

NC 0021579 1



Satirical Graphic Design In Russia

1905-1921

Department: Visual Communications

Year 4

by Shona Mac Ananey

Soviet Graphic Design in Russia

1905-1921

Department of Social Communications

Year 4

by John J. Anthony

Contents

Introduction

Chapter One Retaliation Through Satire

Chapter Two A New Soviet Face

Chapter Three Artists Of The Revolution

Chapter Four A Satirical Bulletin

Conclusion

Contents

Introduction	1
Chapter One Revolution Through Science	15
Chapter Two A New Soviet Face	35
Chapter Three Crisis Of The Revolution	55
Chapter Four A Nationalist Movement	75
Conclusion	95

INTRODUCTION

'Satirical graphics by it's very nature contains an element of simplification and antagonism. It draws out the weakness of it's victims and makes them humorous. There is no way to measure its ultimate effect in shaping opinion, revolutionary or otherwise'.

(Williams, 1977, p.80)

There is no truer example of this statement than Russia in the early 1900's. Through two periods of havoc and chaos, perhaps it could be said that the only logical and clear assessment at the time came from the mass of satirical art that emerged in the Soviet between 1905 -1921.

Bedlam broke out on the 9th of January 1905, when, after years of suppression the Russian people called out to their Tsar, Nicholas II, to put an end to their suffering. Men, women and children came together in St. Petersburg in what was intended to be a peaceful demonstration that would relate their restrained grievances. However, the fatal day ended in tears of blood as the government's army opened fire on the stunned crowd gathered in front of the Winter Palace. This tragic event was a catalyst for chaos. Soon strikes and revolt spread rapidly, paralysing the country and throwing normality to the wind. As revolutionaries took to the streets beckoning for support, journalists and artists banded together to produce a vast relief of satirical work. The material, initially stunted by censorship, quickly evolved to cutting characterisations and stark opinions of enforced subservience and shameless corruption. Between the short span of January 1905 and April 1906, hundreds of satirical journals flooded the streets. They reported on the drastic situations, attacked Tsardom, religion, the government and the continual suppression. Towards the middle of 1906 the journals were methodically shut down and many forced to burrow underground and wait in anticipation for the next moment to strike again. This moment came in 1917 in the form of the Russian revolution. As the Bolsheviks seized power, releasing peasants and workers from their constraints, satire once again rose. Led by Lenin, the Bolsheviks and revolutionaries threw their energies into political propaganda and the importance of influencing the people of the Soviet.

1. INTRODUCTION

The purpose of this paper is to present a new method for the determination of the concentration of a substance in a mixture. The method is based on the measurement of the optical density of the mixture at two different wavelengths. The results are compared with the results obtained from a standard solution of the same substance.

The method is simple and easy to perform. It does not require any special equipment. The results are accurate and reliable. The method can be used for the determination of the concentration of a substance in a mixture of any composition.

The method is based on the measurement of the optical density of the mixture at two different wavelengths. The results are compared with the results obtained from a standard solution of the same substance. The method is simple and easy to perform. It does not require any special equipment. The results are accurate and reliable. The method can be used for the determination of the concentration of a substance in a mixture of any composition.

Through political cartoons and satire the Revolutionaries were able to broadcast, 'a narrative, the exactness of a moral message, the directness of a slogan, and complete comprehensibility'. (M.Guerman,date,p22) to both the literate and illiterate. Visual stimulus both informed and transformed the ideas of Russians beyond belief.

It is the satirical artists and their methods that I shall be discussing. I will be covering the works of Issac Brodsky, Alexander Lyubimov, Boris Anisfeld, Evgenii Lanser, Mstislav Dobuzhinsky and Boris Kustodiev, all of who where invaluable to the earlier period of satire in 1905 and influenced the satirical artists of 1917 and beyond. From this later era I will be examining the material produced by Mikhail Cheremnykh, Victor Deni, Vladimir Mayakovsky, Dmitri Moor and Alekesi Radakov.

In the process of researching the art work of these periods, I found that very little was written about the satirical art work that emerged from such an influential time. The sources I have drawn from have mainly provided me with a basic understanding of the history of Russia during these revolutions and also provided me with a wide range of illustrations. I found that *Blood and Laughter*, by King and Porter helped me mostly in examining the satirical work produced in the early 1900s, whilst the *Bolshevik Poster*, by S. White covered the majority of work produced in the mid 1900s. Because of the lack of written literature on satire, the bulk of my thesis is my own personal interpretation on the visual matter that I have studied.

... of the ... and ... of the ...
... of the ... and ... of the ...
... of the ... and ... of the ...

... of the ... and ... of the ...
... of the ... and ... of the ...
... of the ... and ... of the ...

... of the ... and ... of the ...
... of the ... and ... of the ...
... of the ... and ... of the ...

CHAPTER ONE

Retaliation Through Satire.

The mass of satirical work that emerged from 1905 through to 1906 set the foundations for future satirical accomplishments. Their frankness and radical bravery affected countless artists of later years. In such a limited time, an estimated 249 journals were issued which were paramount in the development of political satire. They also systematically accounted the remarkable chain of events that were occurring in Russia at the time as '*Artists felt they had the freedom to predict the future as well as to reflect on what had already passed*'. (Elliott, 1986,p8)

One of the first of these journals to appear during this period was the *Observer* created by Yuri Artsbushev, a journalist himself. It was released in June 1905 and lasted only till July. Its suspicious and controversial material was the reason for its closure and impending arrest of Artsybushev. The work produced in the *Observer* was somewhat tame and was most likely the reason why they were able to pass censorship rules. Even at this safe level, many images and literature had to be withheld from publication by the censors. However, the 'Observer' was re-established on the 30th October at a more radical pace than before. Although, in comparison to other work being produced at the time, it was still relatively safe. Their first re-instated issue brandished the letter 'R', the next 'RE', until by the eighth copy the words 'REVEL SPRATS' were revealed. Their tactics although subdued, evoked thought in the public and discreetly planted the seed of antagonism as opposed to being blatantly controversial. Many journals had short lived lives at this time, due to the censorship laws. Another such example was the 'Pulmet' or 'Machine Gun' This in fact, only got to publish its first issue. It featured what was to become an extremely famous image, 'The Most high manifesto'(fig.1.1) The governor-general (Trepov), featured in it and his blood stained hand was printed on to the Tsar's manifesto. Even though the journals were appropriated, a postcard version was later printed which became widely available. Postcards were common during this period and were used frequently as a vehicle for satirical imagery. It was the rail strike on the 3rd of October that instigated the work of the Union of Printmakers. Before this, work was

CHAPTER ONE

Introduction

The first of the two main parts of the book (the first two chapters) is devoted to a general introduction to the subject of the book. It begins with a brief history of the subject, and then goes on to discuss the various methods which have been used to study the subject. The second part of the book (the last two chapters) is devoted to a detailed study of the subject. It begins with a discussion of the various methods which have been used to study the subject, and then goes on to discuss the various results which have been obtained.

The first of the two main parts of the book (the first two chapters) is devoted to a general introduction to the subject of the book. It begins with a brief history of the subject, and then goes on to discuss the various methods which have been used to study the subject. The second part of the book (the last two chapters) is devoted to a detailed study of the subject. It begins with a discussion of the various methods which have been used to study the subject, and then goes on to discuss the various results which have been obtained.

printed illegally and strike was the start of producing work in quantity. By the 13th of October, fear of censorship was cast away and replaced by a flow of political writings. At this point emotions and tempers were rising dramatically, workers were taking to the streets, not just to strike, but to express the urge to fight together for freedom. In reply to these alarming events, the Tsar released the 'Four Freedoms Manifesto' on the 17th of October. This concession failed to condone freedom of opinion being published. In essence, nothing had changed, arrests were still abundant, coupled with killings and destruction by Trope's army. The opportunity, longed for by the publishing houses and the public alike, came after a massive strike near the end of October. Transport ceased, media stopped functioning, and work houses shut shop after the St Petersburg Soviet published an article asking, 'All revolution workers of the capital to show solidarity with the soldiers of Kromstamdt and the workers of Poland and declare a general political strike'. In desperation, freedom of the press was passed on the 30th October. The Tsar still retained a certain amount of censorship and stipulations, none of which were heeded often. Immediately a multitude of journals and satirical cartoons surged forth. The streets were bustling with the peoples' greed for uncensored publications.

By November literary and graphic works flowed forth in an astonishing quantity; all of varied quality and title, from *Hell Post* and *Sting* to *Octopus* and *Freedom*. One such journal, the *Bugbear* (Zhupel), balanced views and made candid comparisons on issues such as free speech and oppression, to the injustice and spilled blood from repression. Boris Kustodievs' illustration called 'Invasion' (fig.1.2), was printed in a second issue of *Bugbear* in December.. It related the disturbing experience of the workers in Moscow during their revolt in December. It depicts the despairing, yet heated sentiment of the incident. The 'Invasion' conveys the workers of Russia who, animated by their enforced suppression, barricade themselves from the military in rebellion. Trepovs' troops appear at the forefront of the picture, armed with guns, and descending on the workers by breaking down the wall erected by them. Overhead a huge blood stained skeleton flees from the side of the workers, symbolising the lives slaughtered and blood shed by Trepovs' army. The aerial view of this chaotic scene, casts a powerfully moving glimpse of the horrors endured. The terrified expression of the screaming skeleton, coupled with the sporadic ball of smoke from gunfire, vividly enables you to imagine the resounding din and bedlam that was experienced during the rising.

ВЫСОЧАЙШИЙ МАНИФЕСТЪ.

БОЖІЕЮ МИЛОСТІЮ,

МЫ, НИКОЛАЙ ВТОРЫЙ,

ИМПЕРАТОРЪ И САМОДЕРЖЕЦЪ ВСЕРОССІЙСКИЙ,

ЦАРЬ ПОДЪСКИ, ВЕЛИКІЙ КНЯЗЬ ФИНЛЯНДСКІЙ,

и прочая, и прочая, и прочая.

Смуты и волненія въ столицахъ и во многихъ мѣстностяхъ Имперіи Нашей великою и тяжкою скорбью преисполняютъ сердце Наше. Благо Россійскаго Государя неразрывно съ благомъ народныхъ, и всѣмъ народная—Его печаль. Отъ волненій, нѣдѣ возникшихъ, можетъ явиться глубокое нестроеніе народное и угроза единству Державы Нашей.

Великій обѣтъ Царскаго служенія повѣщаетъ Намъ всѣмъ силами, разума и души Нашей стремиться къ скорѣйшему прекращенію столь опасной для Государства смуты. Повелѣть подлежащимъ властямъ принять мѣры къ устраниенію прямыхъ проявленій безпорядка, беззаконствъ и насилій, въ охрану людей мирныхъ, стремиться къ спокойному выполненію лежащаго на каждомъ долга. Мы, для успѣшнѣйшаго выполненія общихъ предначертаній, Намъ къ умиротворенію государственной жизни мѣры, признали необходимыми объединить дѣятельность высшаго Царскаго Правительства.

На обязанность Правительства возлагаемъ Мы исполненіе непреклонной Нашей воли:

1. Даровать населенію неизбѣжныя основы гражданской свободы на началахъ дѣйствительной неприкосновенности личности, свободы совѣсти, слова, собраній и союзовъ.

2. Не останавливая предназначенныхъ выборовъ въ Государственную Думу, привлечь теперь же къ участію въ Думѣ, въ мѣрѣ возможности, соответствующей краткости истекшаго до созыва Думы срока, всѣ классы населенія, которые нѣмѣ совѣтъ лишены избирательныхъ правъ, предоставивъ, такимъ, дальнѣйшее развитіе права общаго избирательнаго права вновь установленному законодательному порядку.

3. Установить, какъ неизбѣжное правило, чтобы никакой законъ не могъ воспринять силу безъ одобренія Государственной Думы и чтобы выборы нѣмѣ отъ народа обеспечены быль возможность дѣйствительнаго участія въ надзорѣ за законностью дѣйствій поставленныхъ отъ Насъ властей.

Призываемъ всѣхъ вѣрныхъ сыновъ Россіи вспомнить долгъ свой передъ Родиною, помочь прекращенію сей неслыханной смуты и вмѣстѣ съ Нами направить всѣ силы къ восстановленію тишины и мира на родной землѣ.

Данъ въ Петергофѣ, въ 17-й день октября въ 1880 отъ Рождества Христова тысяча девятьсотъ пятое, Царствованіи же Нашего одиннадцатое.

На подлинномъ. Собственною Его Императорскаго Высочества рукою подписано:

„НИКОЛАЙ“.

Къ сему листу Свѣтъ Его Величества Генералъ-Маіоръ Треповъ руку приложилъ.

Н. Г. Шебуевъ принимаетъ ежедневно отъ 12 до 1 часу дня. Ковенскій, 14.

Продажа номеровъ производится въ дни выхода „Пулемета“ въ конторѣ типографіи Спб. Т-ва „Трудъ“. Фонтанка, 86.

Наложеннымъ платежемъ высылается не менѣе 10 экземпляровъ. Адресоваться Ковенскій 14, „Пулеметъ“. Сюда же обращаться и книжнымъ магазинамъ, желающимъ взять на себя распространеніе „Пулемета“.

Типографіи С.-Петербургскаго Товарищества Печатнаго и Издательскаго Дѣла „Трудъ“ фонтанка, 86.

fig. 1.1



fig. 1.2

The subjects of these journals often featured the Tsar, Durnova (The Minister of Home Affairs) and government ministers in general, witty poems and anecdotes, accompanied cutting deriding cartoons. Durnovo, for example, was often personified as a pig, whereas Witte (the Prime Minister) was depicted as a fox in scenes where he would be pleading his way through negotiations. Illustrations of this kind would frequently enhance his massive body by exaggerating it against a minuscule head. In one image, Witte was connected to Durnovo, and the two were shaped into a grotesque monster with a double head. As these artists and printers developed their work, they grew in confidence and the Tsar was now under attack by the pen with increasing frequency. Satirical portraits of him phrased 'hooligan' or 'criminal' sent the Tsar and his ministers into a frenzied panic. The artists strove to '*criticise mercilessly all the monstrosities of ...vile reality*'. (Elliott, 1986, p8)

Father Gapon, (a corrupt priest who led the public them into 'Bloody Sunday'), did not escape the unrelenting eye of satire either. His gambling, false promises, and backhanded dealings were unveiled in numerous characters. The enthusiasm these works received was outstanding. It became apparent that the people of the Soviet thrived from the constant withering of state stature. Journals and postcards were widely distributed, adorned with innovative images. One such post card, the 'Social Pyramid' (fig.1.3), which the Bolshevik publishing house printed, was widely acclaimed. The image was a five tiered human triangle. The bottom tier contained the peasants and workers who carried the weight of the upper layers, whilst waving Bolshevik flags saying, 'We feed you' and 'We work for you'. The second layer up, holds a floor of aristocrats in a bar in which they are drinking and singing; the text here reads, 'We drink for you'. Above this is a tier of armed soldiers, accompanied with the slogan, 'We shoot you.' The second last layer contains a collection of religious men, preaching, 'We deceive you'. Finally at the top are the government ministers and the Tsar, coupled with the words, 'We rule you'. The basis of this popular image reoccurred in many political posters and had originated from an illustration by N.N.Lokhov in 1901 in Geneva, when the Union of Russian Social Democrats issued it.

