence of a *line of beauty* within the artworks referred to corroborates Lewis' concerns regarding aesthetic intention, and his use of the word rigidity is especially relevant to themes already examined, not only the idea of machinic repetition, but also concepts regarding curvature generated by the strategic placement of straight lines. Equally, Lewis' reference to that which may not in itself be beautiful underscores previously considered ideas, including Augustine's thoughts concerning desire in the attraction of something repugnant regardless of its ultimate effect on the viewer.

Advertising Attraction

The latter point above is reflected in Sassoon's comments concerning an article entitled *War Pictures at the Royal Academy*, asserting that by the tone the correspondent appears to be 'deriving enjoyment from the War',

although concedes the author may not have been conscious this could be construed.[44] Sassoon's cited concern that the Western Front was being 'attractively advertised' demonstrates the propagandist need to advertise a perceived reality for new recruits. A more important requirement, however, was to advertise a future real that, ultimately, these soldiers would be fighting for, examples of which are present in recruitment posters of the era. The 1915 British poster *Your Country's Call. Isn't This Worth Fighting For? Enlist Now* (artist unknown) intimates a *line of beauty* suggesting movement via progression along the road between thatched cottages, as pointed to by the soldier in the foreground, then away from the viewer and on through the valley represented by an overlapping patchwork of fields, before continuing out of the image to whatever lies beyond. When this is compared to the cartoon *Au Revoir*! it clarifies the observations made in that section of the chapter regarding differing propagandist / counter-propagandist viewpoints, including subsequent interpretations of a real as conveyed pictorially. In addition, the practice of substituting the 'visit it' advertising concept with the propagandist 'save it' campaign as an inducement to the viewer, was as relevant to the First World War as to other twentieth-century conflicts. In this regard,

> a feeling for a countryside under threat could also motivate a sense of self-defence as self-love and self-sacrifice that transcended not only individual self-preservation but also the obvious incidental causes of war in favour of an abstracted essence of Englishness located in the country.[45]

These comments are pictorially articulated through the *Your Country's Call* poster referred to, as well as in the posters used as examples at Fig. 3.2. Moreover, Baudrillard's previously cited assertions concerning the connection between objects and ideologies can also be considered in this context, and are further reflected in the idea that 'By claiming to anticipate fulfilment through their aesthetic derivatives, it posits the real forms of the existing order as absolutes.'[46] As these absolutes include 'good' and 'evil', 'beauty' and 'truth'—subsequently underscoring how 'the claims of art are always also ideology'[47]—a circular cause and consequence is revealed in respect of the motives and methods of the propagandist. Furthermore, although during this prescribed era there was no radio, no television, and certainly no twenty-four-hour rolling newsfeed, the propagandist needed to make as much use as possible of the different media available, including the poster.[48] It is seemingly too difficult to

ascertain exactly what the British public really knew and understood at the time from the media about the Western Front; there was an eclectic array of reporting from journalists and the newspapers they worked for, and the dilemma was, as always, 'between patriotic support for the war and a desire to convey its terrible nature.'[49] The government, however, systematically publicised its own, authorised films, as well as its photographs, as conveying the actuality of war to the general public[50]—an 'actuality' undoubtedly weighted to suit and serve a specific purpose and which is examined more fully later in this chapter. Nonetheless, it was during the First World War that the merging of genres and media was first employed: the administration of advertising and public relations onto political matters.[51] It is this connection that is important to assess when considering the position of the poster, not only in respect of the wider visual ecology and the competing and contrasting methods of communicating information within it, but also the design constructs utilised in the expressing of that information. Of note is the suggestion that although it has always been essential to instil within individuals 'ideological and sentimental motivations to get them to lay down their lives', in times of war it is even more important for them to 'be given strong impulses' and 'good enough reasons for his sacrifices'.[52] Therefore of interest is the idea that Nevinson's artwork, perceived by the critic as arguably assuming a propaganda role, can be conversely considered. Along with other aesthetic representations that were products of first-hand experience of the front line these artworks 'unattractively advertised' life on the battlefields of the First World War, whilst remaining true to the reality of it from the specific point of view of each soldier-artist.

Further to these points, and despite the constructive criticism of his work recorded in certain contemporary newspapers as noted earlier, Nevinson remembers that '*The Times* was horrified and said the pictures were not a bit like cricket, an interesting comment on England in 1915, when war was still considered a sport which received the support of the clerics because it brought out the finest forms of self sacrifice…'[53] This assessment underlines the propagandist necessity for a manipulated construction of information, whether conveyed pictorially, textually, or a combination of both, in order to promote one version of reality over another. Early *Topical Budget* British wartime newsreels documented 'reports from the home front' rather than of actual conflict, before later footage depicted scenes from the fronts in addition to other events.[54] This latter development emanated from a more sophisticated approach to editing techniques, especially with regard to 'striking compressions of actions, or

even of whole battles, within the short time-frame of the newsreel story.'[55] Eisenstein remarks most pertinently, however, on the additional, disparate stances that can be given to the same account depending on political and social partialities of the editorial personnel, a propagandist practice as applicable to other media as it is to film,[56] and which has been previously analysed in relation to poster adaptation in particular. Principally notable in relation to this is Luke McKernan's comment that

> The lesson learned by the propagandists, in placing their newsreel on the marketplace in competition with other newsreels, was that exclusive access to the official war footage was not enough. The newsreel had to include popular, general items, even at times had to appear not to be a war newsreel at all, if it was to gain a wider acceptance, which would in turn allow it to get its messages across.[57]

As a means through which information is conveyed, the newsreel did not compete only with other newsreels but with a variety of media including the pictorial poster. McKernan's assertion aligns with observations made so far in this section of the text, and contributes to the concept of the circular cause and consequence existing at that time between pictorial propaganda, a counter-propaganda reaction, and a further propagandist response to that reaction. Supplemental to this is the stance placed upon the messaging distributed via newspaper and periodical reports, and all this contributes to a viewer's perception of the visual material he or she encountered at the time. Another consideration is the premise shared with that of effective poster construction, in that more must be suggested than is said: as intimated in McKernan's observation, utilisation of that which is considered as ordinary and acceptable, and therefore more palatable to the viewer, assisting in disguising the true nature of war. This is further illustration of why posters constructed in times of conflict to promote, for example, a recruitment drive, contain the same design elements as those publicising commercial products or films.[58] When all these concepts are collated it is of interest to refer back not only to the idea of common ownership of imagery and visual constructs, but also to the ways in which those constructs are picked up and repeatedly employed across the years and genres.

In assessing the comparable elements contributing to the composition of certain conflict propaganda posters and those devised specifically for commercial purposes including the promotion of film, an additional per-

spective is created. In remaining temporally consistent, film promotion leads directly to the contextual consideration of film as entertainment for prospective audiences versus its educational value, expanding upon the points made regarding the construction of the First World War newsreel. It should be noted that in general the British civilian population was considered to be participating in the anguish caused by the war, and supplementally tasked with contributing to the winning of it; inherent within this aim, therefore, was the requirement for some form of justification that the sacrifices were worthwhile.[59] Posters relating to the recruitment campaign designed in the context of pictorially portraying a reality worth fighting for as an inducement contribute to this approach. Although photojournalism was viewed with distrust, the 'official' position with regard to cinema was more of 'indifference', as it was considered to be of purely entertainment value,[60] illustrating the dilemma that existed in how to best take advantage of it as a medium to be utilised in the distribution of propagandist information. Of note is the idea that participation in large-scale events blurs the lines between 'spectators and performers',[61] with the performer in the context of film as newsreel being the soldier on screen, and the heightened empathetic involvement this instigates within an audience is a condition with the potential for easy manipulation for propagandist objectives. In the same way First World War artwork ceased to be considered as art if overtly propagandist,[62] however, the general public tended to avoid anything cinematic if similarly presented; in an echo of Ellul's remarks cited earlier, propagandist film messaging was only deemed to be acceptable to audiences if they were already of a like-minded persuasion.[63] In placing the poster in general and the conflict propaganda poster in particular within the wider visual ecology of the era, and in consideration of both complementary and competitive functions of other contemporaneous media, footage of the feature-length *The Battle of the Somme* is examined more closely at this point. Alongside conflict artwork, *The Battle of the Somme*, filmed and distributed in 1916, is a predominantly pictorial medium and therefore a productive example for demonstrating within its composition the contribution of the construct that is the *line of beauty*.

The War as Film

As acknowledged, *The Battle of the Somme* demonstrates a means by which a physical appearance of a *line of beauty* can be compared against this construct's use as a static representation of movement in other media and

genres, whilst its recurring appearance across all strengthens its position in general as a visual trope with an extensive genealogical legacy. In addition is the film's contribution to the debate regarding competing constructions of the real, and the messaging of the same to the viewers as propagandees: the connective thread continues to be that of movement, as this relates to propaganda's objective of promoting the idea of a more meaningful reality towards which the propagandee will be enticed. *The Battle of the Somme* was not consciously devised as a full-length documentary.[64] Although by and large 'well-received', some of the first newsreels contained imagery of military training as well as more overtly dramatised scenes configured to be perceived as emanating from the battlefields, with the consequence that the trade, finding them not only 'suspect' but also 'dull, ... pressed for a more honest and dramatic record of the war.'[65] Propaganda by its very nature is the manipulation of truth, and of the propagandee for whom it is intended, and it is therefore necessary to consider how much of what was presented during the First World War the general public took at face value. Certainly, whether

> Rightly or wrongly, wartime propaganda became synonomous [*sic*] with lying. Lying goes against the chivalric code of duty and honor in warfare. It is also hard to justify an official ministry of lying if one has claimed, as the Allies often did, that the War was a great moral crusade, with one's own side holding the monopoly of rightness and goodness and the best in European and Western culture.[66]

Even though the authorities might not have declared that every relevant scene in *The Battle of the Somme* was filmed at the front line whilst combat was actually taking place, it arguably can still be construed this was exactly the impression they intended to convey to the viewing public. Furthermore, the use of a silent film's title cards is of interest because if it can be said these function in a similar fashion to a sound film's spoken commentary, then the prescribed dogma related to the film is conveyed through these appendages.[67] The title cards specific to *The Battle of the Somme* may be considered as having missed an opportunity to express propagandist messaging that could have added to or enhanced a particular context,[68] highlighting Eisenstein's comments on disparate stances noted previously. Regardless, because title cards are temporally incongruent (as opposed to image and text in the form of, for example, the poster, where they are temporally related), there exist the conditions for manipulation

in that at the very least they serve to direct a viewer's emotional response. Although something similar can be said for the propaganda poster with a textual element in the form of a caption, the pre-scene title card of a newsreel injects anticipation into the equation, thereby serving as significant signposting for the viewer as propagandee. An example of this in *The Battle of the Somme* lies in title card number 59 which refers to Gunners and Highlanders as 'CHEERY' [capitals in the original][69] and which therefore suggests to the onlooker a behavioural condition applicable to the soldier before the spectator views the relevant scene. Nicholas Reeves writes that the method of titling undertaken—one which continued throughout the war—indicated a clear distinction between officially sanctioned films and 'the hysterical hyperbole of most other wartime propaganda' of the era, as well as throughout the twentieth century.[70] Reeves continues:

> For such subsequent films invariably went to very great lengths to ensure that audiences were left in no doubt what meaning they should construct in the images that were being presented to them—to a quite remarkable extent, the official British films of the First World War leave that construction of meaning to the audience.[71]

This is an important point, as it indicates that film as a distributing medium was not adequately understood by the authorities at the time. Even so, when this is allied with previously cited reflections regarding context and the role of the viewer, a relevant conjecture from this specific perspective is how unlikely it is that the concept of 'leaving it to the audience' was a conscious decision. If the authorities were not certain the context within which the film was made and distributed was productive, they would undoubtedly have gone to great lengths to remedy this, a requirement similarly applicable to the complementary aspects of imagery and text in the construction of a poster. Film in general was a nascent phenomenon, certainly film utilised in this way, and although the poster's use as a propaganda tool was equally as innovative during this period, the exactly repeatable pictorial statement possessed a much longer genealogy. Consequently this created a new set of parameters to be taken into account in the distribution of propagandist messaging related to film and which had not necessarily been applicable prior to this conflict.