Another artist who manipulated this theme was Nikolai Kochergin. This more humorously portrayed version of the social triangle was titled 'Capital and Co.' (fig.1.4) In Kochergin's adaptation, the bottom row of the pyramid contains an assortment of



fig. 1.6



fig. 1.7



fig. 1.8

kulacks, priests, landlords, rebels, workers and peasants. Residing over them are the military and counter-revolutionaries, who are bearing the weight of the western allies. The top tier holds an obese capitalist, symbolised as a grotesque form of a beast and attired in a cape made from weasel fur. After years of repression, artists and writers released their emotions in an abundance of passion to demolish the system of rule in Russia. The artist Issac Brodsky surmised, *'I did all I could, to the limits of my strength and class-consciousness to be useful to the revolution'* (King and Porter, 1988, p.38).

Brodsky's illustration, 'Tired' (fig.1.5), published in 1906 in the first issue of the journal *Woodgoblin*, evokes pity, and a sense of hopelessness. 'Tired' betrays a despondent skeleton at the front right of the picture. He is slouched forward on a rock amidst a barren landscape that stretches for miles in a palette of deep reds and subdued browns. The sky is dark and foreboding, reflecting the surrounding dejection. This somewhat pessimistic style was common to Brodsky's art, and was often criticised for its lack of inspirational qualities. The symbolism of the skeleton is utilised again in the 'Russian Symphony' (fig.1.6), published also in *Woodgoblin*. In this piece the mood is of a more eerie nature is depicted in dark haunting shades contrasted against a glowing orange and a mass of chaotic brown swirls. At the forefront of the picture are two corpses, looming over them is the skeleton dressed in black, a personification of death. Brodsky was a renowned realist painter and produced around two hundred pieces during this period. He studied art under Ilya Repin who had marched in the 'Bloody Sunday' demonstration which had hence inspired much of his work.

Alexander Lyubimov was also a student of Repin, and had also worked for an assortment of journals such as *Hell-Post* and *Machine Gun*. One of his more successful illustrations was 'The Court of Star Chamber' (fig.1.7), issued in *Woodgoblin* in 1906. Superbly drawn, this composition conveys the representatives of the Church and State in conference. The characteristics of the group in session are said to be, 'deadly accurate'. The scene is one of disorganisation, no one person in the room seems to be heeding another. At the rear of the painting two members gossip, to the left a priest prays, and to the right a General is furiously raving down a telephone, yet no matters of consequence are being discussed. In the background in the top left hand corner we can glimpse the

bodies of victims hanged. Their limp forms dangle in silhouette against a deep blue sky, drawing a powerful conclusion to the ridiculous scene of the congress.

The hanging posts were a sad reality of this era, and portrayed by many satirical artists to exemplify the magnitude of lives lost. In 1905 Boris Anisfeld manifested this vision in an illustration for *Zhupel* (fig.1.8). It was effected in red ink and soft, blurred lines. A heap of curved shaped bodies were intertwined, and lay at the feet of bizarre, elongated monsters. These creatures, significant to the members of government, peered curiously down at the tangle of corpses beneath them. Again, as in Lyubimovs' drawing, we see the inert bodies of workers and revolutionaries strung by their necks in the background. Anisfeld's work with its hazy, obscure quality, has been described as nightmarish, its undefined lines draw you, trance like, into the scene. His work is unique in style and gave successful depictions of the time. Unfortunately Anisfeld emigrated to France in January 1906 and rarely painted again.

The imagery produced between 1905 and 1907 was disturbing, yet witty, humorous and cutting, and undoubtedly advanced. The journals were not just a political statement, but also pieces of innovative work. Some of the more esteemed journals of this period were, *Bugbear*, *Woodgoblin*, *Hellpost* and *Vampire*, to name just a few. *Bugbear* was established at the end of November by Gorky and Andreev (satirical writers), Bilibin, and Kustodiev, Lanser, Anisfeld and Dobuzhinsky (the satirical artists). Gorky was especially ambitious in the quality of satirical work as he perceived the revolution as: '*a chance to destroy the stupid gluttons and syphilitics who have ruined and shamed Russia*' (Elliott, 1986, p.11), hence the visuals were both facetious and penetrating. The high standard maintained by *Bugbear* is exemplified in 'Pacification' (fig1.9), illustrated by Dobuzhinsky. This depicted the Kremlin drowning in a sea of blood poised underneath a rainbow. The architecture of the building is precisely rendered and the attention to detail is commendable. The steeples of the roofs are trickling with blood which mourns the action of it bleeding itself dry.

Kustodiev's 'Invasion', (which I discussed previously), featured in this journal as well as many other drawings by Anisfeld. Yet it was 'Donkey' (fig.1.10), by Ivan Bilibin that drew *Bug bear* to its closure. Bilibin had been arrested before for his satirical work.

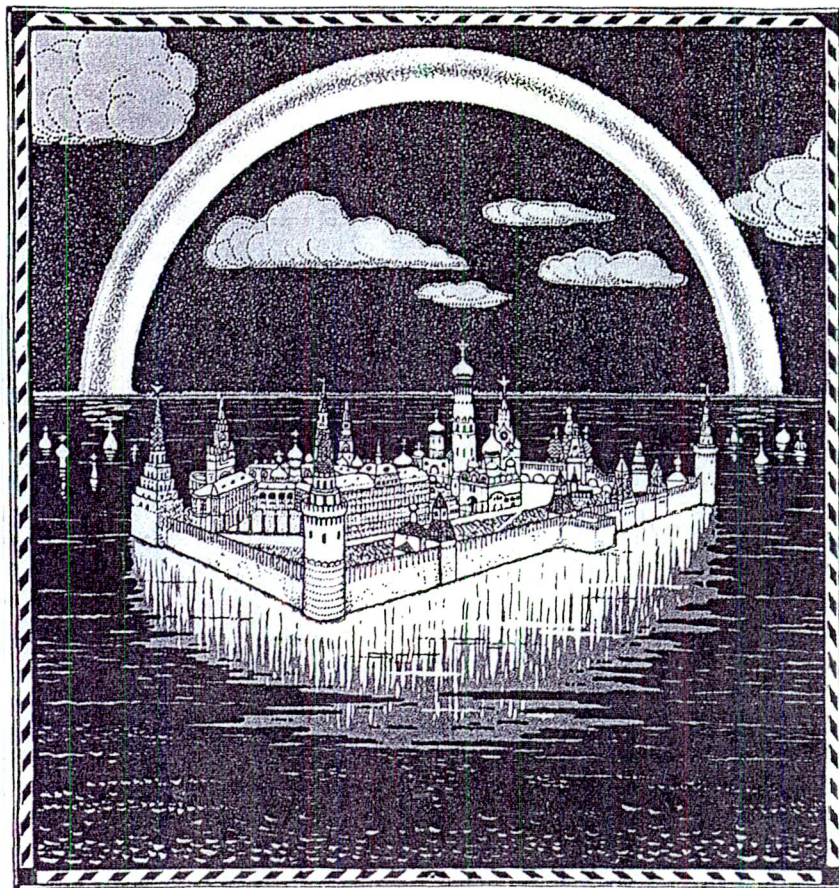


fig. 1.9

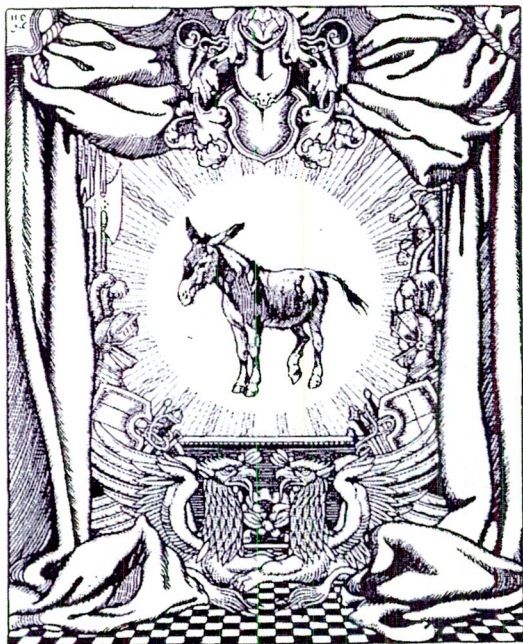


fig. 1.10



fig. 1.11



fig. 1.12

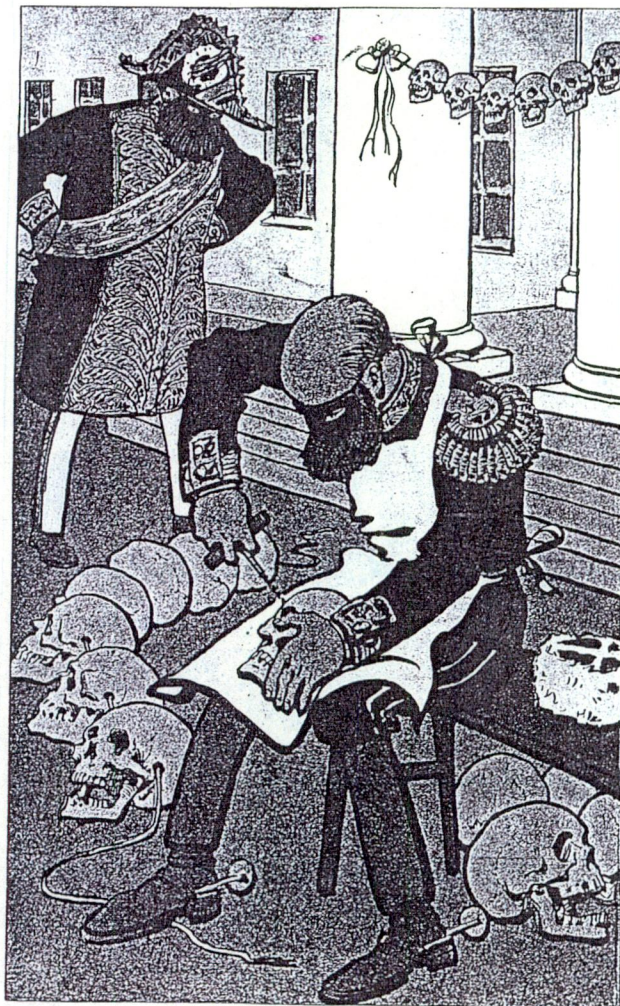


fig. 1.13

'Donkey' was a life-size piece, meticulously drawn, of a donkey symbolising the Tsar, and centred in a monarchical frame. This insult to the Tsar not only infuriated the government but also astounded the censors. As a consequence, two issues later it was forced to close. On the subject of this repercussion Lanser wrote; *'The extinction of Bugbear, the imprisonment of Gzhebin, the twenty-six hour detention of Bilibin, The interrogation of Anisfeld and Kardovsky and the closure of the Press. And all because of that donkey'* (King and Porter, 1983, p.43).

Hell Post superseded *Bugbear* containing works such as Kustodievs' 'Count Ignatrev' (fig.1.11). This was an illustrative style of satirical creativity, and displayed the corrupt Count grinning arrogantly out of the picture; his massive torso is wedged comically in the centre of the frame. Gzhebins' and Lansers' 'Funeral Feast' (fig.1.12), is another example of the work of *Hell-Post*. This characterises the military around a table lavished with food and drink. The ringleaders are laughing and congratulating each other over the handling of the rising in Moscow. This scene of representatives is similar in style to Lyubimovs' 'The Court of Star Chamber', which I mentioned earlier.

Another journal *Woodgoblin* then opened in December and incorporated a large amount of Brodskys' work as well as Pyotr Dobrynins'. One such illustration by Dobrynin, titled 'Nightmare', was a charcoal sketch of corpses strung to hanging posts along side a railway line. It conveys the aftermath of the troubles endured in a plaintive and touching style. There is an overpowering sentiment of hopeless silence in this piece. Brute who was also employed by *Woodgoblin*, and one of his illustrations continues to emphasise the brutality of the government. Titled 'The Decoration of the Tsuride Palace Continues' (fig.1.13), it depicts the officials gorging holes into the skulls of workers in order to adorn the Palace, which was the residence of the Tsars' parliament at the time. Its plain, simplistic graphical approach stresses the cold and heartless treatment by both the army and the government. Finally it was the following poem that caused the termination of the *Woodgoblin* after only a mere four issues:

*'Weeks, months, a whole year has passed
The dead sleep on but the living have risen.
The crowd moves forward again-but now its different.*

The first part of the document is a letter from the Secretary of the Department of the Interior to the President, dated January 1, 1901. The letter is addressed to the President and is signed by the Secretary. The letter discusses the Department's activities during the year 1900 and the Department's plans for the year 1901. The letter is a formal document and is written in a professional and concise manner.

The second part of the document is a report from the Secretary of the Department of the Interior to the President, dated January 1, 1901. The report is addressed to the President and is signed by the Secretary. The report discusses the Department's activities during the year 1900 and the Department's plans for the year 1901. The report is a formal document and is written in a professional and concise manner.

The third part of the document is a report from the Secretary of the Department of the Interior to the President, dated January 1, 1901. The report is addressed to the President and is signed by the Secretary. The report discusses the Department's activities during the year 1900 and the Department's plans for the year 1901. The report is a formal document and is written in a professional and concise manner.

The fourth part of the document is a report from the Secretary of the Department of the Interior to the President, dated January 1, 1901. The report is addressed to the President and is signed by the Secretary. The report discusses the Department's activities during the year 1900 and the Department's plans for the year 1901. The report is a formal document and is written in a professional and concise manner.

Revenge is a red flag soaked in a brothers blood.

Despots beware!

This is the start of our freedom!

(King and Porter, 1983, p.43)

In April 1906 the Duma, (the Tsars new government), opened, and hence, simultaneously the satirical journals were shut down methodically. The statistics of this short and violent time are deplorable; 14,000 people were killed by the government between June 1905 to April 1906, and over 1,000 were executed, and sadly, still little had changed in the Soviet rule. As Benois commented; *'Before there was belief. Now only fear remains'* (King and Porter, 1983, p.44).

CHAPTER TWO.

A New Soviet Face.