The focus on *The Battle of the Somme* remains on areas that are subject-specific to the parameters of this study, thereby relating to the representation of a *line of beauty* as a pictorial trope, as well as the film's depiction

of a particular construction of a real conveyed through its propagandist messaging. With regard to the former point, previous chapters examine the *line* in its role as a visual construct that statically represents movement, and an interesting consideration when observing a *line of beauty* in filmed footage is the most unlikely scenario that it has been deliberately contrived. The zig-zag design of the trenches lends itself to an Abstraction-influenced example of a *line of beauty*, especially when battle damage has interfered with the geometry of the construction; this is similarly represented in the work of artists including Paul Nash, an example of which is *The Ypres Salient at Night* previously referred to. There is an equal lack of contrivance in the lines of marching soldiers, recognisable from recruitment posters of the era. What the film demonstrates is a reality of 'lines of beauty' in conflict, as opposed to an aesthetically perceived real as illustrated in corresponding artworks. The scene captured in the film still at Fig. 6.2 indicates a serpentining curve of marching soldiers and in addition represents the men moving from bottom left, through the picture, and then out of the screen to the right of the centre at the top. Consequently this serves as a filmic demonstration of the eye following a *line of beauty* through and out of the scene and on to the propagandist's idea of a 'better future'. Comparison can again be made with the *Punch* cartoon *Au Revoir*! and which demonstrates movement of the soldiers from 'home' to 'war', whereas the film still at Fig. 6.2 feasibly insinuates the opposite—that the soldiers movement could be *away* from a conflict situation and towards home, or at the very least towards rest, with either being an alternate reality the soldiers might strive for. Visual representations of the *line* within *The Battle of the Somme* are examples of actual movement as opposed to a static symbol of the same. The representation of the trenches themselves shows an immobile line, effectively made mobile by the camera's sweep and consequently perceived as movement by the viewer. Images of the troops, including those contained in Fig. 6.2, illustrate a moving line of soldiers, whilst the camera capturing the motion remains immobile. Together these points echo the analysis made regarding the presentation of information examined at the end of Chapter 4. Barthes speaks of the difference between a photograph and film as being that which has been 'posed' in front of the lens as against that which has 'passed' in front of the lens,[72] yet in the case of landscapes, which in this context equates to the battlefields, the idea of the subject matter being posed cannot really be an accurate summation. In addition is the premise that it is not necessarily the subject matter that passes, but the *camera*, in the sense that the camera

Fig. 6.2 Film still from *The Battle of the Somme* 1916 (Time code 00:32:45 © IWM 2015)

itself can be the moving object, as indicated above. This consequently puts the viewer in the role of a moving 'object' surveying, in these examples, a rendering of a *line of beauty*. With regard to the scenes in the film represented by the still at Fig. 6.2, if the suggestion of movement is explicit, rather than implicit as is often the case in posters and other artworks, then the viewer's imagination is not directly required as an aid to his or her comprehension. Still at issue, however, is the suggestion of movement metaphorically represented in the construction of one version of reality over another and which the viewer can perceive and believe in. It is this particular contextual consideration of propagandist messaging distributed through this specific medium that is worthy of further examination.

As already intimated, a debate ensued during the First World War as to the educational value of official war films versus their entertainment value, and *The Battle of the Somme* is a cited example. Michael Hammond writes

that 'Reports of the film's reception around the country highlight the contradiction between advertising real action as an "attraction" and arguments for the enlightening and informative power of the footage.'[73] The dichotomy appears to exist that one objective counteracts the other, which is not necessarily the case as a viewer can still be educated whilst being entertained or, indeed, vice versa. That there was any apparent dilemma in this regard at all is indisputably due to the novelty of film during this period: no one had had to consider the attributes of this medium utilised in this way before. One means by which *The Battle of the Somme* can be considered as 'speaking' to its audience at the time was in the depiction of real people; consequently the possibility prevailed that an audience member might see on screen someone they knew,[74] enhancing the performer / spectator connection referred to earlier. This contrasts spectacularly with the indistinct illustrations of soldiers in certain contemporaneous posters, particularly with regard to any injury the soldiers might be portrayed as suffering. Whether this recognition occurred in actuality or not is irrelevant: the possibility of it provokes the empathetic involvement undeniably necessary for propagandist success. Worth noting is Hammond's belief that 'the depiction of death was an attraction' for audiences in itself,[75] as this corroborates earlier reflections regarding the visually compelling quality of a certain deformity in the imagery perceived and the subsequent disequilibrium it causes the viewer despite, or contrarily *because* of the attraction. Certainly there is one predominant aspect of this film relating to the construction of a real as it pertains to empathetic involvement, and that is the question relating to the faking of certain scenes. With regard to the use of footage within *The Battle of the Somme* that has now been corroborated as being either strategically edited in or faked in its entirety, Reeves writes that

> We concentrate on the extent of faking in the film; contemporaries were struck by its honesty, by its realism, by its truthfulness. And they saw the film like this because their wider cultural context was so dominated by dishonest, unrealistic, mendacious images of war. In posters, in cartoons, in speeches, in newspaper stories, the war was characterised as a titanic but exhilarating struggle between good and evil –[76]

Reeves' assertions underline observations regarding universal encapsulations of emotive terms as well as acknowledgment of the broader media ecology and the information distributed within it. In this latter respect

Reeves' remarks operate as a reminder as to what else was available for the distribution of information in general and within the visual ecology in particular, whether of propaganda or commercial value and therefore serving as either competitor or complement. The period within which this film was made and seen is an important consideration, and all these aspects need to be taken into account when examining the cause and effect of the specific scenes in question. Reeves' comment regarding the unrealistic is worth acknowledging in the context of how much the general public were aware *at the time* of dishonest reportage, and certainly Reeves' mention of a wider cultural context infused with dishonesty acknowledges the possibility that the general public was not entirely ignorant of the potential for duplicity in the media, whatever the reasons that lay behind it. Recording the actuality of battle highlights the same challenges as recording the actuality of movement, namely which technological and editorial procedures best impart the 'correct' story. Chronophotography explicitly illustrates, frame by frame, the exact positioning of a body, yet lacks the emotion as well as any sense of tangible *movement*, and photodynamism demonstrates specifically what occurs when an object is moving, yet often renders the physicality of that object as 'unseeable'. Of most interest is which version of the story the protagonists wish to impart, and in relation to the propagandists of the First World War in particular this prompts the question as to what ends they were prepared to go to in order to present this version to the public. This is a consideration not only pertinent to film but also to information-distribution via other media, and specific examples extracted from *The Battle of the Somme* therefore serve as suitable illustration for both comparative *and* competitive purposes.

'Response and Responsibility'

The major section of so-called 'questionable' footage in *The Battle of the Somme* consists of a going-over-the-top sequence, and shows soldiers falling after being, allegedly, shot. It is commonly held that despite the 'stunned but approving empathy'[77] this sequence instigated in the audience—and which presumably constituted at least part of the argument for its inclusion in the completed film—this section is faked. How early the debate began concerning the fakery is unclear, but it is generally believed to have been accepted as being so by the beginning of the 1920s. The dramatisation of scenes for the enhancement of the whole can be considered as not only tolerable, but in some cases advisable, and certainly this

was not an uncommon practice. However, without prior indication that footage within the film has been dramatised there exists the possibility that once one scene is revealed to be a 'fake' there is a risk of losing the credibility of the entire film. The stimulation of a spectator's belief in a concept is indisputably an essential requirement for the propagandist, regardless of the medium through which the message is distributed. Nevertheless, this provokes a further if converse debate and is certainly the crux of this argument as it pertains to this text: although the imagery conveys a contradiction to the propagandist objective of intimating an alternate '*better*' real in scenes that speak of the opposite, in the context of the whole does undeclared faked footage actually matter if it is genuinely portraying a reality of life on the battlefield? This question has already been addressed to some extent, chiefly in the previous chapter with regard to censorship of soldier-artists' conflict artwork as well as in the context of manipulation of original intention including through textual augmentation. When this is allied with the consideration of credibility its pertinence to this study is encapsulated in the need for empathetic involvement to fulfil the propagandist's requirement—a reliance, so to speak, on the propagandee's supposed collusion in the propaganda process. Just as soldier-artists seemingly suspend the horrors of their reality by concentrating on the aesthetics of their surroundings, so a viewer can choose not to identify with a situation which is at best uncomfortable to watch, if that viewer can justify emotional distance because at least part of the imagery put forward is unmasked as being an untruth. Sassoon echoes this condition when he writes that it is 'a bloody shame, the troops getting killed all the time while people at home humbugged themselves into believing that everyone in the trenches enjoyed it.'[78] This is a useful rationalisation on the part of the civilian and one undoubtedly aided by observing a similar attitude in others in the form of 'social proof'.