In March 1917 the Tsar, Nicholas II was overthrown, and a provisional government was established in its place. A republic was finally proclaimed in Russia. Then, later that year the 'October Revolution' was the cause for the disposing of the provisional government, and the Bolsheviks assumed command. The Bolsheviks aim was to eradicate all 'counter-revolutionaries', and the class system. This was articulated by the Constitution of the Russian Socialist Federal Soviet Republic (R.S.F.S.R) in July 1918. It stipulated the, *'abolition of all exploitation of man by man, the complete elimination of the division of society into classes, the ruthless suppression of the exploiters, the establishment of a socialist organisation of society and the victory of socialism in all countries.'* (Pipes, p.18)

Directed by Lenin, he believed that the culture of Russia should promote and engender communist ideology. Visual art, literature and theatre was to be a vehicle for propaganda in order to rear the perfect nation of people. Lenin foresaw in the new programme established in 1919, that people of Russia were to become the, *'permanent and exclusive*

basis of the whole state apparatus, local and central' (White, 1988, p.18) On this basis institutions were to be set up to control all aspects of public pursuits.

'The cultural revolution meant not the creation of a new 'proletarian culture', but the acquisition of scientific, technical, and organisational means with which to overcome the socio-economic backwardness of the country and it's population' (Pipes, p.284)

In order to influence the crowds to such a vast extent, priority was to be placed on visual matter rather than literature. This was due to the high rate of illiteracy. The statistics of a census in 1897, revealed that only 28.4% were literate. This in mind, the designing of posters and the like became of major importance. These posters attacked subjects such as foreign investors, religion and of course class structure. A variety of methods were used to promote these ideas. For example, transport was employed to carry visual and verbal propaganda around the country, this included trains, boats, trams etc. These were all adorned with visual messages and 'agit'trains (agitational), became 'mobile posters' (Williams, 1977, p.59), as referred to by Vyacheslav Polonsky (head of Litizdat, an organisation set up to control the finance and activities of all the military publishing organisations). The trains contained libraries, printing presses and a whole film viewing section, all supplied to ensure maximum distribution of political persuasion (Gleason, Kenez and Sites, 1985, p.193).

In 1918 one of the first type of satirical posters from this era was published by VTSIK (the All-Russian Central Executive Committee). It was a lithograph by an artist called Pet, titled, the 'Tsar, Priest and Kulak' (fig.2.1). It was a theme frequently used in future posters and was described as a '*symbol of the epoch*' (White, 1988, p.24). The Tsar was pictured in between a priest and a kulak (a merchant). The Tsars' crown is perched askew on his head, reflecting his crooked nature, and it is embellished with the skull and cross bone symbol. The priest glares irately out of the poster in an authoritative manner; whereas the Kulak looks inwards toward the Tsar. Underneath the text tells of the trios' grievances. They argue that the new rule has upturned their luxurious lifestyle; they demand the reinstating of Tsardom so that they may once again reap the benefits of a wealthy lifestyle through the exploitation's of the workers. They call for support and end by stating that those who wish to pursue freedom and keep their possessions and land ought to oppose them and their ideals. This poster was a huge success, and was printed

1. The first part of the report deals with the general situation of the country and the progress of the work.

2. The second part of the report deals with the results of the work and the progress of the work.

3. The third part of the report deals with the results of the work and the progress of the work.

4. The fourth part of the report deals with the results of the work and the progress of the work.

in Russian(primarily), and then translated into ten other different languages. Alexander Aspit did an adaptation of 'Pets', 'Tsar priest and Kulak', in 1918, he called it, 'The Tsar, the Priest and the Rich man on the shoulder of the labouring people' (fig.2.2). This satirical poster was drawn in a more comical manner than 'Pets', and illustrated the peasants carrying the trio on their shoulders. The peasants are undernourished and weary as they carry this heavy weight across a deserted landscape which is riddled with corpses and skulls. The Tsar languishes on a throne on top of a sedan, with the priest huddled conspiratorially behind him. The rich man stands, strong and fierce in armour behind the two, as he cracks a whip over the backs of the peasants. To his left hand side is a sword, dripping in blood. Although it wasn't an original theme, it was effective nonetheless, and graphically rendered.

In 1919 Aspit illustrated the people of Russia's struggle against capitalism by personifying it as a horrendous monster in a poster called, 'The International' (fig.2.3). A gruesome beast resides on a pedestal titled, 'Capital'. The Kremlin, in the form of a crown, adorns his distorted face, and his obese body is embellished with jewels and wealth. The heads of the lowly are scattered around him and the peasants struggle to slay him in a battle of tangled mayhem. Their size in comparison to the monster is dwarfing. Aspit often personified such symbols as ugly animals, we can see this exemplified in his lithograph of 1918, 'To The Deceived Brothers' (fig.2.4). Here a peasant brandishes a spiked club and valiantly attempts to overcome the multi-headed snake of the Tsars' regime. The heads are deathly looking, and seep blood from the on going attack. In the distance the city is engulfed in a swirl of clouds and smoke. The image is satirical and romantically heroic at the same time; very much a graphic representation of a type of legendary figure.

In 1918 and early 1919 poster art was often heroic in style. However satirical work was rapidly becoming the preferred method of communication. In 1919, 'The Master of the World is Capital, the Golden Idol' (fig.2.5), was a lithograph by an unknown artist, and was based on a satirical illustration by Frantisek Kupka (a Czech artist). Once again capitalism is personified as an obese over shadowing creature. He is wedged into a throne-like seat, surrounded by armies and canons at his feet in a circle. The fatigued workers are marched in line towards a smoky, dismal scene of factories in the distance.

in Russian (primarily), and then translated into ten other different languages. Alexander Aspit did an adaptation of Peters, 'Tsar priest and Kulak', in 1918, he called it 'The Tsar, the Priest and the Rich man on the shoulder of the labouring people' (fig. 2.2). This satirical poster was drawn in a more comical manner than Peters, and illustrated the peasants carrying the trio on their shoulders. The peasants are under nourished and weary as they carry this heavy weight across a deserted landscape which is riddled with corpses and skulls. The Tsar languishes on a throne on top of a sedan, with the priest huddled conspiratorially behind him. The rich man stands, strong and fierce in armour behind the two, as he cracks a whip over the backs of the peasants. To his left hand side is a sword, dripping in blood. Although it wasn't an original theme, it was effective nonetheless, and graphically rendered.

In 1919 Aspit illustrated the people of Russia's struggle against capitalism by personifying it as a horrendous monster in a poster called, 'The International' (fig. 2.3). A gruesome beast resides on a pedestal titled, 'Capital'. The Kremlin, in the form of a crown, adorns his distorted face, and his obese body is embellished with jewels and wealth. The heads of the lowly are scattered around him and the peasants struggle to slay him in a battle of tangled mayhem. Their size in comparison to the monster is dwarfing. Aspit often personified such symbols as ugly animals, we can see this exemplified in his lithograph of 1918, 'To The Deceived Brothers' (fig. 2.4). Here a peasant brandishes a spiked club and valiantly attempts to overcome the multi-headed snake of the Tsars regime. The heads are deathly looking, and seep blood from the on going attack. In the distance the city is engulfed in a swirl of clouds and smoke. The image is satirical and romantically heroic at the same time; very much a graphic representation of a type of legendary figure.

In 1918 and early 1919 poster art was often heroic in style. However satirical work was rapidly becoming the preferred method of communication. In 1919, 'The Master of the World is Capital, the Golden Idol' (fig. 2.5) was a lithograph by an unknown artist, and was based on a satirical illustration by Frantisek Kupka (a Czech artist). Once again capitalism is personified as an obese over shadowing creature. He is wedged into a throne-like seat, surrounded by armies and cannons at his feet in a circle. The fatigued workers are marched in line towards a smoky, dismal scene of factories in the distance.

The sky and the people are all depicted in red; whilst the 'Capital', is yellow, as is his army. Narrating the events of the time through satirical humour was extremely popular. This also was the case with Baron Wrangle, a revolutionary leader who was closing in on Soviet land, and was endangering Russia's resources through bargaining. An illustration of him titled, 'Where Wrangle Sends His Bread' (fig.2.6), portrays Wrangle trading sacks of grain for ammunition. Behind him stand the capitalists of other nations. Simply rendered, it communicates the message of back handed dealing without the need for text.

Satirical artists were aware of the high illiteracy problem and addressed this subject in many of their illustrations. This is exemplified in Radakov's three coloured lithograph, 'The illiterate is a blind man' (fig.2.7), issued in 1920. In this poster, a man walks with his arms out-stretched and a scarf tied around his eyes, ignorantly, he stumbles over the side of a cliff. It is an uncomplicated image that accomplishes its point through the frankness of the composition and the unaffected style of rendering. Radakov tackles the same theme in, 'The Life of the illiterate; the Life of the Literate' (fig.2.8) This poster is comprised of two comic strips. The top line, which is the life of the illiterate, narrates the story of a peasant unable to read or write. One day this peasant purchases a cow for his farm; however his ignorance is the cause of him being conned, and hence the cow dies. Down-hearted, the peasant travels to the shops to purchase some necessities, alas he returns empty handed as he was unable to comprehend the signs. Below this is the life of the literate who intends to buy a plough to reap his fields. Before doing so this literate farmer reads a book in order to find where to obtain the best plough. In the final clip the peasant is dying in bed and in the room with him is a priest a priest who waits while the peasant is able to form his will. This poster received a lot of rebuke as it implied that literacy was only useful for materialistic reasons. It was also unrealistic in the terms of peasant lifestyle, as wills were seldom made in the country. Satirical artists were often criticised for their naiveté of peasant and workers lives.



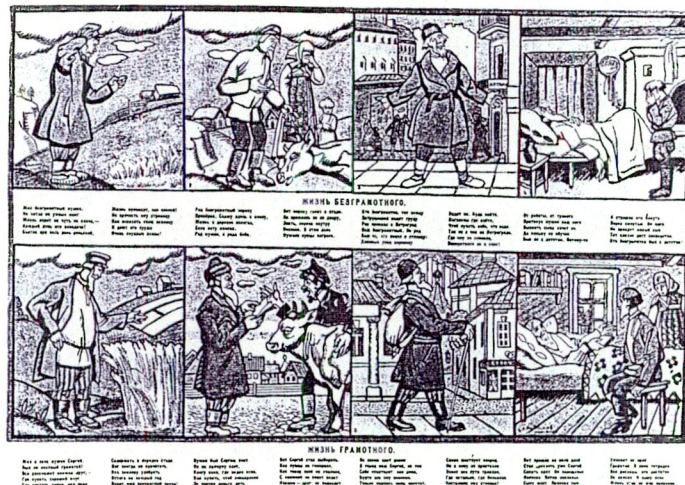
The sky and the people are all depicted in red, whilst the 'Capital' is yellow, as is the army. Narrating the events of the time through satirical humour was extremely popular. This also was the case with Baron Wrangle, a revolutionary leader who was closing in on Soviet land, and was endangering Russia's resources through bargaining. An illustration of him titled, *Where Wrangle Sends His Bread*, (fig.2.6), portrays Wrangle trading sacks of grain for ammunition. Behind him stand the capitalists of other nations. Simply rendered, it communicates the message of back handed dealing without the need for text.

Satirical artists were aware of the high illiteracy problem and addressed this subject in many of their illustrations. This is exemplified in Radakov's three coloured lithograph, *The illiterate is a blind man*, (fig.2.7), issued in 1920. In this poster, a man walks with his arms out-stretched and a scarf tied around his eyes. Ignorantly, he stumbles over the side of a cliff. It is an uncomplicated image that accomplishes its point through the frankness of the composition and the unaffected style of rendering. Radakov tackles the same theme in *The life of the illiterate, the life of the literate*, (fig.2.8). This poster is comprised of two comic strips. The top line, which is the life of the illiterate, narrates the story of a peasant unable to read or write. One day this peasant purchases a cow for his farm, however his ignorance is the cause of him being conned, and hence the cow dies. Down-hearted, the peasant travels to the shops to purchase some necessities, alas he returns empty handed as he was unable to comprehend the signs. Below this is the life of the literate who intends to buy a plough to reap his fields. Before doing so this literate farmer reads a book in order to find where to obtain the best plough. In the final clip the peasant is dying in bed and in the room with him is a priest a priest who waits while the peasant is able to form his will. This poster received a lot of rebuke as it implied that literacy was only useful for materialistic reasons. It was also unrealistic in the terms of peasant lifestyle, as wills were seldom made in the country. Satirical artists were often criticised for their naïveté of peasant and workers lives.



КНИГИ

fig. 2.7



КНИГИ

fig. 2.8

Про трудящегося, попа и тунеядца.



fig. 3.1



fig. 3.2

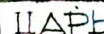


fig. 3 3



fig. 3.4

CHAPTER THREE

Artists of the revolution

I will now take a look at some of the more prominent, and indeed influential satirical artists of this period. Artists such as Cheremykh, Moor, Deni, Kochergin and Mayakovskh devoted inspiring energy and innovation to the standard of propaganda art under the Bolshevik rule.

Mikhail Cheremykh was one of the initial members of VTSIK. He studied in Moscow at the School of Painting, Sculpture and Architecture, and was the first of many to utilise satirical posters to promote the Red army. 'Concerning the Toiler, the Priest and the Parasite' (fig.3.1), was one of Cheremykh's earlier pieces issued in 1918. As was often his style, he adopted the comic strip format to narrate to the public this humorous little anecdote. We are able to follow the story, (without having to read the text), of a farmer who toils laboriously at his fields. Then one day a priest and a parasite persuade him to relinquish all his possessions and turn over his house, food and land to them. The justification for this, preaches the priest, is Christian law. The peasant, not knowing any better, allows the priest and parasite to eat and drink him out of house and home. Anxious to be a good Christian the peasant worships and prays in church and inquires why he should now be so poor? Still nothing changes, and his grievances remain unanswered by God; he is left homeless and hungry. Exasperated, he finally decides to scale a ladder into the sky in search of God. It is there that he comes to the conclusion that there isn't a God, and now feels cheated. Furious, he returns to his house, evicts the parasite and readopts his previous way of life. Meanwhile the parasite turns bitter, he reappears armed, and repossesses the farm once again. In order to retaliate the peasant enrolls in the Red army so that he will be capable to protect his land. The last frame shows the priest pleading with the peasant not to join up, as the peasant grins confidently and steps into the Red Army registration office. The succession of picture frames was an ideal vehicle for political communication.

Cheremykh's, 'The Capitalists Cry Out' (fig.3.2), is another comic layout style poster. This is a humorous tale about the civil war. It begins by explaining how capitalists fight

CHAPTER THREE

Artists of the revolution

I will now take a look at some of the more prominent, and indeed influential satirical artists of this period. Artists such as Cherenykh, Moor, Denn, Kochergin and Mayakovskh devoted inspiring energy and innovation to the standard of propaganda art under the Bolshevik rule.