The consideration of whether undeclared faked imagery within a war documentary is an issue so long as the context is consistent with the subject matter is pertinent, but the difficulty lies in that once it is known that some scenes are spurious then a viewer can only be suspicious of others, a concern supported by the observation that the attempt to include faked imagery disguised as a real 'backfired disastrously'.[79] Film footage or photographic imagery known to be faked can assist a viewer in not only separating him- or herself from a given situation, but also prompts the concept of a viewer's 'response and responsibility':[80] everyone knows it happens, but it is not happening *here*, and therefore no action needs to be taken by

the observer. This is further corroboration of the undeniably unintended impact of a recruitment poster that utilises imagery of injured soldiers, but in so doing negates their provenance because of the removal of nationalist markers. Inevitably this reawakens the question with regard to how important it is if imagery, including the film footage cited, is contrived: soldiers involved in conflict die—does it matter if the soldiers portrayed in these scenes allegedly did not, at least not on camera or in the context conveyed? Barthes declares that photographs of genuine 'trauma' are 'rare', *because* of the connotation implied as to whether the subject matter is real or not,[81] as alluded to previously and despite the photographic documentation of the injured circulated post-conflict by anti-war organisations. The idea that a medium, or at least the message deliberately distributed via that medium, once discredited (even if only in part) allows anyone to subsequently criticise the whole, is a risk far greater than initially may be recognised, as the truth—a particular version of reality—can be readily dismissed unless or until proven otherwise. One consequence of this particular area of focus is that because parts of the film *are* now acknowledged as faked, especially with regard to the battle sequence commented upon, 'its development into a classic part of the imagery of the First World War is one of the ironies of how media images shape historical memory.'[82] This exemplifies how imagery as an object can misleadingly serve to represent an entire era: in the context of the period under investigation here, the newsreel is in direct competition with the conflict propaganda poster *and* conflict artwork borne from the trenches as the productive object that may or may not function as the selected signifier of that era. In respect of film in particular, if some people believed *The Battle of the Somme* should be shown to illustrate the 'reality' of war, others considered it should *not* be shown for the same reason, demonstrating a situation similar to that surrounding the work of soldier-artists who conveyed life on the front line utilising Modernist stylistic influences. Of note is that the lack of certified film critics means that journalists who reported on all the official films at the time, including *The Battle of the Somme*, were closer to the audiences in their attitude to the attributes of the film, and in this way the subsequent impact upon the spectator could be accurately assessed due to the critics viewing the film alongside the audience.[83] These journalists reported not only on the film itself but also on the audience's reaction—the '"event"',[84] corresponding with previous considerations. This is a concept with an equivalent connotation to contemporaneous reports of exhibitions of conflict art, before the inevitable post mortem after the Armistice affected an individual's opinion.

As reflected upon in Chapter 2, resemblance in the sense of learned as well as inherited traditions plays an undeniably important part when the role of the viewer is taken into account, whether in relation to a film, conflict artwork, or a poster. In specifically aligning this point with *The Battle of the Somme*, there is no denying that audiences were perceiving imagery previously unimagined. The very fact it was conveyed in a medium of visual communication of innovative technology—both literally and creatively—ensured this was a depiction of war a civilian audience could never have foreseen. This is inevitably paralleled with the growth of photography, in addition to the burgeoning Futurist and Vorticist concepts leading to the portrayal of conflict in ways contrary to previous artistic depictions of battle. Despite acknowledging that at least some contrivance can occur where photographic reportage is concerned, it is nonetheless still feasible to assume the photograph is an instantaneous capture (technological capabilities within specified eras notwithstanding). The photographic image is a literal snapshot of an event or situation, even if one that does not necessarily convey an entire story, as chronophotographic and photodynamic experimentation has demonstrated. Although the photograph can be looked at in two ways, that is to say the object of it in the sense of a technological medium as well as the subject-matter recorded, this assessment is applicable to other artworks; the difference lies only in the 'captured reality' contained within the photograph—the frozen moment—as opposed to an aesthetic interpretation by an artist. In a newsreel such as *The Battle of the Somme* the photographic 'frozen moment' is endowed with 'life', thereby reflecting Boccioni's adamant assertion that 'it is a matter of conceiving the object in movement quite apart from the motion which it contains within itself'.[85] In addition, where film is concerned the requirement for a viewer's imagination in adequately perceiving the visual material he or she is encountering is, at the very least, substantially reduced.

Following the Lead

Further to the role played by a viewer's perception of visual media, it is a credible conjecture that any bewilderment felt on behalf of the audience viewing *The Battle of the Somme* was as a reaction to these new experiences as a whole: the faces of men that were either literally or figuratively familiar, the bleak and obliterated landscapes, the prisoners, the dead—all encapsulated to elicit specific emotion. Arguably, therefore, and reflecting upon Leed's comments cited in the previous chapter, it is less an information

film about the realities of war, more an emotional construction or overview, and it is undeniably an emotional response a propagandist seeks to provoke, however that response is subsequently analysed. Modris Eksteins writes of the number of people necessarily engaged in 'the creation of myth and the distortion of reality. Reality, a sense of proportion, and reason—these were the major casualties of the war. The world became a figment of imagination rather than imagination being a figment of the world.'[86] Information and the means by which it was distributed changed accordingly, and the escalating growth of the pictorial poster for propagandist means forms part of this phenomenon. It is also Eksteins who notes that 'It has often been pointed out that the war was fought with nineteenth-century ideas and with twentieth-century technology, and that in this contradiction resided the explanation for the tragedy.'[87] Aside from obvious developments in military technology, the idea is enhanced by the way the poster as a productive medium evolved in its employment for propagandist purposes, and in how, as noted in the previous section, photographic and film evidence of conflict, and the relative immediacy of the same, expanded throughout the early years of the twentieth century. This contribution to the ways in which propagandist or marketing material can be distributed and subsequently perceived is further enriched by the cinematic experience adding a previously unimagined context to the concept of pictorial information. Nonetheless, it is imperative to remember that despite the innovation of conflict portrayed in this way, film was still only one of the means by which information, propagandist or otherwise, could be distributed during the First World War. In the wider visual ecology film competed with—or, conversely, complemented—photography, as well as with media that possessed a far longer genealogical heritage, of which the poster as an example of an exactly repeatable pictorial statement is an important aspect of this study. The poster in particular works to its greatest advantage as a distributing medium for propaganda when it is a contributing element within a much wider campaign. Supplementary pictorial statements incorporate the graphic imagery that appeared in newspapers and periodicals including *Punch*, as well as propagandist pamphlets, and which often contributed to the already-examined uncompromising concepts of good and evil in an effort to provoke an apposite response from the viewer. This latter aspect is most dramatically rendered in Louis Raemaekers' *The German Tango*: '*From East to West and West to East*, *I Dance With Thee*' (circa 1917), illustrated at Fig. 6.3.

Fig. 6.3 *The German Tango*: '*From East to West and West to East, I Dance With Thee*' circa 1917 (Louis Raemaekers)

Alongside the depiction of the *line of beauty* created by the macabre dance, of interest is how this design concept in itself represents the idea of evil being ever more evil in the company of the good and the beautiful—and vice versa. In addition is the summation of the theory behind this serpentine curve being utilised for its value as an attraction when embedded within the iniquitous, be that a visual propagandist message or the 'reality' of a conflict counter-propagandist response. Supplemental to this is the temporally pertinent date of its inception, namely its association with the First World War and therefore the consequent assumption that the intended audience will concur with the image's pictorial advocation of peril, as well as its suggested monopoly of rightness and goodness. The image assists in demonstrating how the varying layers within a construction function to form a whole with the potential to impact upon the visual culture of a defined era, a premise as pertinent to this reproducible image as it is to the specifically designed recruitment poster. Firstly, the visual construct utilised has a genealogical heritage as a pictorial trope, indicative of movement at its most beautiful, and further enhanced by its representation in the form of dance. Secondly, disequilibrium is caused within the viewer due to the subject matter, consequently creating an additional attraction for that viewer. Thirdly, the title intimates a context that in this instance distinguishes Ellul's singular entity over and above a collective of adversaries. Fourthly, the date of the image's creation facilitates the contextualising of the whole as being relevant to the conflict of the First World War.

Expanding upon this with regard to a more general pictorial conveyance, Eksteins observes that associations were made between 'the sights and sounds of war with art', citing Marinetti and Gaudier in particular.[88] Although there was a general consensus that perhaps the First World War had 'killed' the arts, this really relates specifically to 'traditional' art forms, replaced as they were by more inventive ways of aesthetic interpretation, as has been analysed throughout this book.[89] This challenging of the conventional was a productive process in respect of the new style of conflict encountered, as well as in relation to the subsequent reality of the life that followed when so much about attitude and society had changed.[90] The Futurists' effect on First World War artwork extends beyond the literal pictorial representation, however: Richard Humphreys maintains that Lewis was not only influenced by the movement's understanding of its work and what it was trying to achieve, but also its 'manipulation of the mass media for a confrontational relationship with the general public'[91]—in the

context of Moore's assertions cited at the beginning of this chapter, 'propaganda' as opposed to 'persuasion'. Despite an overt correlation between commercial and propagandist promotion, as noted the transference of skills from the former to the latter is not always straightforward, and Ellul maintains that 'political propaganda', unlike advertising, should look to the future rather than the past.[92] Ellul does, however, recognise that propaganda benefits from the exploitation of existing material, orchestrating it with 'contexts and explanations designed to re-integrate it into the present' and referencing literature in respect of this.[93] It is therefore a relevant exercise to ally this to theories already referenced and consequently apply them to the storybook element of certain advertising campaigns, whilst acknowledging how this imagery can be further developed for propaganda purposes. Three posters serve as productive examples, both singularly and collectively: an advertisement for *Pears*' Soap from 1900 (artist unknown), the 1914 *For Horsenden Hill* London Transport poster by Dora McLaren, and the Maginel Wright Enright *Follow The Pied Piper—Join the United States School Garden Army* poster circa 1917. The latter poster's title indicates not only Wright Enright's design concept but, in fact, the design concept of all three posters: children happily following a Pied Piper. Consequently, further to the corroboration of the ideas previously commented upon with regard to the propaganda / counter-propaganda viewpoint as it pertains to the *Punch* cartoon *Au Revoir*!, and the *Your Country*'*s Call* recruitment poster, there is great significance in the use of Robert Browning's version of *The Pied Piper of Hamelin*.[94] This literary reference can be aligned with the idea of 'authority figures' and the subsequent potential for easier accessibility to both 'information and power': it therefore becomes judicious to submit, making 'so much sense, in fact, that we often do so when it makes no sense at all.'[95] In addition to the potential value that exists in exploiting a storybook legend as productive material for advertising as well as propaganda there lies the irony of an apparent authority figure enticing a cooperative mass of either literal or organic existence towards the unknown, an apposite analogy in the historical context of the First World War recruitment campaign. This demonstration of manipulation of an individual's nostalgic ideals illustrates a situation whereby every participant within a mass is invited to 'share in the secret'.[96] If that individual–the propagandee–feels part of the collective and therefore of the campaign being distributed via, in this example, the medium of the poster, then arguably he or she will be more open to the message. It is a relevant supplemental exercise to take the three poster

examples and analyse them in the context of the relationships which exist between the layers of a construction of a whole, as well as the resultant values pertinent to that whole, because an artwork 'becomes its own material and forms the technique of reproduction and presentation, actually a technique for the distribution of a real object.'[97] If this layering consists of the visual constructs comprised in its composition, including the use or not of textual captioning, and if in addition it is feasible to include in this montage the 'story' utilised in the promotion of a 'real object'—namely a commodity which includes, for example, soap and travel as indicated above—then there is no reason to assume the 'real object' in question cannot also be 'propaganda', including that related to periods of conflict such as the First World War. In this respect the idea of a shared secret can be further expanded to not only include any so-called story, categorised in the above example as an object and which may be one element contained within the layered construction, but also the recognition of a visible continuum with a genealogical legacy that cannot necessarily be isolated in the viewer's memory, but which nonetheless provokes a productive emotional reaction due to its representation of movement at its most beautiful. Consequently these considerations assist in illustrating how such conditions of possibility can culminate in the pictorial trope that manifests in the shape of a serpentine curve and which has been named 'The Line of Beauty', and the role it subsequently plays within visual media constructed for propaganda purposes, particularly that related to the First World War. A reiteration of the means by which this has been literally and metaphorically considered, as well as evidence of the supporting structure that assists in endorsing the premise, is summarised in the concluding chapter of this book.

Notes

1. Sontag, S. (1999) 1970—Posters: Advertisement, Art, Political Artifact, Commodity IN: Beirut, M. et al. (Eds.) *Looking Closer 3*: *Classic Writings on Graphic Design* New York: Allworth Press 196–218 p. 196.
2. Clark, T. (1997) *Op. Cit.* p. 7.
3. Thompson, J. (2007) *Op. Cit.* p. 182.
4. *Ibid.* p. 184–5.
5. Baudrillard, J. (1983) *Op. Cit.* p. 125.
6. Moore, C. (2010) *Op. Cit.* p. 8.
7. O'Donnell, V.; Jowett, G. S. (2012) *Op. Cit.* p. 151.

8. Moore, C. (2010) *Op. Cit.* p. 9.
9. *Ibid.* p. 9.
10. Latour, B. (2004) Why Has Critique Run Out of Steam? From Matters of Fact to Matters of Concern *Critical Inquiry 30* Winter 2004 225–48 p. 231.
11. Ivins, W. M. (1969) *Op. Cit.* p. 93.
12. Shesgreen, S. (Ed.) (1973) *Op. Cit.* p. xiv.
13. Ellul, J. (1973) *Op. Cit.* p. 104.
14. Shesgreen, S. (Ed.) (1973) *Op. Cit.* p. xiv.
15. Punch (1915) Supplement. March 3 1915 p. 24 *Punch, Or The London Charivari*: Vol. CXLVIII January–June 1915 London: The Whitefriars Press after p. 180.
16. Cialdini, R. B. (2007) *Op. Cit.* p. 156.
17. Baudrillard, J. (1994) *Op. Cit.* p. 87.
18. Wallas, G. (1920) Human Nature in Politics, 3rd Ed [online] 1–142 Available from http://socserv2.socsci.mcmaster.ca/~econ/ugcm/3ll3/wallas/humannature.pdf [accessed 14 November 2012] p. 43.
19. Durham Peters, J. (1997) *Op. Cit.* p. 10.
20. Bernays, E. L. (1947) *Op. Cit.* p. 115.
21. Gregg, F. J. (1918) *Op. Cit.* p. 94.
22. Baudrillard, J. (1983) *Op. Cit.* p. 12.
23. Adorno, T. (2001) *Op. Cit.* p. 62.
24. *Ibid.* p. 62–3.
25. Bernays, E. L. (1947) *Op. Cit.* p. 116.
26. Bernays, E. L. (2004) *Propaganda* New York: Ig Publishing p. 71.
27. Eksteins, M. (2000) *Op. Cit.* p. 181.
28. *Ibid.* p. 181.
29. Pinchot, G. (1915) England in War *Harper's Weekly for April 17th, 1915* [online] Available from http://www.oldmagazinearticles.com/WW1_Britain_During_World_War_One_pdf [accessed 14 March 2013] p. 1.
30. Sassoon, S. (1930) *Op. Cit.* p. 262.
31. Creel, G. (1920) *Op. Cit.* p. 4.
32. Ellul, J. (1964) *Op. Cit.* p. 367.
33. UNKNOWN (c1918) The Influence of the War on Art *The Great War: The Standard History of the World-Wide Conflict volume CCLXIII* [online] Available from http://www.oldmagazinearticles.com/pdf/WW1-Artist-Nevinson.pdf [accessed 14 March 2013] p. 2.
34. *Ibid.* p. 2.
35. *Ibid.* p. 1.
36. Apollinaire, G. (2001) *Apollinaire on Art: Essays and Reviews 1902–1918* Trans: Suleiman, S. edited by Breunig, L. C. Boston: MFA Publications p. 222.

37. *Ibid*. p. 222.
38. Deleuze, G. (1993) What Is Desire? IN: Boundas, C. V. (Ed.) *The Deleuze Reader* New York: Columbia University Press 136–42 p. 137–38.
39. Dodgson, C. (1918) The Artist IN: *British Artists at the Front*: *Part I*: *C. R. W. Nevinson* London: 'Country Life' Ltd. & George Newnes Ltd. 1–4 p. 4.
40. Unknown (c.1918) *Op. Cit*. p. 2.
41. Gough, P. (2010) *Op. Cit*. p. 109 ['The critical review appeared in *The Nottingham Guardian*, on 8 March 1916. The caricature illustrates an article by Louis. J. McQuilland, Tate Gallery Archive, London. footnote p. 109].
42. Lewis, P. W. (Ed.) (1981b) *Op. Cit*. p. 78.
43. *Ibid*. p. 78–9.
44. Sassoon, S. (1930) *Op. Cit*. p. 262.
45. Malvern, S. (2004) *Op. Cit*. p. 23–4.
46. Horkheimer, M; Adorno, T. W. (2002) *Op. Cit*. p. 103.
47. *Ibid*. p. 103.
48. Ellul, J. (1973) *Op. Cit*. p. 9.
49. Badsey, S. (2011) Mass Politics and the Western Front *BBC—History—History in Depth* [online] Available from http://www.bbc.co.uk/history/british/britain_wwone/war_media_01.shtm [accessed 14 March 2013] paragraph 18.
50. *Ibid*. paragraph 19.
51. Ellul, J. (1973) *Op. Cit*. p. 232.
52. *Ibid*. pp. 142–3.
53. Nevinson, C. R. W. (1937) *Op. Cit*. p. 80.
54. McKernan, L. (2012) Topical Budget: War and Propaganda *BFI Screenonline* [online] Available from http://www.screenonline.org.uk/film/id/583331/index.html [accessed 15 March 2013] paragraph 5.
55. *Ibid*. paragraph 6.
56. Eisenstein, S. (2010) *Op. Cit*. p. 154.
57. McKernan, L. (2012) *Op. Cit*. paragraph 6.
58. Clark, T. (1997) *Op. Cit*. p. 103.
59. Badsey, S. D. (1983) Battle of the Somme: British War-Propaganda *Historical Journal of Film*, *Radio and Television* 3:2, 99–115 p. 101.
60. *Ibid*. p. 100.
61. Virilio, P. (1989) *Op. Cit*. p. 66.
62. Malvern, S. (2004) *Op. Cit*. p. 44.
63. Reeves, N. (1999) *Official British Film Propaganda* IN: Paris, M. (Ed.) *The First World War and Popular Cinema*: *1914 to the Present* Edinburgh: Edinburgh University Press 27–50 p. 27 and endnote p. 46.

64. Smither, R. (1993) 'A Wonderful Idea of the Fighting': The Question of Fakes in 'The Battle of the Somme' *Historical Journal of Film, Radio and Television* 13:2, 149–168 p. 150.
65. Badsey, S. D. (1983) *Op. Cit.* p. 104.
66. Messinger, G. S. (1993) *Op. Cit.* p. 123.
67. Reeves, N. (1999) *Op. Cit.* p. 32.
68. *Ibid.* p. 33.
69. *The Battle of the Somme* (1916, 2008) Film. Produced by William F. Jury; Cinematography by Geoffrey H. Malins & J. B. McDowell. UK: British Topical Committee for War Films. © 2008 Trustees of The Imperial War Museum/Strike Force Entertainment Ltd. time code 1:09:08
70. Reeves, N. (1999) *Op. Cit.* p. 33.
71. *Ibid.* p. 33.
72. Barthes, R. (1993) *Op. Cit.* p. 78.
73. Hammond, M. (2011) *The Battle of the Somme* (1916): An Industrial Process Film that 'Wounds the Heart' IN: Hammond, M; Williams, M; (Eds.) *British Silent Cinema and the Great War* Basingstoke: Palgrave Macmillan 19–38 p. 28.
74. *Ibid.* p. 30.
75. *Ibid.* p. 35.
76. Reeves, N. (1997) Cinema, Spectatorship and Propaganda: 'Battle of the Somme' (1916) and its Contemporary Audience *Historical Journal of Film, Radio and Television* 17:1, 5–28 p. 23.
77. Smither, R. (1993) *Op. Cit.* p. 149.
78. Sassoon, S. (1930) *Op. Cit.* p. 284.
79. Badsey, S. D. (1983) p. 111.
80. Clark, T. (1997) *Op. Cit.* p. 126.
81. Barthes, R. (1977) *Op. Cit.* p. 30.
82. Smither, R. (1993) *Op. Cit.* p. 150.
83. Reeves, N. (1997) *Op. Cit.* p. 22.
84. *Ibid.* p. 22.
85. Boccioni, U. (2009a) *Op. Cit.* p. 152.
86. Eksteins, M. (2000) *Op. Cit.* p. 236.
87. Eksteins, M. (1995) *The Cultural Impact of the Great War* IN: Dibbets, K.; Hogenkamp, B.; (Eds.) *Film and the First World War* Amsterdam: Amsterdam University Press 201–12 p. 205.
88. Eksteins, M. (2000) *Op. Cit.* p. 214.
89. *Ibid.* p. 214.
90. *Ibid.* p. 214.
91. Humphreys, R. (2004) *Wyndham Lewis* London: Tate Publishing p. 19.
92. Ellul, J. (1973) *Op. Cit.* p. 40–1.

93. *Ibid*. p. 36, 14.
94. Browning, R. (1993) *The Pied Piper of Hamelin*; *A Child's Story* New York: Alfred A. Knopf.
95. Cialdini, R. B. (2007) *Op. Cit*. p. 218.
96. Adorno, T. (2001) *Op. Cit*. p. 83.
97. *Ibid*. p. 64.