Mikhail Cherenykh was one of the initial members of VTSIK. He studied in Moscow at the School of Painting, Sculpture and Architecture, and was the first of many to utilise satirical posters to promote the Red army. 'Concerning the Toiler, the Priest and the Parasite' (fig.3.1), was one of Cherenykh's earlier pieces issued in 1918. As was often his style, he adopted the comic strip format to narrate to the public this humorous little anecdote. We are able to follow the story, (without having to read the text), of a farmer who toils laboriously at his fields. Then one day a priest and a parasite persuade him to relinquish all his possessions and turn over his house, food and land to them. The justification for this, preaches the priest, is Christian law. The peasant, not knowing any better, allows the priest and parasite to eat and drink him out of house and home. Anxious to be a good Christian the peasant worships and prays in church and indulges why he should now be so poor? Still nothing changes, and his grievances remain unanswered by God, he is left homeless and hungry. Exasperated, he finally decides to scale a ladder into the sky in search of God. It is there that he comes to the conclusion that there isn't a God, and now feels cheated. Furious, he returns to his house, evicts the parasite and readopts his previous way of life. Meanwhile the parasite turns bitter, he reappears armed, and repossesses the farm once again. In order to retaliate the peasant enrolls in the Red army so that he will be capable to protect his land. The last frame shows the priest pleading with the peasant not to join up, as the peasant gains confidently and steps into the Red Army registration office. The succession of picture frames was an ideal vehicle for political communication.

Cherenykh's 'The Capitalists City Out' (fig.3.2), is another comic layout style poster. This is a humorous tale about the civil war. It begins by explaining how capitalists fight

with and against each other over sections of land, not for patriotic reasons, but for self-profit. Failing to arrive at a compromise war is the result, and with it, the ensuing deaths of people caught up in the greedy battle. In the third clip a Bolshevik arrives and enlightens the workers of the corruptness of such actions, pointing out that they are only destroying each other. After realising their mistakes the workers return to their homeland. Observing this, the capitalists run frantically to their allies to beg for support. The sixth frame portrays the Bolshevik spreading the word of the Red army, he urges them to join together in battle against the capitalists. Meanwhile the foreign allies, having lost faith in their own people, employ the forces of African tribes to accomplish their ambitions. The Russian peasants and workers, who now accept the Bolshevik rationale, defeat the capitalists and stand in victory. The western ally in this poster is Wilson, and as in the majority of satirical art, the capitalists are depicted as stout and aggressive in appearance. What is most unique, and the first of its time in this poster, is the unmistakable identity of the Bolshevik as Lenin. This was the first poster to characterise Lenin in political illustration. The style adopted by Cheremykh is most definitely graphic, which probably stems from his work experience in newspapers. When he was in art college he worked as a caption writer for a newspaper called, *Evening News*. After that Cheremykh went on to work for a variety of newspapers, such as, *Early Morning*, and produced pieces like, 'The Menagerie of the Future' (fig.3.3) in 1918. This was a roughly rendered sketch of a worker and his son visiting the zoo. Their backs are to us as they peer curiously at a cage that contains the Tsar, a capitalists and a White guardist. It is an amusing situation drawn in a simplistic cartoon style which adds a fresh, uncomplicated quality to the illustration. As well as working for newspapers, Cheremykh also produced a number of pieces for VTSIK. Two such examples are, 'Once Upon a Time the Bourgeoisie Lived Well' (fig.3.4), and 'The Worker Turned Out the Capitalist' (fig.3.5). In the former poster, a peasant is blindfolded and chained in slavery by a group of priests and capitalists to whom he serves food and drink. The peasant is led to believe that by pandering to the religious men's orders he will reap the rewards when he dies. In frame two a Bolshevik (again Lenin), unties the blindfold and opens the peasants eyes to the deception. Enlightened and incensed, the peasant returns to the group and breaks up their lavish party. The capitalist is seen in the next scene paying money to an assortment of troops to fight for him. At the same time the peasant enlists in the Red Army and over comes the Bourgeoisie group. The last frame wraps up the story in a contented family

with and against each other over sections of land, not for patriotic reasons, but for self-profit. Failing to arrive at a compromise war is the result, and with it, the ensuing deaths of people caught up in the greedy battle. In the third clip a Bolshevik arrives and enlightens the workers of the corruptness of such actions, pointing out that they are only destroying each other. After realising their mistakes the workers return to their homeland. Observing this, the capitalists run frantically to their allies to beg for support. The sixth frame portrays the Bolshevik spreading the word of the Red Army, he urges them to join together in battle against the capitalists. Meanwhile the foreign allies, having lost faith in their own people, employ the forces of African tribes to accomplish their ambitions. The Russian peasants and workers, who now accept the Bolshevik rationale, defeat the capitalists and stand in victory. The western ally in this poster is Wilson, and as in the majority of satirical art, the capitalists are depicted as stout and aggressive in appearance. What is most unique, and the first of its time in this poster, is the unmistakable identity of the Bolshevik as Lenin. This was the first poster to characterise Lenin in political illustration. The style adopted by Cherenmykh is most definitely graphic, which probably stems from his work experience in newspapers. When he was in art college he worked as a caption writer for a newspaper called *Evening News*. After that Cherenmykh went on to work for a variety of newspapers, such as *Novy Mirov*, and produced pieces like 'The Messenger of the Future' (fig.3.3) in 1918. This was a roughly rendered sketch of a worker and his son visiting the zoo. Their backs are to us as they peer curiously at a cage that contains the Tsar, a capitalist and a White guardist. It is an amusing situation drawn in a simplistic cartoon style which adds a fresh, uncomplicated duality to the illustration. As well as working for newspapers, Cherenmykh also produced a number of pieces for VTSIK. Two such examples are 'Once Upon a Time the Bourgeoisie Lived Well' (fig.3.4) and 'The Worker Turned Out the Capitalist' (fig.3.5). In the former poster, a peasant is blindfolded and chained in slavery by a group of priests and capitalists to whom he serves food and drink. The peasant is led to believe that by pandering to the religious men's orders he will reap the rewards when he dies. In frame two a Bolshevik (again Lenin), unties the blindfold and opens the peasant's eyes to the deception. Enlightened and incensed, the peasant returns to the group and breaks up their lavish party. The capitalist is seen in the next scene paying money to an assortment of troops to fight for him. At the same time the peasant enlists in the Red Army and over comes the Bourgeoisie group. The last frame wraps up the story in a contented family

scene. The peasant, having done his duty in eradicating the capitalists, enjoys a productive life of merited labour. The topic of literacy is also incorporated into this closing scene, as he reads happily to his family in his home. This ideology is also reflected in the background where we see a panorama of a peaceful town that contains schools and institutions. Cheremnykh applied a light hearted approach to such radical topics, which is both appealing and encouraging. The most renowned work of Cheremnykh was the 'Rosta windows', to which he dedicated much time and energy; and which will be examined in chapter four.

Another association connected to VTSIK, set up in June 1919, was Litizadat, the 'Literary-Publishing Department'. In essence this organisation assumed responsibility for all military linked work that was published. That covered posters, newspapers, books and brochures. Although it was granted complete freedom and independence in the issuing of its' work, technically it was under the direction of the Political Directorate of Revoensovet and Gosizdat, the state publishing house, (this controlled the publishing of literature, and was founded in December 1917). It was for Litizadat that Victor Nikolevich Deni created much of his satirical work. Before Litizadat, he enjoyed, (like many of his peers), producing an assortment of work for newspapers. His pieces appeared in *Voice of Moscow*, *Sun of Russia*, *Spring*, *Footlights* *Life* and many more. Deni was undoubtedly a natural satirical artist, and was described by Anatoly Lunacharsky (Peoples' Commissar for Enlightenment), as having:

'a combination of a sharp political mind, faultlessly understanding situations and relations between us, our friends and our enemies, and a formidable artistic gift....a draftsman, a poet, a literature of the pencil, with, he goes on to say, an unusually gentle humour, which he plays in a friendly way upon the shoulders of one or other of us of our friends, and, he adds, has the, highest degree of anger and scorn'. (White, 1988, p.60)

In 1920 Deni personified the collaborative relationship between France and Poland during the Russo-Polish war in his illustration, 'A Sow Prepared in Paris' (fig.3.6). In this satirical piece a rotund Polish officer holds in his arms a pig, (symbolising France). The sow is salivating at the mouth and in her trotter is a deed marked, '1772', implying the Polish desire to re-establish the 1772 boundaries. In Keeping with the same topic

scene. The peasant, having done his duty in eradicating the capitalists, enjoys a productive life of merited labour. The topic of literacy is also incorporated into this closing scene, as he reads happily to his family in his home. This ideology is also reflected in the background where we see a panorama of a peaceful town that contains schools and institutions. Cherenmykh applied a light hearted approach to such radical topics, which is both appealing and encouraging. The most renowned work of Cherenmykh was the 'Rosta windows', to which he dedicated much time and energy, and which will be examined in chapter four.

Another association connected to VTSIK, set up in June 1919, was Litizdat, the 'Literary-Publishing Department'. In essence this organisation assumed responsibility for all military linked work that was published. That covered posters, newspapers, books and brochures. Although it was granted complete freedom and independence in the issuing of its work, technically it was under the direction of the Political Directorate of Revensover and Gosizdat, the state publishing house, (this controlled the publishing of literature, and was founded in December 1917). It was for Litizdat that Victor Nikolaevich Deni created much of his satirical work. Before Litizdat, he enjoyed, (like many of his peers), producing an assortment of work for newspapers. His pieces appeared in 'Voice of Moscow', 'Sun of Russia', 'Spring', 'Footlights', 'Life' and many more. Deni was undoubtedly a natural satirical artist, and was described by Anatoly Lunacharsky (Peoples' Commissar for Enlightenment), as having:

'a combination of a sharp political mind, faultlessly understanding situations and relations between us, our friends and our enemies, and a formidable artistic gift... a draftsman, a poet, a literature of the pencil, with, he goes on to say, an unusually gentle humour, which he plays in a friendly way upon the shoulders of one or other of us of our friends, and he adds, has the highest degree of anger and scorn.' (White, 1988, p.60)

In 1920 Deni personified the collaborative relationship between France and Poland during the Russo-Polish war in his illustration, 'A Sow Prepared in Paris' (fig 3.6). In this satirical piece a rotund Polish officer holds in his arms a pig, (symbolising France). The sow is salivating at the mouth and in her trotter is a deed marked, '1772', implying the Polish desire to re-establish the 1772 boundaries. In Keeping with the same topic

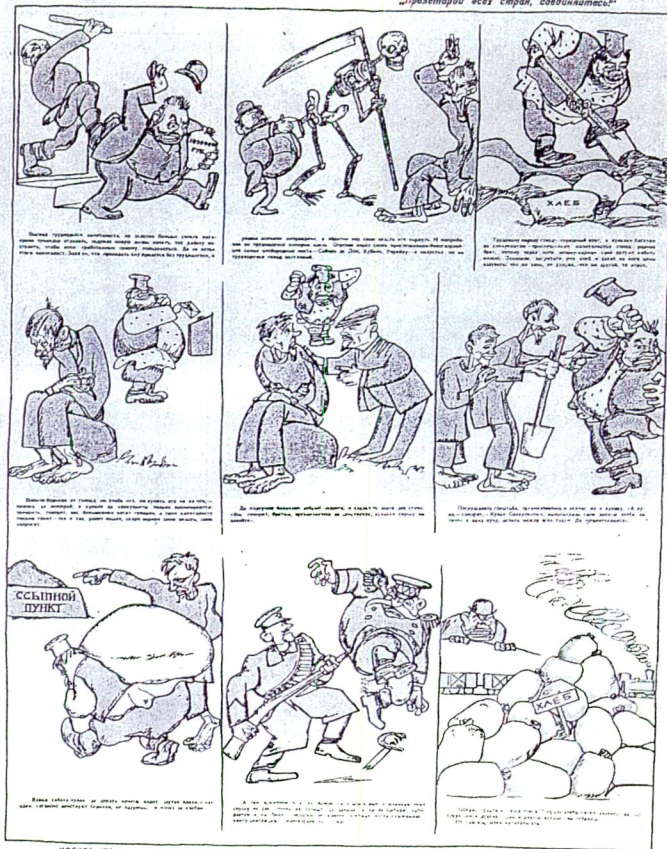


fig. 3.5



fig. 3.6

КРЕСТЬЯНИН!
ПОЛЬСКИЙ ПОМЕЩИК ХОЧЕТ
СДЕЛАТЬ ТЕБЯ
РАБОМ



НЕ БЫВАТЬ ЭТОМУ!

fig. 3.7



fig. 3.8



Дили - бом !. Дили - бом !.
Стоит церковь - божий дом,
А в том доме - паучек,
Паучек - крестовичек,
Паучек семи пудов:
„Все от праведных трудов“:
Нахлобучивши клобук,
Ухмыляется паук
И трезвонит целый день:
Делень - день !. Делень - день !.

Паук весело живет,
Паутиночку плетет,
В паутину ловит мух:
Молодаек и старух,
Молодиов и стариков-
Богомольных мужиков,-
Мухи жалобно жуужают,
Пауку несут денюжат,
Все, что нажили горбком.
Дили - бом! Дили - бом!

Ой вы, братиш - мужики,
Горемыки - бедняки,
А давно уж паука
Взять пора вам за бока!
Ваши души он «спасал» -
Вашу кровушку сосал
Да кормил жену и чад -
Паучику, паучат,
И пахтел, осклабиз рот:
- Ай дурак - же наш народ!
Демьян Бедный



fig. 3.10

Пролетарии всех стран, соединяйтесь!



fig. 3.11

Государственное издательство
1929 г.

Deni completed 'Peasant' (fig.3.7), which was a personal prediction of the fate of the Russian people if the Poles were to achieve victory. His premonition is set in a thin red frame, with the Pole breaking through it to the right. The blank white space, coupled with red type results in a contrasting composition. A bloated Polish general stands in the work field, whilst cracking a whip over the Russian workers who are harvesting their land in captivity. The Pole, positioned to the right, anchors the scene, whilst the diagonal pattern of the ploughed field draws the eye in towards the action of the poster. It is apparent that Deni was very conscious about the layout, and the effective construction of his compositions.

Deni favoured foreign leaders and capitalists as a subject of ridicule. One poster I feel was particularly successful was, 'The League of Nations' (fig.3.8). The countries chosen for attack in this lithograph are, France, America and Britain. The three leaders pose on a platform, each puffing on cigars, all with their mouths turned down in a pompous smile, and their fingers are adorned with wealth. The humorous aspect of these figures of authority, is the ridiculously infantile way in which Deni has them portrayed. Stomachs bulging, they are attired in (what we'd consider today) as 'baby grow' style outfits, making the cigars seem like children's dummies wedged in their mouths. Around them at their feet is a labyrinth of desperate bodies lying intertwined with each other. In the background silhouetted against a crimson red, are the all too familiar hanging posts. The whole ensemble is topped off by a yellow flag declaring, 'Capitalists of the World Unite', which is how Deni perceived the League of Nations.

Yet again attacking Capitalism is Denis' extremely successful 'Capital (fig.3.9)', which, when in production, issued one hundred thousand prints. Here the abundant figure of a capitalist, rendered in Denis recognisable stereotyped character, is positioned centre page amongst piles of gold coins. The gloating figure is framed by a cobweb, mirroring him as a greedy spider ensnaring wealth and fortune from unsuspecting victims. Through this web is a backdrop of a city skyline; sprouting factories and chimneys, bellowing smoke into the sky. Underneath the illustration is text written by Demyan Bedny, the Soviet poet. Once again the composition is clear, concise and effective; a wonderfully graphic piece. 'Capitalist' was an adaptation on Denis earlier religious version titled 'The Spider

Deni completed 'Peasant' (fig.3.7), which was a personal prediction of the fate of the Russian people if the Poles were to achieve victory. His premonition is set in a thin red frame, with the Pole breaking through it to the right. The blank white space, coupled with red type results in a contrasting composition. A platted Polish general stands in the work field, whilst cracking a whip over the Russian workers who are harvesting their land in captivity. The Pole, positioned to the right, anchors the scene, whilst the diagonal pattern of the ploughed field draws the eye in towards the action of the poster. It is apparent that Deni was very conscious about the layout, and the effective construction of his compositions.

Deni favoured foreign leaders and capitalists as a subject of ridicule. One poster I feel was particularly successful was, 'The League of Nations' (fig.3.8). The countries chosen for attack in this lithograph are, France, America and Britain. The three leaders pose on a platform, each puffing on cigars, all with their mouths turned down in a pompous smile, and their fingers are adorned with wealth. The humorous aspect of these figures of authority, is the ridiculously infantile way in which Deni has them portrayed. Stomachs bulging, they are attired in (what we'd consider today) as 'baby grow' style outfits, making the cigars seem like children's' dummies wedged in their mouths. Around them at their feet is a labyrinth of desperate bodies lying intertwined with each other. In the background silhouetted against a crimson red, are the all too familiar hanging posts. The whole ensemble is topped off by a yellow flag declaring, 'Capitalists of the World Unite', which is how Deni perceived the League of Nations.

Yet again attacking Capitalism is Deni's, extremely successful, 'Capital' (fig.3.9), which, when in production, issued one hundred thousand prints. Here the abundant figure of a capitalist, rendered in Deni's recognisable stereotyped character, is positioned centre page amongst piles of gold coins. The gloating figure is framed by a cobweb, mirroring him as a greedy spider ensnaring wealth and fortune from unsuspecting victims. Through this web is a backdrop of a city skyline, sprouting factories and chimneys, belching smoke into the sky. Underneath the illustration is text written by Demyan Bedny, the Soviet poet. Once again the composition is clear, concise and effective; a wonderfully graphic piece. 'Capitalist' was an adaptation on Deni's earlier religious version titled 'The Spider

and the Flies' (fig.3.10). In this piece the spider is personified as the priest in a web of deceit. Slyly, he beckons the people of Russia into his fatal lair. All of Denis characters are beautifully animated, bringing life and vivacity to all his compositions.

'The Entente under the Mask of Peace' (fig.3.11), is an excellently drawn stylisation of a rich man removing a delicate, angelically sculpted mask. His real face is ugly, and the points of his teeth reflect his animalistic qualities. He is framed in the centre of the poster, with the mask breaking the border, its string trails down the side leading into the type. This weighted image portrayed the double face of the narrow minded aristocrat that Deni ridiculed so much. He depicts how the politicians and aristocrats will vacillate any role for their self-supplying needs. (Note the similarities between this character and the figure in the 'Capitalist').

The next two posters are an attack by Deni on General Denikin, (whom he felt was the epitomy of corruption and brutality). 'Liberators' (fig.3.12), contradictorily titled, conveys Denikin brandishing a sword, and flanked either side by his army. They have cornered women and children against a wall and at their feet are the bodies of their husbands and family. This scene captivates the bullying qualities of the military that people feared so much. Yet, on a lighter note, 'Unshakeable Fortress' (fig.3.13) is an optimistic view of Denikin's campaign against Moscow. Denikin is seen attacking from a small, precarious boat weighed down on one side by a hefty capitalist. The mast reads, 'counter-revolution'. Denikin vainly assails the impressive side of the Soviet Republic, making little impression on the impregnable vessel. This fun, encouraging, lithograph was produced in 1919.

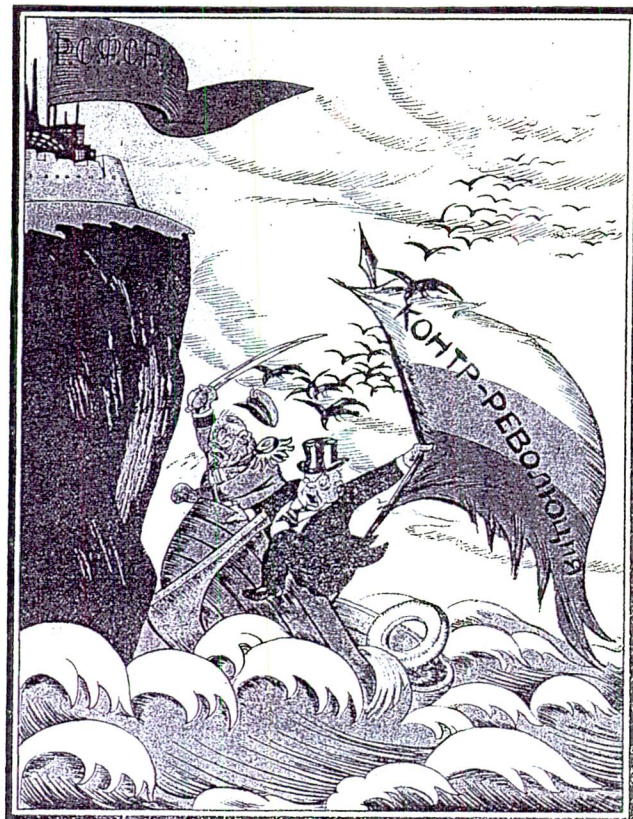
The last two posters of Denis which I have selected to discuss are examples of his obvious talent for witticism. 'Virgin' (fig.3.14), was based on the classical painting of 'Mother and Child'. Admiral Kolchak, (a counter-revolutionary), lies in the arms of Viktor Chernov, (a socialist revolutionary). Kolchak plays the role of the baby and Chernov is the Virgin. To the top on either side are the saints heads, they have been super imposed by the faces of Yudenich and Denikin. The wing like growth out of their heads adds to the preposterous and laughable appearance of them. Kolchak looks equally ridiculous as he is cradled in Chernov's arms. He stares out clutching a sign saying,

and the flies' (fig. 3.10). In this piece the spider is personified as the priest in a web of deceit. Slyly, he beckons the people of Russia into his fatal lair. All of Denis characters are beautifully animated, bringing life and vivacity to all his compositions.

The Entente under the Mask of Peace' (fig. 3.11), is an excellently drawn stylisation of a rich man removing a delicate, angelically sculpted mask. His real face is ugly, and the points of his teeth reflect his animalistic qualities. He is framed in the centre of the poster, with the mask breaking the border, its string trails down the side leading into the type. This weighted image portrayed the double face of the narrow minded aristocrat that Denis ridiculed so much. He depicts how the politicians and aristocrats will vacillate any role for their self-supplying needs. (Note the similarities between this character and the figure in the 'Capitalist').

The next two posters are an attack by Denis on General Denikin, (whom he felt was the epitome of corruption and brutality). 'Liberators' (fig. 3.12), contradictorily titled, conveys Denikin brandishing a sword, and flanked either side by his army. They have cornered women and children against a wall and at their feet are the bodies of their husbands and family. This scene capitulates the bullying qualities of the military that people feared so much. Yet, on a lighter note, 'Unshakable Fortress' (fig. 3.13) is an optimistic view of Denikin's campaign against Moscow. Denikin is seen attacking from a small, precarious boat weighed down on one side by a hefty capitalist. The mast reads, 'counter-revolution', Denikin vainly assails the impressive side of the Soviet Republic, making little impression on the impregnable vessel. This fun, encouraging, lithograph was produced in 1919.

The last two posters of Denis which I have selected to discuss are examples of his obvious talent for witicism. 'Virgin' (fig. 3.14), was based on the classical painting of 'Mother and Child'. Admiral Kolchak, (a counter-revolutionary), lies in the arms of Viktor Chernov, (a socialist revolutionary). Kolchak plays the role of the baby and Chernov is the Virgin. To the top on either side are the saints heads, they have been super imposed by the faces of Yudenich and Denikin. The wing like growth out of their heads adds to the preposterous and laughable appearance of them. Kolchak looks equally ridiculous as he is cradled in Chernov's arms. He stares out clutching a sign saying,



НЕЗЫБЛЕМАЯ КРЕПОСТЬ.

fig. 3.13



fig. 3.14

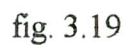
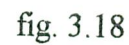
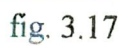


Тов. Ленин ОЧИЩАЕТ
землю от нечисти.

fig.3.15



fig. 3.16



'Shoot every tenth worker and peasant'. I enjoy this piece immensely; a familiar and well known image is adapted into the ridicule of the military. The poster is labelled 'Icon-Deni'. The final poster I will look at by Deni is, 'Comrade Lenin Cleans the World' (fig.3.15). This piece was influenced by Cheremnykh, and depicts Lenin on top of the globe sweeping the world free of all the filth and dirt; in this case the Tsar, the Capitalist and the Priest. Its in a cruder style than Deni's usual standard of work, but it is no less effective because of it. It is not difficult to see from these works by Deni, why Polonsky called him a, '*brilliant caricaturist*' (White, 1988, p.60).

Like Viktor Deni, Dmitri Moor, (real name was Dmitry Stakhevich Orlov), also did a lot of work for Litizdat. Although he was not as renowned for his satirical work as Deni was, nevertheless, he produced a notable amount of Soviet satire. Moor also worked for a number of journals in his life time. He became the 'Honoured Art Worker' in 1931, and was voted to the presidium of the Union of Revolutionary Poster Workers. Moor frequently selected counter-revolutionaries as his subjects. As in the illustration, 'Wrangle is Still Alive! Finish Him Off Without Mercy' (fig.3.16), which issued sixty-five thousand copies. It depicted Baron Wrangles' approach on the Donetsk basin, (in late 1920 Wrangle commenced an invasion to the south). Denikin, Kolchak and Yudenich are also in this illustration; they are guiding Wrangle in the right direction, displaying their plotting nature. The terrible trio are huddled in the right hand corner; which draws you into the picture. Denikin's arm is out stretched in a dramatic use of perspective, and it is pointing towards the basin. His arm leads you up to the formidable and giant figure of Wrangle, who towers over his target. His sword is raised above his head in both hands and he is highlighted against a jagged out line of white upon a background of scarlet red. The colour, composition and perspective, combine to form a powerful composition.

'Devil Doll' (fig.3.17) is another satirical cartoon of Wrangle. It consists of two parts. In the upper half a red army solider comes face to face with the fierce figure of Wrangle. In the second part, the solider has whipped off Wrangles cape to reveal the small, pitiful, figures of his allies; who are holding a bogus head of Wrangle on a pole. Moor conveys to us that behind his facade Wrangle is no stronger than the counter-revolutionaries who hide behind him. The expressions of the characters in this poster are vividly animated. The allies in the bottom half cower in fright, whilst the solider laughs at their pitiful state.

Shoot every tenth worker and peasant. I enjoy this piece immensely; a familiar and well-known image is adapted into the ridicule of the military. The poster is labelled 'Deni'. The final poster I will look at by Deni is 'Comrade Lenin Cleans the World' (fig. 3.15). This piece was influenced by Cherenmykh, and depicts Lenin on top of the globe sweeping the world free of all the filth and dirt in this case the Tsar, the Capitalist and the Priest. It is in a cruder style than Deni's usual standard of work, but it is no less effective because of it. It is not difficult to see from these works by Deni why Polonsky called him a 'bawliw cawcawwy' (White 1988, p.60).

Like Viktor Deni, Dmitri Moor (real name was Dmitry Stakhovich Oshov), also did a lot of work for Litzdat. Although he was not as renowned for his satirical work as Deni was, nevertheless, he produced a notable amount of Soviet satire. Moor also worked for a number of journals in his life time. He became the 'Honoured Art Worker' in 1931, and was voted to the presidium of the Union of Revolutionary Poster Workers. Moor frequently selected counter-revolutionaries as his subjects. As in the illustration 'Wrangle is Still Alive! Finish Him Off Without Mercy' (fig. 3.16), which issued sixty-five thousand copies. It depicted Baron Wrangles' approach on the Donetz basin, (in late 1920 Wrangle commenced an invasion to the south). Denikin, Kolchak and Yudenich are also in this illustration, they are guiding Wrangle in the right direction, displaying their plotting nature. The terrible trio are huddled in the right hand corner, which draws you into the picture. Denikin's arm is out stretched in a dramatic use of perspective, and it is pointing towards the basin. His arm leads you up to the formidable and giant figure of Wrangle, who towers over his target. His sword is raised above his head in both hands and he is highlighted against a jagged out line of white upon a background of scarlet red. The colour, composition and perspective, combine to form a powerful composition.

'Devil Doll' (fig. 3.17) is another satirical cartoon of Wrangle. It consists of two parts. In the upper half a red army soldier comes face to face with the fierce figure of Wrangle. In the second part, the soldier has whipped off Wrangles cape to reveal the small, pitiful figure of his allies, who are holding a bogus head of Wrangle on a pole. Moor conveys to us that behind his façade Wrangle is no stronger than the counter-revolutionaries who hide behind him. The expressions of the characters in this poster are vividly animated. The allies in the bottom half cower in fright, whilst the soldier laughs at their pitiful state.

Moor, like Cheremnykh, often utilised the comic strip layout for his posters enabling him to communicate more easily to the illiterate. The next three works are examples of this. In the 'Soviet Turnip' (fig.3.18), a five row cartoon; a capitalist earnestly wrestles with the head of a rooted turnip which he presumes was planted by a peasant. His unscrupulous endeavours are aided by a grandmother, her grandson and a dog; all of whom are counter-revolutionaries. Observing this scene in disgust is a raven, a frog and a rabbit. The rabbit has a red ribbon tied to its tail, symbolising the Red army. As the capitalist and company proceed to grapple with the turnip they discover that it is the head of a Red army soldier who, in one breath blows them away. The style of this poster is undoubtedly graphic and lends a lot to Moors' idol; Olaf Gulbransson, (a graphic artist from Norway). Moor had no artistic education, but studied Gulbranssons' work intensely. enabling Moor to become a prominent satirical artist. It was said that: *'The study of Gulbransson for Moor was a substitute for the professional schooling he never had'*. (Williams, 1977, p. 74)

'Labour' (fig.3.19) was another five row cartoon strip. The first line displays farmers ploughing fields and cultivating crops for the idle landlord who lounges lavishly in his chair; literally being hand fed by the peasants. The second row depicts a priest preaching to the people to sacrifice their goods in the name of religion. Behind him are the demons of the monarchy in a fire of fury. In the third line factory workers strive over machinery for the profits of a capitalist, who sits smugly, overlooking the operation amongst bags of wealth. A fourth strip shows a worker with all his possessions and is stuck, in between the allies, capitalists, military, rulers and aristocrats. The peasant is befuddled and confused as these forces stand open handed demanding his earnings. Finally we come to Moors' happy conclusion in the last strip. The people of the Soviet work together in harmony, fighting in unison the corrupt perpetrators.