CHAPTER 7

A Conclusion

Aesthetics are often separated from politics, but where art in the form of visual conflict propaganda is concerned this is no longer possible. In allying a pictorial construct as a visible continuum in the form of a *line of beauty* with conflict propaganda, the relationship that forms instigates an innovative discourse, not least because of the *line*'s metaphorical as well as literal connotations. When encountered within an image, the *line* speaks of considerably more than Hogarth's summation of an indicator of beauty, because the association with movement Hogarth recognises generates a dialogue beyond his observations in relation to the metaphorical interpretation. This particular construct therefore becomes a mechanism by which preconceived concepts surrounding the composition of an artwork can be reconsidered, both in respect of its position within the wider visual ecology and in how it pertains to historical contexts that include both aesthetic and political proclivities.

As has been established, Hogarth's position in respect of this is fundamental. This is not because of a discovery of something new and therefore previously unacknowledged, but because Hogarth recognised and subsequently named the serpentine curve representative not only of movement, but movement at its most beautiful, and therefore considered it a 'Line of Beauty'. Of particular import is Hogarth's adamant assertion within his manuscript that the *line* does not require mathematical calculations to enable it to conform to his idea of beauty: on the contrary—the intuitive formulation of the *line* contributes to the advocation of the visual con-

© The Editor(s) (if applicable) and The Author(s) 2016

G. Williams, *Propaganda and Hogarth's* Line of Beauty *in the First World War*, DOI 10.1057/978-1-137-57194-6_7

struct functioning as shorthand for movement. In imagery referred to throughout this study, especially in respect of posters related to the First World War recruitment drive, the *line* has been expressed to convey the corporeal via participants within a marching mass, as well as manifesting as a path or road. These particular representations assist in pictorially articulating the concept of movement from one reality to another, perceived real, employing the viewer's eye in addition to his or her imagination in following the *line* through the compositional elements contained within the image—and beyond to what in this context can be considered as 'unseeable'. In endorsing the necessary use of the imagination Hogarth intimates acknowledgement of the incomplete construct: the curve that is broken through compositional constraints and that sometimes provoke the concept of the visual ellipsis in order for the viewer to comprehend the visual truth of the whole.

The role of Hogarth and the significance of the serpentine curve which drew his focus are each links in a long genealogical chain, and the presence of the *line* within artworks prior to Hogarth's analyses, alongside a viewer's recognition of the same, is important in endorsing its aesthetic and historical legacy. It is this heritage that contributes to the ways in which a viewer perceives the construct and consequently, when it is positioned within an artwork that is communicating a message such as pictorial propaganda, it can potentially assist in the propagandist's objective of drawing that viewer towards the message, thereby motivating the individual as propagandee into some form of action in response. The role of that individual as a participant within a crowd of either literal or organic manifestation is pertinent, as it is this participation that indicates an individual who is most likely to be receptive to a propaganda message. In employing a medium of distribution where the method of construction is designed to be accessible to as many people as possible at any one time, the propagandist's utilisation of the poster as an instrument for manipulation is not just understandable but essential, particularly within a certain cultural context such as during periods of conflict of which the First World War has been shown to be an apposite example. Propagandist manipulation is particularly focussed within the condensed parameters of conflict; in this regard imagery employed to serve the propagandist's purpose needs to be more than merely 'attractive, even seductive' in its objective of engaging the viewer, because the message being conveyed is of more import than something that is simply '"desirable"; it is imperative'.[1] This sentiment expresses a reasonable observation, yet as this book has explored it

is undeniably of supplemental benefit to the pictorial propagandist if the message being communicated is not only distributed via an object that is attractive in itself, as is demonstrated, for example, with an efficiently-constructed poster, but also through visual constructs contained within the object that are known to be attractive to the viewer, namely the propagandee. The rise of the poster as a propagandist tool at the beginning of the First World War created conditions whereby information could reach ever greater numbers of people. In employing recognisable thematic concepts as well as constructs as 'visible continuums' in the collation of the poster, the pictorial propagandist pursued ways in which a viewer's nostalgic ideals relating to the past could be manipulated in an approach similar to that employed by the manufacturers of commercial products, in an effort to incite that viewer to action.

However, for a viewer to perceive both literal and metaphoric manifestations of movement within an image, it is imperative for the artist to be able to effectively suggest movement through the constructs contained within it. Exploration of the capturing of accurate movement through processes including chronophotography and photodynamism, and the translations of the results of these experiments for aesthetic as opposed to scientific purposes, focussed an artist's attention on how a static representation of movement could be best conveyed to the onlooker. In so doing, these artists' intention was to capture what had previously been 'unseen' in order to confirm the 'reality' of *actual* movement. During the prescribed era, fascination not only with technology, movement and speed in general, but in how these related to the mechanisms of war in particular, informed the creative output of certain artists both in and outside a battlefield situation. Hogarth's objective in analysing an artwork in order to define a language for the communication of beauty correlates with the conflict artists of the First World War, who expressed a necessity for finding beauty within their surroundings and which they could adequately convey through pictorial means. Consequently, the concept of a visual construct that is a manifestation of movement requiring the viewer's eye as well as imagination in order to perceive it as beautiful can be considered in the context of artworks deemed to be the opposite of one's predetermined idea of beauty. Whether these artworks are paintings that emerged from the trenches, or a pictorial poster related to the recruitment campaign, it is a reasonable conjecture that if the *line* is encountered it is this construct that instigates a viewer's attraction to the work, despite the composition as a whole arguably being deemed as contrary to a generally-accepted 'ideal'.

Shearman's description of a 'special kind of beauty', and Viney's assessment of Paul Nash's conflict artwork as redolent of a somewhat 'macabre beauty', both succinctly summarise the concept.

The ways in which these early twentieth-century artworks can be representative of an era include an analysis informed by hindsight on the part of the viewer. In contextualising each medium the analysis is assisted by understanding both competition and complement available at the time. In the broader propaganda campaign this includes posters, newspapers, periodicals and newsreels; in the wider visual ecology the propaganda poster vied for a viewer's attention from its position upon billboards that also carried posters related to commercial advertising. Whether expressed through contrasting *or* competing methods of pictorial information-distribution, the *line of beauty* as a visual trope remains the same, continuing to reflect both literal and metaphorical manifestations of movement from within the medium for which it forms a contributory layer and thereby functioning as an attraction to which the viewer is directed. The requirement for a propagandist to gain a propagandee's empathetic involvement with the situation pictorially portrayed supports the need for a visual trope to which he or she is attracted, and for its inclusion to insinuate something in which each individual can believe. When this is aligned with the promotion of an alternate real through a propaganda poster campaign such as a recruitment drive, it provokes the hypothesis that 'The very definition of the real becomes: *that of which it is possible to give an equivalent reproduction*' [italics in the original].[2] In this context, the repetitive saturation bill-posting of the 'exactly repeatable pictorial statement' in the form of the poster conceivably confirms the propagandist's affirmation of an attainable, alternate reality *because* of the poster's ability as a medium to be mechanically reproduced. Supplemental to this is the idea that the ubiquity of the poster creates a circular cause and effect: the propagandee *consciously* perceives the message conveyed through each poster he or she observes, and in addition is *subconsciously* aware of the message because of the physicality of repetitive posting of the object through which that message is conveyed. Employment of the poster remains relevant today despite the increase in the methods by which such messaging can be distributed, and this medium's position within not only a propaganda campaign in particular, but also within the wider visual ecology in general, continues to be a productive one. Imagery related to the *Occupy* movement as demonstrated, as well as to continuing political party campaigning around the world, bears testimony to this concept. Benjamin remarks on

how a painting at any one time is generally viewed by a single spectator or a small group, which is rarely the case with a filmic presentation.[3] Consequently a reproducible image in the form of a poster that comprises the static imagery of the painting with the viewing figures of the film is what constitutes it as being acknowledged as a successful medium for the propagandist of any era to exploit.

As an addendum to the comment made in Chapter 2 regarding a consideration of the *line of beauty* as an *actual* propagandist tool, if artists employ a pictorial construct as a unifying link within their compositions, especially one recognised for its ability to attract, are they subsequently to be regarded as deliberately manipulative, an adjective by which propaganda artists can clearly be described. Conversely is the hypothesis that any manifestation of the *line* within an artist's work is due to the artist having him- or herself been manipulated. This circular cause and consequence is reflected in the specific context of the theories surrounding the *line of beauty* as they pertain to this text, and therefore of most relevance to this supposition is the question as to whether, in hindsight at least, Hogarth can be considered as a manipulator or someone who has himself been manipulated—that is to say, propagandist, or propagandee. In considering the premise that there is at least an element of collusion between propagandist and propagandee this theory can be allied with a more general assertion, in that there is no '"zero" point from which to begin.'[4] It is not possible to make 'something out of nothing' and in this context the *line of beauty* cannot work in isolation, as has been explored throughout this book. This serves as further endorsement of the role of Hogarth within this research, as through *The Analysis of Beauty* the ardent avowal of the aesthetic theories to which he was committed can arguably be considered as a propagandist promotion of what Hogarth believed to be an ideal. Regardless, the *line of beauty* as a pictorial trope capable of attraction remains an undeniably useful mechanism for propagandist employment in the construction of artworks specific to the promotion of a message.

In positioning this study within existing analyses of artworks that lie within the genre of visual conflict propaganda, it is imperative to concentrate upon the importance of the *line of beauty* as a construct in the ways that have been explored throughout this book. The *line* serves as a productive mechanism by which to analyse the imagery because of the multifaceted connotations its presence indicates. These include the construct's aesthetic legacy, its genealogy endorsed by artists including Michelangelo and Lomazzo, both of whom selected the serpentine curve as a signifier

of movement at its most beautiful, a theory with which Hogarth concurred and subsequently documented in his published manuscript. These historical evaluations affirm the *line*'s role as a pictorial representative for movement, and when the construct is consequently embedded within an artwork of propagandist intent its literal depiction of movement acquires a further implication because the pictorial trope now epitomises movement from a metaphoric viewpoint. The construct therefore demonstrates dual meaning that can be perceived as such by the viewer, with the consequence that it is advantageously exploitable as a propagandist tool. Within the pictorial propaganda poster, for example, the *line of beauty* can represent a dividing line, demonstrating the demarcation between differing versions of a real in the form of a diptych. The *line*, as noted, can also be illustrative of a moving mass of soldiers, or a waving surface of a path or road, thereby suggestive of not only literal movement as the *line* serpentines through the image, but also expressive of movement figuratively from the point of view of mobility from one version of reality to another, often 'better' real. As shorthand for the pictorial denotation of beauty, the *line* can additionally be employed as an attraction for the viewer towards something which could be considered as iniquitous; the *line of beauty* can be appropriated to detract from what is arguably a facade present in a conflict propaganda poster related to recruitment, for example, yet also be present in the conflict artwork created as a response to that particular campaign. In this latter respect, the *line* that is symbolic of a 'something beautiful' embedded within a somewhat abhorrent subject matter may be as much about the artist's requisite to latch onto 'beauty' for his or her own need, as it is about ultimately attracting others to the artwork. These examples serve in support of the *line of beauty* as a productive visual construct worthy of an analytical focus, and moreover sanction the importance of the *line* as a pictorial trope in an attempt to ascertain alternative insights into early twentieth century pictorial conflict propaganda in ways which can affect previous perspectives of this particular genre of artwork within an historical context. Moreover, when it comes to conflict situations in the twenty-first century there is, as previously noted, an argument to suggest that the general public's perception is progressively being formed by mass media, including the Internet.[5] From a purely aesthetic perspective, however,