The same theory is reiterated in the next poster, which was printed after the revolution to exemplify the changes made since Tsardom. The poster (fig.3.20) is divided into two sections. The upper half, titled, 'Before: One with the spoon', it illustrates the futility of working under suppressive rule. A diminished peasant is ploughing the field with his weary horse. Standing in line behind him are aristocrats, a priest, capitalists, and the

Moore, like Cherenmykh, often utilised the comic strip layout for his posters enabling him to communicate more easily to the illiterate. The next three works are examples of this. In the 'Soviet Turnip' (fig. 3.18), a five row cartoon, a capitalist earnestly wrestles with the head of a rooted turnip which he presumes was planted by a peasant. His unscripted endeavours are aided by a grandmother, her grandson and a dog; all of whom are counter-revolutionaries. Observing this scene in disgust is a raven, a frog and a rabbit. The rabbit has a red ribbon tied to its tail, symbolising the Red army. As the capitalist and company proceed to grapple with the turnip they discover that it is the head of a Red army soldier who, in one breath blows them away. The style of this poster is undoubtedly graphic and lends a lot to Moore's 'idol', Olaf Gulbransson, (a graphic artist from Norway). Moore had no artistic education, but studied Gulbransson's work intensely, enabling Moore to become a prominent satirical artist. It was said that 'Vladimir' (Gulbransson) for Moore was a substitute for the professional schooling he never had. (Williams 1977, p. 74)

'Labour' (fig. 3.19) was another five row cartoon strip. The first line displays farmers ploughing fields and cultivating crops for the idle landlord who lounges lavishly in his chair, literally being hand fed by the peasants. The second row depicts a priest preaching to the people to sacrifice their goods in the name of religion. Behind him are the demons of the monarchy in a fire of fury. In the third line factory workers strive over machinery for the profits of a capitalist, who sits snugly, overlooking the operation amongst bags of wealth. A fourth strip shows a worker with all his possessions and in stuck in between the allies, capitalists, military, rulers and aristocrats. The peasant is bedevilled and confused as these forces stand open handed demanding his earnings. Finally we come to Moore's happy conclusion in the last strip. The people of the Soviet work together in harmony, fighting in unison the corrupt perpetrators.

The same theory is reiterated in the next poster, which was printed after the revolution to exemplify the changes made since Tsardom. The poster (fig. 3.20) is divided into two sections. The upper half, titled 'Before', illustrates the futility of working under suppressive rule. A diminished peasant is ploughing the field with his weary horse. Standing in line behind him are aristocrats, a priest, capitalists, and the



fig. 3.20

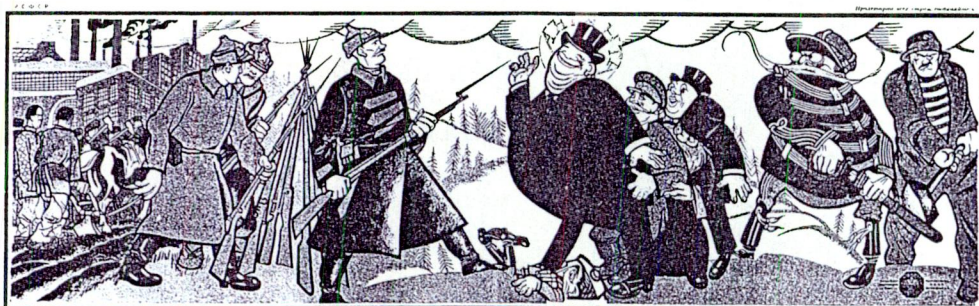


fig. 3.21



fig. 3.22



fig. 3.23

government; all waiting to feast from his efforts. Moor conveys the notion that no matter how hard the farmer toils there will still be more greedy mouths hungry for his efforts.

The second image represents the present, its' text reads, 'Now: He who does not work shall not eat'. The same group queue in front of the peasant pleading for food. Their appearance now is shabby and gaunt, as they are unable to reap the benefits of the hard working peasants and so, they are reduced to beggars. The peasant and his horse are healthy in appearance, and eat the merits of a hard days work contentedly. Moors' attention to visual detail is noted by the peasants white costume before the revolution in the first segment, and his red attire in the second section, after the revolution. Through the use of facial expression and the manipulation of size, Moor transmits the narrative, clearly and effectively.

This optimistic outlook was carried through by Moor the following year, when in 1921 he produced, 'The Bloody Path of Struggle is Over' (fig.3.21). Here Moor points out the accomplished lengths reached since the revolution, but he also stresses that the people of Russia still have to be on guard against the deceiving wiles of the western countries. Moor illustrates the Red Army, re-equipping themselves in defence of the western front, who are portrayed as dubious, shifty looking characters. Behind this facade hides the capitalist, priest, and counter-revolutionaries. In the background to the left is a scene of fruitful activity as workers march to factories and farmers plough fertile fields; displaying the necessary maintenance of productivity.

'The Enemy is at the Gates!' (fig.3.22), printed in 1919, is a deviation on Moors usually graphic and comical style. This, almost eerie poster, depicts the R.S.F.S.R. (the Russian Soviet Socialist Federal Republic), protecting the Soviet from Tsardom. Death, personified by the skeleton, is carried by the double headed eagle (the symbol of the monarchy), towards the defence of the R.S.F.S.R. Death, dripping blood on the melee of war beneath him, carries the Tsar with him on his flight of destruction. This more illustrative and detailed style of drawing; I feel, does not maintain the flair of animation that Moor is capable of. This talent, I believe, is seen best through his more graphic and humorous renderings.

government; all waiting to feast from his efforts. Moor conveys the notion that no matter how hard the farmer toils there will still be more greedy mouths hungry for his efforts.

The second image represents the present, its text reads, 'Now: He who does not work shall not eat.' The same group queue in front of the peasant pleading for food. Their appearance now is shabby and gaunt, as they are unable to reap the benefits of the hard working peasants and so they are reduced to beggars. The peasant and his horse are healthy in appearance, and eat the merits of a hard days work contentedly. Moors' attention to visual detail is noted by the peasants white costume before the revolution in the first segment, and his red attire in the second section, after the revolution. Through the use of facial expression and the manipulation of size, Moor transmits the narrative clearly and effectively.

This optimistic outlook was carried through by Moor the following year, when in 1921 he produced, 'The Bloody Path of Struggle is Over' (fig. 3.21). Here Moor points out the accomplished lengths reached since the revolution, but he also stresses that the people of Russia still have to be on guard against the deceiving wiles of the western countries. Moor illustrates the Red Army, re-equipping themselves in defence of the western front, who are portrayed as dubious, shifty looking characters. Behind this facade hides the capitalist, priest, and counter-revolutionaries. In the background to the left is a scene of fruitful activity as workers march to factories and farmers plough fertile fields; displaying the necessary maintenance of productivity.

'The Enemy is at the Gates' (fig. 3.22), printed in 1919, is a deviation on Moors usually graphic and comical style. This, almost eerie poster, depicts the R.S.F.S.R. (the Russian Soviet Socialist Republic) protecting the Soviet from Tsardom, Death, personified by the skeleton, is carried by the double headed eagle (the symbol of the monarchy), towards the defence of the R.S.F.S.R. Death, dripping blood on the mael of war beneath him, carries the Tsar with him on his flight of destruction. This more illustrative and detailed style of drawing, I feel, does not maintain the flair of animation that Moor is capable of. This talent, I believe, is seen best through his more graphic and humorous renderings.

Moor readopts his cartoon style in, 'A Red Present to the White Pan' (fig.3.23). At the forefront of the picture a worker and a red army member carry a massive bullet on their back, intended for a Polish soldier (who they were fighting at the time), in the background. This poster demonstrates Moors ability to utilise simplicity to his advantage. The choice of colour is used effectively to heighten the dramatic effect. The worker, the red army member and the bullet, are all rendered in red and are anchored to a red stripe that lines the bottom of the poster. The background in stark contrast is jet black, and the Pole is a small, rotund, comical figure in white. The deliberate use of white, not only identifies him, but also lends him a petrified quality. Again Moors manipulation of size in this poster creates great depth and perspective. It is apparent that poster art was Moors' passion, and dedication, which is why he was perceived as, '*a graphic equivalent of the revolutionary orator*'. (Williams, 1977, p.77)

As we have seen from this chapter the October Revolution inspired political artists to a massive extent, they became dedicated to the subject of '*class hatred*', and so propaganda strove to '*make people frightened of the enemy and...romanticise the bloody operations of the Reds...using allegorical, grotesque images accompanied by sarcastic texts*'. (Affiche, no. 11 1994, p. 70)



CHAPTER FOUR

ROSTA: A Satirical Bulleti

One of the most effective propaganda organisations during the civil war was the ROSTA windows. Many of the artists that I discussed in the previous chapter were hugely involved in this organisation. ROSTA, (the Russian telegraph agency), was set up in Petrograd in September 1918. By March the organisation had been move to Moscow

Moore redepicts his cartoon style in 'A Red Present to the White Pan' (fig. 3.23). At the bottom of the picture a worker and a red army member carry a massive bullet on their backs intended for a Polish soldier (who they were fighting at the time) in the background. This poster demonstrates Moore's ability to utilise simplicity to his advantage. The choice of colour is used effectively to heighten the dramatic effect. The worker, the red army member and the bullet are all rendered in red and are anchored to a red stripe that lines the bottom of the poster. The background in stark contrast is jet black, and the Pole is a small, rotund, comical figure in white. The deliberate use of white not only identifies him, but also lends him a petrified quality. Again Moore's manipulation of size in this poster creates great depth and perspective. It is apparent that poster art was Moore's passion, and dedication, which is why he was perceived as 'a graphic equivalent of the revolutionary orator' (Williams, 1977, p.77).

As we have seen from this chapter the October Revolution inspired political artists to a massive extent, they became dedicated to the subject of 'class hatred', and so propaganda strove to 'wake people frightened of the enemy and...romanticise the bloody operations of the Reds...using allegorical, grotesque images accompanied by caricature texts' (Aldrich, no. 11 1994, p. 70).

-----000-----

CHAPTER FOUR

ROSTA: A Satirical Bulletin

One of the most effective propaganda organisations during the civil war was the ROSTA. Many of the artists that I discussed in the previous chapter were hugely involved in this organisation. ROSTA (the Russian telegraph agency) was set up in Petrograd in September 1918. By March the organisation had been moved to Moscow.

and came under the supervision of a Bolshevik, called Platon Kerzhentsev. Its basic responsibilities was the control and administering of internal and external news to the Russian media.

In 1919 Kerzhentsev approached Mikhail Cheremny, (whose work I discussed in chapter three), to create a 'wall newspaper'. The contents ranged from satirical illustrations, to current news, all tackled in a visual manner to cater for the illiterate, along with a certain amount of literature. It was Cheremnykh who created the idea of transforming ROSTA work into ROSTA windows. Each issue was to be a page of cartoons and visual information depicting a daily theme, and displayed in derelict shop windows. The locations of these issues evolved to any place of high activity, such as, stations, markets, agitational centres etc. The aim was for the public, whilst continuing with their day to day business, would see these issues on the streets and stop, and absorb their messages. So in effect, *The ROSTA windows were cartoons intended for mass consumption, a visual newspaper for the illiterate*. (Williams, 1977, p.15). The simplicity, comprehensibility, colour and visual excitement, arrested the passer-by and influenced them with notions on politics, morals and stature. Hence they were a massive success.

Initially each copy of an issue was rendered by hand at a time, then as popularity grew, and with the use of stencilling, hundreds were able to be printed at a go. Mayakovsky, who played a large role in the art work of the windows, described them as, *'telegraphic news transformed in a flash into a poster, they are decrees in the form of folk verse'* (Guerman, 1979, p.22). Poets, journalists and artists came together, worked through the night and produced radical satirical posters that spanned up to 422 cm in height and 230 cm. in width. An amazing one thousand-six hundred windows were produced. As we shall see and as Mayakovsky aptly described them, the ROSTA windows, *'give a picture-book' history of the Soviet Unions' three most intense years of struggle*. They were the forerunners of all Soviet satirical magazines. (Guerman, 1979, p.60-67)

We will look first at some examples of Mayakovskys' satirical work for the ROSTA windows. Some pieces were, although undoubtedly humorous, also childishly crude in manner, like window no. 336 (fig.4.1), issued in 1920, which was about the Russo-Polish war. The page was divided into four segments, the first section shows a Polish soldier

and came under the supervision of a Bolshevik, called Platon Ketzhenstev. Its basic responsibilities was the control and administering of internal and external news to the Russian media.

In 1919 Ketzhenstev approached Mikhail Chernomy (whose work I discussed in chapter three), to create a 'wall newspaper'. The contents ranged from satirical illustrations to current news, all tackled in a visual manner to cater for the illiterate, along with a certain amount of literature. It was Chernomykh who created the idea of transforming ROSTA work into ROSTA windows. Each issue was to be a page of cartoons and visual information depicting a daily theme, and displayed in district shop windows. The locations of these issues evolved to any place of high activity, such as stations, markets, agitational centres etc. The aim was for the public, whilst continuing with their day to day business, would see these issues on the streets and stop, and absorb their messages. So in effect, the ROSTA windows were cartoons intended for mass consumption, a visual newspaper for the illiterate' (Williams, 1977, p.15). The simplicity, comprehensibility, colour and visual excitement, arrested the passer-by and influenced them with notions on politics, morals and stature. Hence they were a massive success.

Initially each copy of an issue was rendered by hand at a time, then as popularity grew, and with the use of stencilling, hundreds were able to be printed at a go. Mayakovsky, who played a large role in the art work of the windows, described them as, 'typographic news transformed in a flash into a poster, they are decaying in the form of folk verse' (Gottman, 1979, p.22). Poets, journalists and artists came together, worked through the night and produced radical satirical posters that spanned up to 422 cm in height and 230 cm in width. An amazing one thousand-six hundred windows were produced. As we shall see, and as Mayakovsky aptly described them, the ROSTA windows, 'give a picture-book' history of the Soviet Union, three most intense years of struggle. They were the forerunners of all Soviet satirical magazines. (Gottman, 1979, p.22).

We will look first at some examples of Mayakovsky's satirical work for the ROSTA windows. Some pieces were, although undoubtedly humorous, also childishly crude in manner, like window no. 336 (fig.4.1), issued in 1920, which was about the Russo-Polish war. The page was divided into four segments, the first section shows a Polish soldier

being clipped around the ear, the text reads, 'The lesson we taught the Polish gents'. Part two enacts the Pole declining reason, his head is unnaturally poised back to front on his body, emphasising his refusal to listen and also his ignorance; the caption states, 'It didn't teach them any sense'. In the third frame a red army soldier beckons the workers for battle, the heading says, 'So up on your feet all you men'. Finally, in the last clip the Pole's head is smashed to bits by the fist of the red army, (note the star on his sleeve), this frame is reminiscent of a children's cartoon skit, childish, comical. The last line reads, 'We'll have to go teach them again'.

Mayakovsky frequently used the Polish forces as a topic for his windows. In ROSTA window no. 149 he entreats the workers (as in the last poster), to help defeat the Polish army and also Baron Wrangle, who was approaching in the south. The first frame is similar to the previous poster, a red soldier's hand is pounding a Polish head. Wrangler is also depicted flourishing a whip and a hang post. The poster concludes with a red army soldier in a stance of attack holding a rifle in the air. The text starts off saying, 'If we don't finish off the White-guardism completely', it goes on to explain the brutal fate that would be in store, and finishes with, 'until the red banner has been strengthened we can't throw our rifle away'.

Window no. 729, 'Remember Red Army Barracks Day' (fig.4.3), was a warning to the workers that capitalism was still rampant. It urged Russians not to relax when the White guardists were defeated, battle still had to be forged against the capitalists. This four framed poster began with a red army sword in the stomach of a White guardist, the caption says, 'We've finished off Russia's White Guards. That's not enough.' The second clip depicts the stereotyped capitalist, (obese, with jagged teeth, claw like nails, bald and donning a top hat), who is devouring the world, the text reads, 'The Ogre of World Capitalism is Still Alive'. Frame three contains the heroic stance of a red army soldier ready for combat, captioned, 'That Means We Still Need the Red Army'. The final clip is a red army hand gripping a uniform concluding, 'And that means we've got to help it out -the task is clear'. Notice the childlike representation of smoke in this poster; this was often rendered in this manner in Mayakovsky's illustrations and was adopted by many of the Rosta artists to convey fire, gun or factory smoke, or clouds. As we have observed from his art work, he was feverish about the war. As Victor Shklovsky commented,

being clipped around the ear, the text reads, "The lesson we taught the Polish goats." Part two enacts the Pole declining reason, his head is unnaturally poised back to front on his body, emphasising his refusal to listen and also his ignorance, the caption states, "It didn't teach them any sense." In the third frame a red army soldier beckons the workers for battle, the heading says, "So up on your feet all you men." Finally, in the last clip the Poles head is smashed to bits by the fist of the red army, (note the star on his sleeve), this frame is reminiscent of a children's cartoon skit, childishly, comical. The last line reads, "We'll have to go teach them again."

Mayskovsky frequently used the Polish forces as a topic for his windows. In ROSTA window no. 149 he enters the workers (as in the last poster) to help defeat the Polish army and also Baron Wrangle, who was approaching in the south. The first frame is similar to the previous poster, a red soldier's hand is pounding a Polish head. Wrangle is also depicted flourishing a whip and a hang post. The poster concludes with a red army soldier in a stance of attack holding a rifle in the air. The text starts off saying, "If we don't finish off the White-guardism completely," it goes on to explain the brutal fate that would be in store, and finishes with, "until the red banner has been strengthened we can't throw our rifle away."

Window no. 150, "Remember Red Army Barracks Day" (fig. 43), was a warning to the workers that capitalism was still rampant. It urged Russians not to relax when the White guardsists were defeated. Battle still had to be fought against the capitalists. This four framed poster began with a red army sword in the stomach of a White guardist, the caption says, "We've finished off Russia's White Guard. That's not enough." The second clip depicts the stereotyped capitalist, (obese, with jagged teeth, claw like nails, bald and donning a top hat), who is devouring the world, the text reads, "The Ogre of World Capitalism is Still Alive." Frame three contains the heroic stance of a red army soldier ready for combat, captioned, "That Means We Still Need the Red Army." The final clip is a red army hand gripping a uniform concluding, "And that means we've got to help it out - the task is clear." Notice the childlike representation of smoke in this poster, this was often rendered in this manner in Mayskovsky's illustrations and was adopted by many of the Rosta artists to convey fire, gun or factory smoke, or clouds. As we have observed from his art work, he was feverish about the war. As Victor Shklovsky commented,

Mayakovsky was saved by the October Revolution. He enjoyed the Revolution physically. He needed it very badly., (White, 1988, p.18) His passion and energy drove the artists of ROSTA to work in harsh, cramped, conditions through the night. Mayakovsky, though humorous, generally good natured and inspiring, was extremely strict when it came to the matters of deadlines and productivity.

As well as being largely responsible for the art work, he was also composed the text for his posters and for most of the other ROSTA windows. Even though it was Cheremnykh who devised the idea of the ROSTA windows, it would seem that it was Mayakovsky who proposed that they focus on one theme, and carry it through an episode of frames that ran from one window to the next, much like a comic book. In this way the public's anticipation was constantly whetted, and instigated an element of anticipation for the ensuing window.

Cheremnykh, as I noted earlier, was another of the leading figures of the ROSTA windows, technically he was the art director. Whilst working for ROSTA, he created around five hundred illustrations for windows. He worked rapidly, easily, and with great skill, being able to produce up to fifty pieces in a night. Like the other artists involved, Cheremnykh worked with dedication and vigour; he once said that in the ROSTA studio, *'everyone worked with tremendous enthusiasm'*. Cheremnykh's drawings were talented and witty; his work was not as colourful as other ROSTA artists, but the use of gestures and animation gave them flowing consistency and appealing style.

Window no. 580 (fig.4.4), produced in 1920, narrated the predicament of the allies after a Baron Wrangler defeat. This six framed comic strip begins with a capitalist shaking his fist in anger over the red army victory. The text says, 'The entente is enraged by Wrangles' defeat'. In clip two the pitiful looking, but comical Wrangle is featured in crutches and bandages, the caption reads, 'He didn't hold on!' The third segment displays the despondent entente, slumped on a bag of money, mourning: 'Now who is there to hire?' Frame four is the excellent caricature of Simon Petliura, who was a counter revolutionary leader in 1918-1920 to the bourgeois-nationalist movement. This frame reads, 'Petliura is feeble'. Clip five sports an agitated revolutionary and states, 'The S.R.s are feeble'. The poster finishes with the heroically rendered red army soldier,

Mayskovsky was saved by the October Revolution. He enjoyed the Revolution physically. He needed it very badly. (Wine, 1988, p. 181) His passion and energy drove the artists of ROSTA to work in harsh, cramped, conditions through the night. Mayskovsky, though humorous, generally good natured and inspiring, was extremely strict when it came to the matters of deadlines and productivity.

As well as being largely responsible for the art work, he was also composed the text for his posters and for most of the other ROSTA windows. Even though it was Cherenmykh who devised the idea of the ROSTA windows, it would seem that it was Mayskovsky who proposed that they focus on one theme, and carry it through an episode of frames that ran from one window to the next, much like a comic book. In this way the public's anticipation was constantly whetted, and instigated an element of anticipation for the ensuing window.

Cherenmykh, as I noted earlier, was another of the leading figures of the ROSTA windows, technically he was the art director. Whilst working for ROSTA, he created around five hundred illustrations for windows. He worked rapidly, easily, and with great skill, being able to produce up to fifty pieces in a night. Like the other artists involved, Cherenmykh worked with dedication and vigour, he once said that in the ROSTA studio, 'everyone worked with tremendous enthusiasm'. Cherenmykh's drawings were talented and witty, his work was not as colourful as other ROSTA artists, but the use of gestures and animation gave them flowing consistency and appealing style.

Window no. 280 (fig 4.4), produced in 1920, narrated the predicament of the allies after a Baron Wrangler defeat. This six framed comic strip begins with a capitalist shaking his fist in anger over the red army victory. The text says, 'The entente is enraged by Wrangles' defeat'. In clip two the pitiful looking, but comical Wrangle is featured in crutches and bandages, the caption reads, 'He didn't hold out'. The third segment displays the despondent entente, slumped on a bag of money, mourning, 'Now who is there to hire?'. Frame four is the excellent caricature of Simon Petliura, who was a counter revolutionary leader in 1918-1920 to the bourgeois-nationalist movement. This frame reads, 'Petliura is feeble'. Clip five sports an agitated revolutionary and states, 'The 2 R's are feeble'. The poster finishes with the heroically rendered red army soldier,

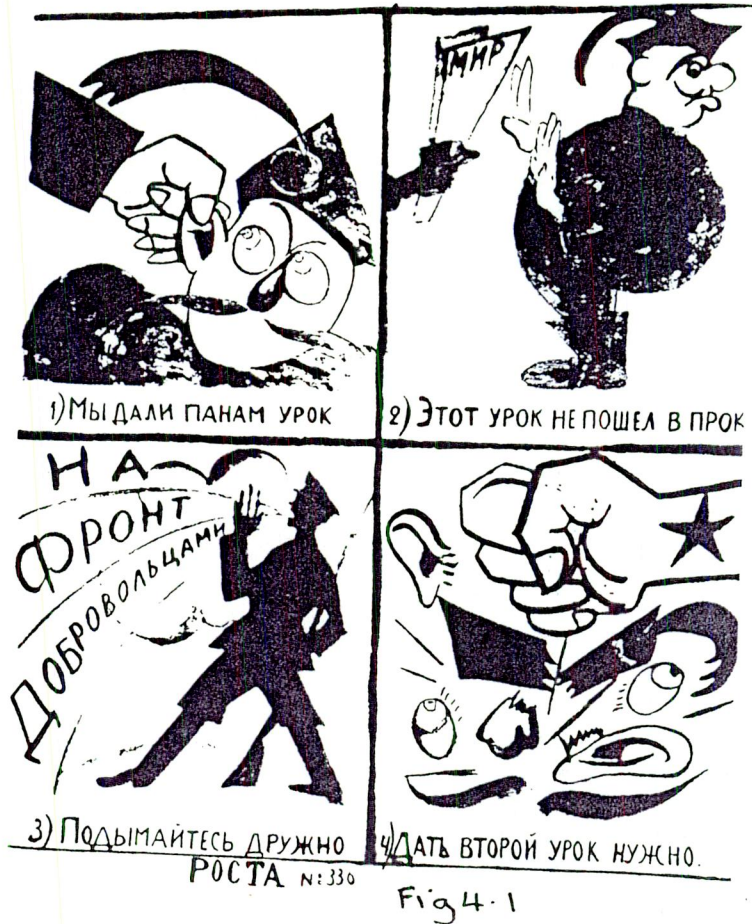


fig. 4.1

ПОМНИ О ДНЕ КРАСНОЙ КАЗАРМЫ

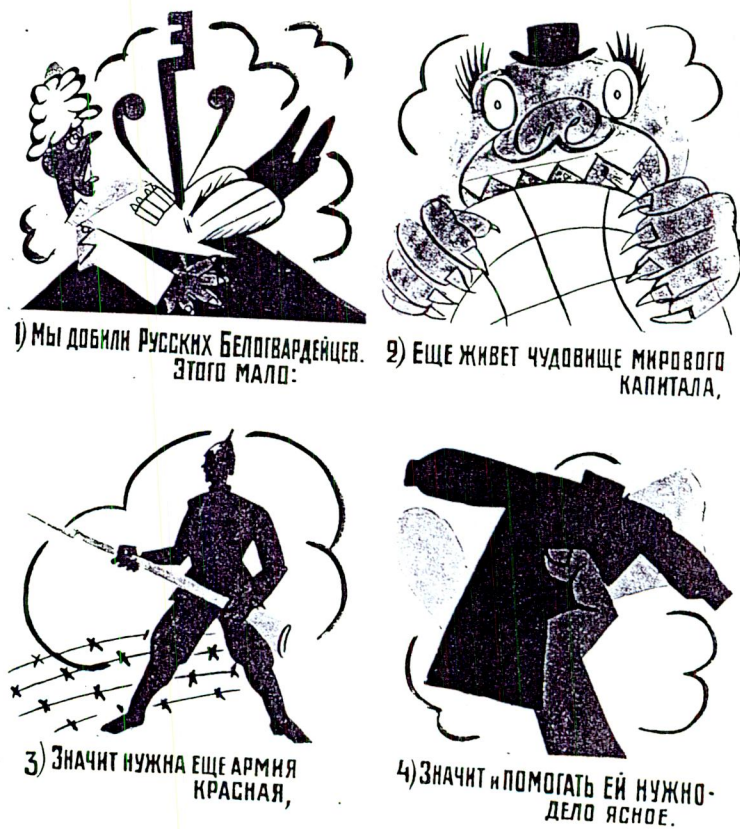
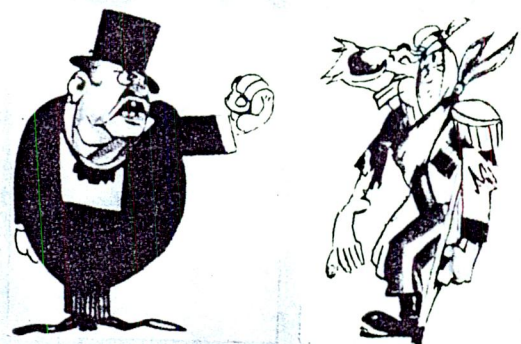


fig. 4.3



1. НА ВРАНГЕЛЯ АНТАНТА ПОЛНА ЗЛОБЫ:

2. НЕ ВЫДЕРЖАЛИ!



3. ТЕПЕРЬ НАНЯТЬ КОГО-БЫ? КОГО НА РОССИЮ НАПУС-ТИТЬ МОГЛА-БЫ?

4. ПЕТЛЮРА СЛАБ.



5. ЗСЕРЫ СЛАБЫ;

6. БЕДНАЯ АНТАНТА! НЕ ХВА-ТАЕТ СИЛ ВЫДУМАТЬ ТА-КОГО, ЧТОБ ЭТОГО СЛОМИЛ.

fig. 4.4

Р.С.Ф.С.Р.



ЭТА ИСТОРИЯ БЫЛА
В НЕКТОЙ РЕСПУБЛИКЕ.
БАБА НА БАЗАР ПЛЫЛА
А У БАБЫ БУБЛИКИ.

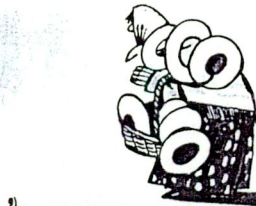
ИСТОРИЯ ПРО БУБЛИКИ И ПРО БАБУ НЕ ПРИЗНАЮЩУЮ РЕСПУБЛИКИ



3) КОМУТ ХОЩА ОДИНУ
ПОВЕРИТЬ СЯ-ТЕТЯ -
БУБЛИКИ ДАМ ПОДОКОМУ!
ВЫ Ж НА ФРОНТ НЕ ИДЕТЕ?!



4) НОЛЬ БЕЗ ДЕЛАЮЕТ РИТ-
БУДУ СЛАБ КАК ГРОЩИ.



2) СКАЖИТ ТЫОТ БОЛШЕЕ.
МУЗЫКАЮ ВЕЕТСЯ
БЫТЬ НА ФРОНТЕ ПОКОРЕ.
ИМАТ КРАСНОАРМЕЙЦЫ.