> Artists can highlight the discrepancies between personal experience and a dominant narrative, proposing a more nuanced story. Art is also used as a means to communicate a personal or political commentary, or to mount a protest. It can propose or impose alternative viewpoints and encourage

debate, prompting us to consider the ways in which we think about events, and the ways in which those events are presented to us.[6]

This book sets out to explore the connotations of 'propaganda art', a genre that incorporates the poster, the painting, the photograph, and film—all as analysed within this study. How propagandists / counter-propagandists utilise not only the mediums they choose to exploit, but also the components that contribute to each construction and which includes a visual construct such as the *line of beauty*, is a process as pertinent today as it has always been, and therefore Moore's belief that 'The new digital media will not change the game, just the tactics' is significant.[7]

It is of supplemental interest to learn that even at the end of his life Hogarth did not simply defend his theories documented within *The Analysis of Beauty* but was, in fact, still 'excited by them'.[8] This enthusiasm contributes to how his observations and subsequent analyses of the same are indicative of the strength of the aesthetic legacy pertaining to the genealogical chain of which the *line of beauty* is an integral link. Consequently, in pursuing a reasonable articulation of his concept, Hogarth reveals that the pursuit he had undertaken in an attempt to understand the 'mystery of beauty had defied time and language'.[9] This book has endeavoured to explore these concepts in the context of a very specific genre of artwork, namely pictorial propaganda predominantly associated with the First World War. In so doing it exposes a constructive way of examining the role of the pictorial trope within an image, and thereby aptly serves to underline not only the ubiquity of the *line of beauty* as a specific visible continuum to which a viewer can relate, but also the prospective relevance of this particular visual construct as a productive analytical tool.

Notes

1. Sontag, S. (1999) *Op. Cit.* p. 203.
2. Baudrillard, J. (1983) *Op. Cit.* p. 146.
3. Benjamin, W. (2008) *Op. Cit.* p. 26–7.
4. Ellul, J. (1973) *Op. Cit.* p. 260.
5. Bevan, S. (2015) *Op. Cit.* p. 3.
6. *Ibid.* p. 4.
7. Moore, C. (2010) *Op. Cit.* p. 192.
8. Uglow, J. (2002) *Op. Cit.* p. 691.
9. *Ibid.* p. 691.

Index

A

Abstraction, 29, 53, 86–7, 99, 102, 112, 133, 143
Adam, Hans Christian, 91–2r
Adbusters, poster: *see under* poster
Adorno, Theodor, 39r, 66r, 155–6r, 158r
advertising, 7, 9, 11, 15, 23–4, 42, 44, 55–6, 60, 65r, 80, 113, 115, 125–6, 128–32, 137–8, 145, 153, 154r, 162
  attraction, 130, 136–8
aesthetics, 1, 4, 7–10, 14, 16, 19–20, 26–7, 31, 33, 38r, 42, 46, 48–9, 51–2, 58, 60, 69–72, 74–6, 79, 81–2, 84–7, 90, 92, 94–5, 98–100, 103, 109, 111–2, 119–20, 125, 129, 131–2, 134, 136–8, 143, 147, 149, 152, 159, 161, 164
  aestheticisation, 72, 92–3, 104, 108, 112, 114
  aesthetic: legacy/genealogy, 26, 46, 57, 62, 64, 80–1, 160, 163, 165
  theory, 4, 8, 14, 17, 22, 27, 32, 35, 103, 133–4, 163
  value, 18, 84, 118
Aisthetikos, 14
America, 42, 66r, 131
  American, 23, 39r, 62, 64, 66r, 68r, 123r
Amnesty International, 64
Apollinaire, Guillaume, 133, 155r
Arab Spring, 60
Aristotle, 19, 37r
Armstrong, Tim, 72, 81, 87, 90r, 111
Arnheim, Rudolf, 22, 27, 38–9r
Asquith, Herbert, 107
Augustine, 95, 97, 120r, 136

B

Badsey, Stephen, 156–7r
Balla, Giacomo, 86, 91r
  Girl Running on a Balcony c1912, 86
Barbusse, Henri, 104, 121r
  Under Fire 1917, *121r*

© The Editor(s) (if applicable) and The Author(s) 2016

G. Williams, *Propaganda and Hogarth's* Line of Beauty *in the First World War*, DOI 10.1057/978-1-137-57194-6

Barthes, Roland, 39r, 47, 53–4, 66–7r, 82–3, 92r, 105–6, 116, 122–3, 143, 148, 157r
Battle of the Somme, The 1916, 11, 105–6, 140–6, 148–9, 156–7r
Baudrillard, Jean, 3, 11r, 13, 35, 60, 78, 91r, 94, 96, 102, 105, 120–1r, 128, 137, 154–5r, 165r
BBC News 24, 107
Bell, Clive, 20, 37r, 118
Benjamin, Walter, 12r, 72, 90r, 92r, 93, 108, 120r, 123r, 162, 165r
Bergson, Henri, 17, 37r, 69, 90r, 131
Bernays, Edward, 62, 68r, 130, 155r
Bevan, Sara, 12r, 165r
Boccioni, Umberto, 37–8r, 72, 79, 82, 87–8, 91–2r, 98, 149, 157r
  Charge of the Lancers c1914–1915, 72, 87, 98
Bone, Muirhead, 100, 107
Bragaglia, Anton Guilio, 10, 77–80, 83–6, 91–2r
Bragaglia, Arturo, 10
Braun, Marta, 79, 86–7, 91–2r
Britain, 3, 11r, 55, 65r, 67r, 98, 112, 132, 155–6r
  British, 11r, 24, 38–9r, 53–4, 62, 67r, 91r, 105, 107, 112, 114, 121r, 127, 137–8, 140, 142, 156–7r
Browning, Robert, 153, 158r
  Pied Piper of Hamelin, The, 153, 158r
Bryan, Jane, 67r
Bryder, Tom, 7–8, 12r, 38–9r
Burke, Edmund, 19, 22, 37r, 49, 66r, 96, 120r
Burke, Joseph, 3–4, 11–2r, 15, 36r, 50, 67r
Butler, Lady Elizabeth, 97–8, 104, 112
  Scotland Forever! 1881, 112

C

Calcagnini, Celio, 28
Capa, Robert, 114–5
Carrà, Carlo, 87
  Horse and Rider c1912, 87
Carruthers, Susan, 122r
censorship, 43, 107, 116–7, 131, 147
chaotic excitement, 19, 75
chronophotography, *see under* photography
cinema, 67r, 85–6, 91–2r, 129, 140, 156–7r
  cinematic, 86, 89, 140, 150
  cinematography, 80, 83, 157r
Clark, Sir Kenneth, 95, 120r
Clark, Toby, 12r, 13, 15, 36r, 52–3, 65r, 67r, 154r, 156–7r
Committee on Public Information, 42
conflict, Bosnian, 106, 122–3r
construct, visual, 1, 3–4, 6–11, 13–4, 16–23, 26–7, 29–31, 33–4, 41–3, 45–9, 52, 54, 59–60, 62–5, 69–71, 74–6, 78, 81, 84–5, 88–9, 93, 96, 100, 102–3, 105, 108–12, 114, 116–7, 126–8, 130–1, 134, 139–40, 143, 152, 154, 159–61, 163–5
  design, 6, 42, 44, 49, 55, 65, 138
  pictorial, 8, 23–4, 74, 102, 159, 163
Cork, Richard, 91–2r, 98, 114, 121r, 123r
Crampton, Robert, 106–7, 122r
Creel, George, 42–3, 65–6r 131, 155r
crowd, 7, 9, 12r, 24–7, 41, 43, 51, 63, 89–90, 94, 160
  amorphous, 24, 26, 41, 58
  organic, 63, 90, 128, 153, 160
  psychological, 9, 25, 63
Cubitt, Sean, 66r

D
Dada, 86
Dagognet, François, 90r, 92r
dance, 74, 77, 80–2, 87, 91r, 111, 150–2
ballerina, 81
ballet, 80
Deleuze, Gilles, 74, 91r, 134, 156r
Dewey, John, 19–20, 37r, 40r, 45, 55, 66r
documentary, 11, 103, 105, 141, 147
Dodgson, Campbell, 134, 156r
Duchamp, Marcel, 86
Nude Descending a Staircase c1912, 86
Durham Peters, John, 92r, 155r

E
Eifling, Sam, 67r
Eisenstein, Sergei, 45–7, 51, 66–7r, 71, 85–6, 88, 90r, 92r, 139, 141, 156r
Eksteins, Modris, 11r, 150, 152, 155r, 157r
Ellul, Jacques, 11–2r, 15, 23, 28, 34, 36r, 38–40r, 47–9, 53, 60, 65–8r, 74, 86, 88, 90r, 109, 117, 120r, 122–3r, 127–8, 130, 140, 152–3, 155–7r, 165r
empathetic involvement, 10, 55, 76, 101, 107, 110, 119, 127, 134, 136, 140, 145, 147, 162
engineering consent, 130
engraving, 7, 12r, 35, 42–3, 127
exactly repeatable pictorial statement, 34, 88, 126, 142, 150, 162

F
Fagiolo dell'Arco, Maurizio, 92r
Figura Serpentinata, 8, 16
film, 38r, 46, 51, 85, 103, 105–6, 125, 138–50, 156–7r, 163, 165
First World War, the, 1, 3, 7–11, 13, 16, 19–20, 23, 25–6, 28–9, 31, 33–5, 38r, 42, 45, 47, 50–3, 55–7, 59, 62–3, 65, 70, 72, 75–6, 79, 82, 87, 90, 91r, 94–8, 100, 103–4, 107–11, 113–6, 118–20, 125–7, 129–30, 132, 137–42, 144, 146, 148, 150, 152–4, 156–7r, 160–1, 165
force-lines, 75, 95, 109, 136
Forkscrew Graphics, 59
iRaq, 60
Foster, Hal, 111, 121r, 123r
France, 29, 99, 114, 127
French, 87, 127
Freud, Sigmund, 25–6, 38–9r, 110, 122r
front line, 29, 99, 104, 109, 113–4, 138, 141, 148
Fry, Roger, 29, 39r, 47–8, 58, 64, 66–7r
Fuller, Loie, 80–1, 86–7, 92r, 111
Futurism, 12r, 72, 74, 90–1r, 99, 109, 112, 121–2r, 129, 134
Futurist, 3, 9–10, 18–9, 21–3, 33, 37–8r, 69, 71–2, 74–87, 91–2r, 95, 98, 104, 109, 111–3, 121–2r, 133–4, 136, 149, 152

G
Garelick, Rhonda K., 92r
Gaudier-Brzeska, Henri, 40r, 74–5, 91r, 103, 121r, 152
genealogy, 3, 13–4, 16, 26, 34, 40r, 46, 55, 59, 106, 142, 163
genealogical, 19, 31, 42, 47, 54, 101, 128, 130, 132
heritage/legacy, 1, 14, 22, 26, 29–30, 35, 45, 49, 64, 80, 87, 113, 141, 150, 152, 154

genealogy (*cont.*)
chain/link/thread, 4, 8, 14, 65, 77–9, 81, 83, 95, 104, 114, 127, 160, 165
German, 80–1, 150–1
Gibson, Owen, 122r
Gombrich, Ernst, 12r, 64, 68r, 70, 77, 82, 88, 90–2r, 115, 123r
Gough, Paul, 91r, 100, 107, 109–10, 121–2r, 156r
Gray, Thomas, 116, 123r
Elegy Written in a Country Church-Yard 1751, 116, 123r
Greece/Greek, 8, 14, 28, 84
Gregg, Frederick James, 66–7r, 155r
Guattari, Félix, 66–7r, 155r
Gutenberg, Johannes, 12r, 42, 59

H
Hammond, Michael, 67r, 144–5, 157r
Hardie, Martin, 65r, 67–8r
Haycock, David Boyd, 97, 111, 121r, 123r
Hogarth, William, 1–4, 7–8, 11–2r, 14–22, 27, 30–5, 36–9r, 42–4, 47–51, 57, 69, 71, 77–8, 81–3, 86, 90–1r, 98, 103, 127, 129, 133, 159–61, 163–5
Analysis of Beauty, The, 1, 11r, 14, 16, 20–1, 32, 36r, 134, 163, 165
Gulielmus Hogarth 1749, 43
Painter and His Pug, The 1745, 2, 14, 43
Horkheimer, Max, 39r, 156r
Howson, Peter, 106–7, 122–3r
Hudson, Derek, 36r
Hulme, T. E., 17, 20, 36–7r, 100, 102, 107, 121–2r
Humphreys, Richard, 90r, 121r, 152, 157r

I
ideal, an, 15–6, 22, 28, 33, 44, 55, 62, 78, 94, 102–3, 130, 132, 153, 161, 163
ideology, 7, 42, 46–7, 75, 96, 126, 137–8
image, 4, 9–10, 12r, 18–19, 22, 24–5, 28, 35, 37r, 39r, 43, 47, 52–8, 62, 64, 67r, 70, 73, 77, 80–9, 92r, 96, 98–9, 103, 105, 108–9, 112, 116–7, 119, 127, 133, 137, 141–3, 145, 148–9, 152, 159–61, 163–5
imagery, 1, 3, 25, 28–30, 34, 46, 49–50, 53–5, 57–60, 62, 64, 71–2, 78, 80–1, 83–6, 94, 97–8, 100–5, 111–2, 114–6, 118–9, 130, 133–4, 139, 141–2, 145, 147–50, 160, 162–3
imagination, 4, 10, 25, 30–1, 51, 57, 62, 64, 69–70, 77, 86, 107, 110, 144, 149–50, 160–1
Influence of the War on Art, The c1918, 132, 134, 155r
information, 6–7, 9–10, 22–3, 26–7, 30, 35, 37r, 41–3, 45, 48–9, 58–60, 78, 88–9, 99, 107, 116, 120, 125, 128–30, 132, 138–40, 143, 145–6, 149–50, 153, 161–2
Iraq, 60, 122r
Ivins, William, 18, 36–7r, 40r, 88, 155r

J
James, Daniel, 67r
John, Book of, 120r
Jones, Nigel, 11r
Jowett, Garth, 38r, 40r, 120r, 154r

K

Kant, Immanuel, 31, 33, 40r, 85, 92r
Kellen, Konrad, 11r, 38r, 120r
key visuals, 23–4
Kinder, John M., 123r
Kittler, Friedrich, 19, 37r

L

Lartigue, Jacques–Henri, *see under* photography
Lasn, Kalle, 60, 67r
Latour, Bruno, 155r
Lawrence, Jon, 38r
Le Bon, Gustave, 12r, 24–5, 38r, 63, 68r, 94, 120r
Leed, Eric J., 91r, 115, 119–20, 121–4r, 132, 149
Lewis, Percy Wyndham, 20–1, 34, 37r, 40r, 75–6, 87, 91r, 111, 118, 122r, 136, 152, 156–7r
Life magazine, 114–5, 124r
Line of Beauty, 1, 3–4, 6–11, 13–23, 26–7, 29–35, 41–47, 49–54, 57, 59–60, 62–5, 69–71, 74–6, 78–81, 84, 86–90, 93–4, 96–7, 99–101, 103, 105, 108–12, 114, 116, 125–30, 132–7, 140, 142–4, 152, 154, 159–65
lines of force, *See force–lines*
Lloyd George, David, 107
Lloyds Magazine, 136
Lomazzo, Gian Paolo, 16, 32, 77, 163
London Transport, 55, 153
Lusitania, RMS, 54
Lyotard, Jean–François, 85, 92r, 114, 122r

M

machine, 50, 72, 74–6, 87, 91r, 98, 101, 104, 110–1, 132–3
  machinic, 50, 73–4, 76, 80–1, 86, 99–101, 111, 133–4, 136
  machinery, 76, 81, 109
Malvern, Sue, 67r, 108, 112–3, 116, 118, 122–4r, 156r
Manghani, Sunil, 39r
manifesto, 30r, 37–8r, 72, 74, 90–2r, 93, 121–2r
manipulation, 8–9, 15, 18, 20, 22, 24, 26–8, 31, 34–5, 44, 55–6, 59, 78, 85, 89, 94, 102, 108, 114, 116, 126, 128, 130, 132, 138, 140–1, 147, 152–3, 160–1, 163
mannerism, 16, 36r
Mann, Thomas, 28, 39r, 100
Man Who Paints Motion, The 1916, 136
Marey, Étienne–Jules, 10, 71, 80, 83–4, 86–7, 90r
Marinetti, F. T., 71–4, 77, 90–1r, 93, 104, 122r, 133, 152
mass, *See* crowd
McKernan, Luke, 139, 156r
McLuhan, Marshall, 7, 12r, 59, 66–7r
mechanistic, 10, 72, 76, 81, 86–7, 110, 113
mechanomorphic, 10, 72, 86, 98, 111
media, mixed, 72
mere cogs in the mechanism, 73, 110
Messinger, Gary S., 38r, 157r
metaphysical rule, 106, 114
Michelangelo di Lodovico Buonarroti Simoni, 16, 163
  Victory, 16
Mitchell, W. J. T., 21, 37r, 56, 67r
Modernism, 3–4, 11r, 69, 86, 90r, 92r, 98, 113, 119
  modernist, 10, 53, 70, 78, 80, 97–8, 100, 104, 111–3, 122–3r, 148
  modernity, 3–4, 95, 100, 122–3r
Montage of Attractions, 45–6

Moore, Colin, 12r, 26, 35, 39–40r, 59, 60, 67r, 126, 153, 154–5r, 165, 165r
motion, emotion of, 84
movement, 1, 4, 8–10, 15–16, 18–9, 21, 29–31, 33, 44, 46, 49, 59, 64–5, 69–72, 74–89, 93–6, 99, 109–10, 113, 117, 129, 132–4, 137, 143–4, 146, 149, 152, 154, 159–62, 164
  metaphorical, 1, 8, 10, 13, 29–30, 33–4, 45, 47, 59, 65, 69–72, 74–80, 84, 87–8, 93–4, 96, 110, 117, 119, 127, 141, 144, 159–61, 164
  static representation of, 46, 69–70, 77, 79–80, 82, 86, 88, 140, 143, 161
Muybridge, Eadweard, 10, 71, 80, 84, 91r
Myron, 28, *Discobolos*, 28
myth, 3, 6, 31, 62, 98, 150
  mythical, 132

N

Nash, Paul, 29, 39r, 96–7, 105, 109, 112, 115, 117, 120, 143, 162
  After the Battle 1918, 97
  Existence 1917–1918, 105, 115
  Menin Road, The 1918–1919, 109
  Ypres Salient at Night, The 1918, 29, 143
nationalist markers, 80, 118, 148
Nevinson, C. R. W., 11r, 73–4, 87, 90r, 99–104, 109, 111–2, 114–8, 120, 121r, 123r, 132–4, 136, 139, 155–6r
  Dead Men 1917, 115
  Marching Men 1916, 74, 99
  On the Way to the Trenches 1915, 133
  Paths of Glory 1917, 115–7
  Returning to the Trenches 1914, 74, 87–8, 99, 101, 133
  Shall Their Sacrifice be in Vain? 1917, 115
  Study for *Returning to the Trenches* 1914–5, 73, 101, 133
  Troops Resting 1916, 87–8, 111
newsreel, 11, 54, 131, 138–42, 148–9, 162
Nietzsche, Friedrich, 33, 40r
Northern Ireland Civil Rights Association, 64
nostalgia, 9, 22, 44–5, 55, 62, 94, 102, 129–30, 132, 153, 161

O

object, functional, 41–2, 56, 69
Occupy, Occuprint, posters: *see under* poster
O'Donnell, Victoria, 38r, 40r, 120r, 154r
Ogée, Frédéric, 23, 30, 38–9r
Orchard, Karin, 121r, 123r
Orpen, William, 110
Ostrow, Saul, 12r, 65r