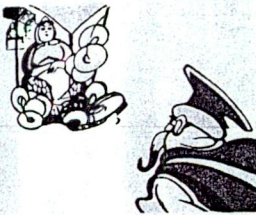
5) ПЛАН РЕСПУБЛИКУ СОКРЕТ-
ЕСЛИ БУДЕТ ТОШИ.



6) БАБА ПРОСЯКАТ В КОЖУ
НЕ ОТДАМ Я БУБЛИКИ!
ПРОЩЕ СПУЖОБЫ ОТВЕРЖИ!
ЧОТ Я НА РИТ В РЕСПУБЛИКЕ?!



7) ИДЕА ПЛАН ПОКИ И ЗНАЮТ
ПЛАН Ж ВСЕ СКАЗЫВАЕ.
НАС СЧЕЛ ПЛАНКА ГРОЩ
В ПЕРВОУ ИДЕ СКАЗЫВАЕ.



8) СЛУЖИТСЯ ПЛАН И ЛЮДИ
СЧЕЛЫ НЕСЯ ПРОВОДИ
К СЛУЖИТСЯ БАСЕ НА БАСАРЕ
ВАС ОН МЕХКО ПРОЧИ.



9) ВИДИТ ПАН БЕЛ-ЖИРНА
БАБА МЕЖДУ БУБЛИКИ.
РИТ-И СЕДЕНА ОНА.
И ОНА И БУБЛИКИ.



10) ПОСМОТРИ НА ПОДРОБ ВАНДИ!
ИЛИ КРЕСТЫ ИЛИ СИТНИКИ!
НАДО ВОДРЕМЯ КОРИТЬ
КОРСКОГО ЗАИТНИКИ!



11) ТАК КОРМИТЕ-Ж КРАСНАХ РИТ!
ЧОТ БЫ ЛЮДИ НЕ ПОЖИЛИ
ВРЕМЯ С ПОДРОБ!
ЧОТ БЫ ЛЮДИ НЕ ПОЖИЛИ
ВРЕМЯ С ПОДРОБ!

A STORY OF BUBLIKS*
FOR SALE TO THE PUBLIC
AND OF A WOMAN WHO
DENIED THE REPUBLIC

1 THIS STORY TOOK PLACE ONE DAY
IN SOME REPUBLIC OR OTHER.
A WOMAN WENT DOWN TO THE MARKET
CARRYING BUBLIKS WITH HER

2 SHE HEARS THE TRAMP OF FEET NEARBY
MUSIC WHISTLES DOWN THE WIND -
SOLDIERS OF THE RED ARMY ARE SPEEDING
TO SMASH THE POLES AT THE FRONT

3 ONE OF THE SOLDIERS FELT LIKE EATING
SO HE SAYS TO HER "MA,
GIVE A HUNGRY MAN A BUBLIK!
YOU'RE NOT GOING TO THE FRONT

4 IF MY JAWS DON'T GET TO WORK,
I'LL BE AS FEEBLE AS DEAD MAN'S BONES

5 THE POLES WILL DEVOUR THE REPUBLIC,
IF WE'RE UNDERFED"

6 THE WOMAN SAID "NOT ON YOUR LIFE!
I'M NOT GIVING UP MY BUBLIKS!
BE OFF WITH YOU, SOLDIER, LEAVE ME ALONE!
I DON'T GIVE A TINKER'S FOR THE REPUBLIC!"

7 SO OFF WENT OUR REGIMENT, SKINNY AND THIN
BUT THE POLES ARE ALL GIGANTIC
THE POLES MIGHT DOES US IN
AT THE FIRST ENCOUNTER

8 THE POLE RACES BY, FEROCIOUS, FURIOUS,
BRINGING DEATH TO THE WORKING MAN
ON THE WAY HE COMES UPON
THE STUPID WOMAN AT THE MARKET

9 THE POLE SEES THE FAT, WHITE
WOMAN IN THE CROWD
IN A FLASH SHE'S EATEN UP.
SHE AND HER BUBLIKS

10 TAKE A LOOK, COME OUT ON THE SQUARE!
NO PEASANTS, NO SITNIKS** THERE
YOU'VE GOT TO FEED IN GOOD TIME
THE MAN OF THE RED ARMY!

11 SO FEED THE RED MEN THEN!
BRING YOUR BREAD AND DON'T COMPLAIN
OTHERWISE YOU'LL LOSE YOUR BREAD
AND YOUR HEAD TOGETHER!

*Bubliks Bread-rings

**Sitniks White bread made of sifted flour

standing abreast a hill top with the miniature figures of the capitalist, Petliura and the S.R. at his feet, which immediately belittles their status. The text resolves that, 'Poor entente! Hasn't got the brains to think up someone to smash the Red army'. This clearly patronising sequence is cleverly expressed through Cheremnykhs' talent as a caricaturist.

'The Story of the Bread Rings', window no. 241 (fig4.5), was Cheremnykhs' most renowned comic strip. It related a tale about a woman on her way to the market to sell her bread (bublik). Whilst travelling, she encounters the red army who are going off to battle against the Poles. Hungry and weak, the soldiers beg her for a bread ring, so that they may have strength to overcome the Polish. The woman angrily refuses declaring that she does not care about the republic cause and will not give charity to the army. Famished, the soldiers go to war, undernourished and feeble, and as a result are defeated by the healthy figures of the Poles. In victory, the Poles march into the market, see the fat bread lady, and gobble her up along with her bread rings. The moral of this little anecdote was that you should support the red army or you will suffer the consequences. Frame four and ten, (both scenes of desolation), feature a raven. This symbol was often incorporated into Cheremnykhs' work, (and subsequently utilised by other ROSTA artists), as an omen of devastation and the ceasing of productivity. The text that accompanied this poster was composed by Mayakovsky. Visually it's a most vibrant piece and was a credit to Cheremnykhs' talent as a cartoon artist.

Separate from the Moscow ROSTA organisation, other ROSTA establishments arose in many different areas. Each produced work unique to their area. By 1921 it was estimated that nearly fifty independent organisations were set up. Leading these subsidiaries was Petrograd, founded in April 1920, by Kozlinsky, Leb, Edevand, and Brodaty, who were all respected cartoonists in their own right. The Malayinsky, (the text writer), of this organisation, was V.V.Voinov, a political satirist. These windows were more vivid through their use of colour and technique. Each window illustration was copied by lino prints, to which colour was added afterwards, and could be reproduced at a rate of about two thousand copies. Due to the fact that the windows were considerably larger in Petrograd, so too were the posters designed for them; which tended to attract a large amount of attention.

standing abreast a hill top with the miniature figures of the capitalist. Below and the S.R. at his feet, which immediately belittles their status. The text resolves that 'Poor content! Hasn't got the brains to think up someone to smash the Red army.' This clearly patronising sentence is cleverly expressed through Cherenmykh's talent as a cartoonist.

'The Story of the Bread Rings' window no. 241 (fig. 2) was Cherenmykh's most renowned comic strip. It related a tale about a woman on her way to the market to sell her bread (bublik). Whilst travelling, she encounters the red army who are going off to battle against the Poles. Hungry and weak, the soldiers beg her for a bread ring, so that they may have strength to over come the Polish. The woman angrily refuses declaring that she does not care about the republic cause and will not give charity to the army. Famished, the soldiers go to war, undernourished and feeble, and as a result are defeated by the healthy figures of the Poles. In victory, the Poles march into the market, see the fat bread lady, and gobble her up along with her bread rings. The moral of this little anecdote was that you should support the red army or you will suffer the consequences. Frame four and ten (both scenes of desolation), feature a raven. This symbol was often incorporated into Cherenmykh's work (and subsequently utilised by other ROSTA artists), as an omen of devastation and the ceasing of productivity. The text that accompanied this poster was composed by Mayskovsky. Visually it's a most vibrant piece and was a credit to Cherenmykh's talent as a cartoon artist.

Separate from the Moscow ROSTA organisation, other ROSTA establishments arose in many different areas. Each produced work unique to their area. By 1921 it was estimated that nearly fifty independent organisation were set up. Leading these subdivisions was Petrograd, founded in April 1920, by Kozlinsky, Leb, Edevant, and Brodskiy, who were all respected cartoonist in their own right. The Malayskiy (the text writer) of this organisation, was V.V. Voinov, a political satirist. These windows were more vivid through their use of colour and technique. Each window illustration was copied by line prints, to which colour was added afterwards, and could be reproduced at a rate of about two thousand copies. Due to the fact that the windows were considerably larger in Petrograd, so too were the posters designed for them, which tended to attract a large amount of attention.

ROSTA windows, depending on their region, were executed in a variety of different methods. Moscow used stencils, Petrograd favoured linoleum prints and Odessa, (due to lack of paper), worked directly on to plywood, which was then re-cycled for the next issue. Overall the ROSTA windows adapted a pattern of visual communication and identity in their work. As we can see from the posters we looked at, images were rendered in a pre-determined and familiar fashion. For instance, workers houses were depicted as huts with straw roofing, factories were silhouetted constructions adorned with a multitude of chimneys, fields were handled in parallel lines that disappeared into the background, capitalists were fat, evil looking figures, donned in suits and top hats, the Polish were identified in yellow or sometimes green, the red army soldiers were always red, and the suppressed workers and peasants were gaunt, pitiful figures. (White, 1988, p.80) This code of stereotyping aided in the quick comprehensibility of the posters. The most commendable link of the ROSTA organisations, was the apparent commitment and drive invested into these works.



CONCLUSION

The use of political cartoons and satirical art as a vehicle of narration, throws a more comprehensible and informative light on activities that are generally depressing and alarming. It also has the knack of cutting through the haze and obscurities, to focus on the vital and pressing point at hand. Members of the government, the monarchy, and

ROSTA windows, depending on their region, were executed in a variety of different methods. Moscow used stencils. Petrograd favoured linoleum prints and Odessa (due to lack of paper) worked directly on to plywood, which was then re-cycled for the next issue. Overall the ROSTA windows adapted a pattern of visual communication and identity in their work. As we can see from the posters we looked at, images were rendered in a pre-determined and familiar fashion. For instance, workers' houses were depicted as huts with straw roofing, factories were silhouetted constructions adorned with a multitude of chimneys, fields were handled in parallel lines that disappeared into the background, capitalists were fat, evil looking figures, donned in suits and top hats, the Polish were identified in yellow or sometimes green, the red army soldiers were always red, and the suppressed workers and peasants were gaunt, pitiful figures. (Wine, 1988: 120) This code of stereotyping aided in the quick comprehensibility of the posters. The most commendable link of the ROSTA organisations was the apparent commitment and drive invested into these works.

-----o-----

CONCLUSION

The use of political cartoons and satirical art as a vehicle of narration, throws a more comprehensible and informative light on activities that are generally depressing and alarming. It also has the knack of cutting through the haze and obscurities to focus on the vital and pressing point at hand. Members of the government, the monarchy, and

enemies are stripped of their facades, and their weaknesses are emphasised in a way only satire could achieve. This not only opens the eyes of the public, but also unveils the sources that drove these figures to the actions they committed. The fact that satire and cartoon over exaggerates the situation, merely aides us to perceive a clearer view of the events. As I have studied these works created through such traumatic periods; I feel that I have experienced a visual history lesson of these eras of the Soviet. These superb images chronicled the movement of events, steadily and succinctly through the upheavals of the early to mid 1900's.

Considering the events of the time and the vast percentage of illiteracy, It is easy to comprehend the extent of influence such strong visual work must of evoked. By harnessing satirical cartoon as a vehicle for informing: *'Innovation enters art by revolution'*. (Williams, 1977, p.59). Not only did satire prove to be highly effective in persuasion, but it also: *'provides a neat explanation confirms...prejudices...in an over simplified manner'*, and so therefore convinces the public that, *'this highly subjective view is no more than objective reality'*. (Douglas, 1992, p.352)



enemies are stripped of their fascades, and their weaknesses are emphasised in a way only satire could achieve. This not only opens the eyes of the public, but also unveils the sources that drove these figures to the actions they committed. The fact that satire and cartoon over exaggerates the situation, merely aides us to perceive a clearer view of the events. As I have studied these works created through such traumatic periods, I feel that I have experienced a visual history lesson of these eras of the Soviet Union. These superb images chronicled the movement of events, steadily and succinctly through the upheavals of the early to mid 1900's.

Considering the events of the time and the vast percentage of illiteracy, it is easy to comprehend the extent of influence such strong visual work must of evoked. By harnessing satirical cartoon as a vehicle for informing, 'revolution enters not by revolution' (Williams 1977, p.29). Not only did satire prove to be highly effective in persuasion, but it also 'provides a neat explanation confirms... prejudices... in an over simplified manner', and so therefore convinces the public that 'this highly subjective view is no more than objective reality'. (Douglas, 1992, p.322).

Bibliography

David King and Cathy Porter, *Blood and Laughter*, Jonathan Cape Ltd., London

Stephen White, *The Bolshevik Poster*, Yale University Press New Haven, London, 1988

Mikhail Guerman, *Art Of The October Revolution*, Collet's Publishers Ltd., London and Wellingborough, 1979

A. Gleason, P. Kenez and R. Stites, *Bolshevik Culture*, Indiana University Press, 1985

Roy Douglas, *Between The Wars, The Cartoonists' Vision*, Routledge london and New York, 1992

Robert C. Williams, *Artists In Revolution*, Indiana University Press, 1977

David Elliot, *New Worlds, Russian Art And Society 1900-1937*, Thames and Hudson Ltd. London, 1986

Articles

Graphis, Vol. 49, no. 287 (Sept./Oct. 1993), p.84-95

Affiche, no. 11 1994, p.70-76

Design Week, vol. 5, no.38 (sept. 1990), p.12

Design Week, vol.3, no.30 (Jul. 1988), p.8

25-11-1947

1. The first part of the report deals with the general situation in the country.

2. The second part deals with the situation in the various provinces.

3. The third part deals with the situation in the various districts.

4. The fourth part deals with the situation in the various towns.

5. The fifth part deals with the situation in the various villages.

6. The sixth part deals with the situation in the various hamlets.

7. The seventh part deals with the situation in the various hamlets.

8. The eighth part deals with the situation in the various hamlets.

9. The ninth part deals with the situation in the various hamlets.

10. The tenth part deals with the situation in the various hamlets.

11. The eleventh part deals with the situation in the various hamlets.

12. The twelfth part deals with the situation in the various hamlets.

13. The thirteenth part deals with the situation in the various hamlets.

14. The fourteenth part deals with the situation in the various hamlets.

15. The fifteenth part deals with the situation in the various hamlets.

16. The sixteenth part deals with the situation in the various hamlets.

17. The seventeenth part deals with the situation in the various hamlets.

18. The eighteenth part deals with the situation in the various hamlets.

19. The nineteenth part deals with the situation in the various hamlets.

20. The twentieth part deals with the situation in the various hamlets.