P

Pals' Battalions, 25, 63
participants, 24, 27, 160
patriotism, 63, 94, 97, 104, 112, 138
Paulson, Ronald, 11r, 14, 32, 36r, 40r, 103, 121r
Peppis, Paul, 123r
perception, 6, 8, 10, 14, 18, 21, 23, 33–4, 38r, 48, 57, 59, 64, 72, 75, 77, 81–2, 86, 89–90, 91r, 96, 101, 105, 109, 111, 115–8, 128, 139, 149, 164
persuasion, 7–8, 22, 24, 35, 38r, 64, 67r, 113, 115, 126, 129, 140, 153

photodynamism, *see under* photography
photography, 9, 47, 80, 83, 92r, 106–8, 112–3, 123r, 147–50
chronophotography, 9–10, 71–2, 74, 77–80, 82–7, 89, 94, 98–9, 146, 149, 161
photodynamism, 9–10, 72, 78–80, 82–5, 87, 91r, 94, 98, 146, 149, 161
photograph, 28, 78, 80–3, 85, 91r, 103, 105, 107, 114–5, 119, 138, 143, 148, 165
photojournalism, 140, 149
Lartigue, Jacques–Henri, 82
Bichonnade Leaping c1905, 82
photographer unknown: *Famous Leap by Peggy St Lo* c1930s, 80–82
Pinchot, Gifford, 131–2, 155r
Plato, 8, 36r
Poggi, Christine, 12r
politics, 38r, 44, 60, 65–6r, 90r, 93, 98, 118, 125, 128, 155–6r, 159
political, 3, 6–8, 12r, 24, 41–2, 60, 65, 68r, 101, 113–4, 126, 138–9, 153, 154r, 159, 162, 164
imagery, 7–8, 12r, 39r, 44, 46, 49–50, 59–60, 64, 93, 101, 125–6, 128, 162
poster, 3–4, 6–7, 9, 11, 11r, 13, 23–4, 26–9, 33–5, 39r, 41–6, 48–65, 65–7r, 69–70, 73, 75–82, 85, 88–9, 93–4, 96–103, 105, 108, 111–2, 114–20, 123r, 125–8, 130–2, 134, 137–45, 148–50, 152–3, 154r, 160–5
First World War: Lumley, Savile, 4–5, 57, 2nd *City of London Battalion, Royal Fusiliers* 1915, 5
Spear, Fred, 54–5, 58, *Enlist* 1915, 54, 58
Thomas, Bert, 50–1, *Feed the Guns with War Bonds and Help to End the War* 1918, 50
Wright Enright, Maginel, 153
Follow the Pied Piper–Join the United States School Garden Army c1917, 153
artists unknown: *Add the Fifth Point—Victory Liberty Loan* 1917, 23
An Appeal to You 1915, 105
Britain Needs You At Once 1915, 132
Call to Duty—Join the Army for Home and Country, The 1917, 62–3
Step Into Your Place 1915, 73–4, 99, 101
Your Country's Call. Isn't This Worth Fighting For? Enlist Now 1915, 137, 153
Spanish Civil War: Fontserè, Carles, 49
Per als germans del front: Dones! treballeu [For the Brothers at the Front: Women! Work] (1936–1939), 49
Second World War: artist various: *Your Britain, Fight for it Now* campaign, 55, 137
Occupy/Occuprint: 50, 60–4, 67r, 81, 162
Adbusters, 60–1, 67r, *What Is Our One Demand?* 2011, 60–1, 81
Ball, Katherine, 62–3, *Shut Down the Corporations* 2011–2012, 62
Khodabandeh, Bizhan, 64, *Nothing to Lose* c2012, 64
Montenegro, Nina, 50, *Outgrow the Status Quo* 2012, 50

poster (*cont.*)
various: artist unknown: *Long Kesh* 1971, 64
Pears' soap, 153
de Paleologue, Jean, 23, *Rayon D'or* c1895, 23
London Transport: McLaren, Dora, 153, *For Horsenden Hill* 1914, 153
Hohlwein, Ludwig, 80–1, *Reich Sports Day for the League of German Maidens* 1934, 80–1
Saatchi and Saatchi, 101, *Labour Isn't Working* 1979, 101, *Labour Still Isn't Working* 1979, 101
Pound, Ezra, 34, 40r, 67r, 117, 123r
propaganda/ist, 1, 3–4, 6–11, 11r, 13–8, 20–2, 24–29, 31–5, 38r, 41, 43–5, 47–8, 50–1, 53–5, 57–60, 63–5, 69–80, 83–6, 88, 93–5, 98–105, 107–8, 110–20, 122r, 125–32, 134, 137–47, 150, 153–4, 155–7r, 159–60, 162–5
propagandee, 6, 10, 13, 22–3, 27–8, 31–2, 34–5, 45, 48, 53, 55, 57, 60, 69–71, 73, 76, 83, 85, 88, 93, 101–3, 105, 108–9, 114–5, 118, 126, 128, 134, 141–2, 147, 153, 160–3
pictorial propaganda/propaganda art, 3–4, 6–10, 12r, 13, 15–18, 20–4, 26–8, 31–5, 41–2, 44–7, 49–60, 62–3, 65–7r, 69–80, 82–5, 88–90, 93–4, 96–102, 105, 108, 111–3, 115, 117–20, 125, 127–8, 131, 134, 137–40, 142–4, 148, 150, 152–4, 159–65
counter-propaganda/ist, 4, 10, 28–9, 33, 42, 50, 73, 79, 82, 90, 93–7, 99–104, 108, 110, 112–5, 117–8, 120, 128–9, 134, 137, 139, 152–3, 165
prosthesis, 72, 76, 87, 110, 119, prosthetic, 72, 81, 110–1, 122r
Punch, 127, 143, 150, 153, 155r
Townsend, F. H., 127, *Au Revoir!* 1915, 127, 137, 143, 153
punctum, 47, 83

R

Raemaekers, Louis, 150–1, *German Tango: "From East to West and West to East, I Dance With Thee", The* c1917, 150–1
Rainey, Lawrence, 12r, 90–1r
Real, the, 1, 10, 13, 34, 45, 47, 50, 52, 55, 59, 62, 70–1, 74, 76, 78, 84, 93–4, 96, 98, 100–110, 113–5, 117, 119–20, 121r, 126–7, 129–30, 132, 136–8, 140–1, 143–5, 147–50, 160, 162, 164
recruitment, 29, 62, 74, 96, 98, 100, 102, 112, 120, 132, 134, 139–40, 153, 160–2, poster, 52, 73, 93, 97, 99, 103, 105, 108, 114, 120, 127, 132, 134, 137, 143, 148, 152–3, 164
Red Cross, the, 118
Reeves, Nicholas, 142, 145–6, 156–7r
Renaissance, the, 77, 86
reproduce, 28, 56, 58, 82–3, 152, 162–3
reproduction, 12r, 42, 58–9, 80, 90r, 100, 102, 120r, 154, 162
resemblance, 13, 17, 19, 21, 30, 64, 149
Reynolds, Joshua Sir, 14, 36r
Roberts, William, 136
Roman, 28, 42

S
Sabin, Arthur K., 65r, 67–8r
Saint George, 132
Sassoon, Siegfried, 104, 121r, 131, 136–7, 147, 155–7r
satire, 7, 127–8
Schnapp, Jeffrey T., 39r, 67r
Second World War, the, 55, 95
serpentine, 1, 4, 8–9, 14, 16–18, 21, 23, 27, 30, 32–3, 43–4, 47, 49, 51, 57, 64, 69–70, 72–5, 78, 80–3, 87, 101, 103, 105, 109, 111, 127, 132–3, 143, 152, 154, 159–60, 163–4
Severini, Gino, 37r
Shearman, John, 16, 28, 36r, 39–40r, 97, 162
Shesgreen, Sean, 12r, 155r
Sky, 107
Smither, Roger, 157r
social influence, 25, 63
  proof, 25, 27, 147
Socrates, 15, 47, 50
soldier/s, 49, 51, 53, 57, 72–4, 76, 87, 94, 98–9, 101, 103–6, 109–11, 113–5, 118–9, 123r, 126–7, 131, 133, 137, 140, 142–3, 145–6, 148, 164,
  soldier-artist/s, 10, 51–2, 69, 72, 76, 79, 82, 95–99, 103–4, 108–9, 112–3, 116, 119, 129, 132, 138, 147–8
Somme, the, *see Battle of the Somme, The*
Sontag, Susan, 154r, 165r
sound bite/visual equivalent of, 6, 8, 41, 60
Spanish Civil War, 39r, 49, 114
Stanley, Sidney, 53
Straw, Jack, 107, 122r

T
Taylor, Richard, 66r
technology, 4, 8, 10, 41, 59, 76, 78–9, 88, 90r, 95, 101, 119, 126, 149–50, 161
  technological, 9–10, 38r, 42, 59–60, 80, 82, 87, 98, 119, 146, 149
Thompson, James, 65–7r, 154r
Thomson, Ruth, 67r
Times, The, 138
Toney, Anthony, 39r, 66r
Topical Budget, 138, 156r
trope, 1, 4, 8, 11, 14, 20–4, 26, 29, 31–2, 43–5, 49, 56, 64–5, 70, 74, 80, 87, 93, 102, 114, 116, 127–8, 130, 132, 134, 141–2, 152, 154, 162–5

U
Uglow, Jenny, 14, 36r, 38r, 49, 66r, 165r

V
Vickers Medium Machine Gun, 50
Viney, Nigel, 29, 29r, 96, 100, 110–1, 120–3r, 162
Virilio, Paul, 72, 74–5, 90–1r, 108, 110, 122r, 131, 156r
visible continuum, 3–4, 13–4, 22, 24, 26, 35, 41–2, 46, 57, 62, 70, 75, 79–80, 87, 94, 100, 102, 112, 154, 159, 161, 165
visual code, 13, 23, 128
  construct *see* construct, culture, 1, 20, 32, 42, 44, 51, 58–60, 84, 86, 94, 97, 107, 120, 123r, 125, 152
  ecology, 11, 59, 120, 125–7, 136, 138, 140, 146, 150, 159, 162

visual code (*cont.*)
ellipsis, 4, 26, 44, 51, 57, 73–4, 97, 101, 127, 133, 160
language, 20, 44
trope *see* trope
truth, 50–1, 57, 160
Vorticism, 91r, 112, 121r, 123r, 129
Vorticist, 3, 9–10, 20, 69, 74–7, 79, 86, 95, 97–8, 104, 112–3, 121r, 134, 136, 149

W

Wadsworth, Edward, 136
Wallas, Graham, 155r
Walsh, Michael, 11r, 99, 121r
War Artists' Advisory Committee, 95
Warburg, Aby, 77
Warburton, William, 32
War Pictures at the Royal Academy, 136
waving surface, 49–50, 53, 97, 164
Weill, Alain, 11r, 65r, 120r
Welch, David, 107, 122r
Western Front, 99–100, 131, 137–8, 156r
Williams, Georgina, 52, 56, 89, 135
Elliptic Hyperboloids as a 'Line of Beauty' 2013, 135
Holiday in Hampshire—Worth Fighting For? 2015, 56
London Underground as Visualisation, The 2015, 89
War Bonds 2015, 52
Wollaeger, Mark, 4, 6, 11r
Women's League for Health and Beauty, The, 80
World War 1, *See* First World War
World War 2, *See* Second World War

X

Xenophon, 48, 66r, *Memorabilia*, 48, 66r

Z

Zajonc, Robert, 39r