Jonathan Black

WINSTON CHURCHILL *in* BRITISH ART, 1900 *to the* PRESENT DAY

The Titan With Many Faces

BLOOMSBURY

WINSTON CHURCHILL IN BRITISH ART, 1900 TO THE PRESENT DAY

WINSTON CHURCHILL IN BRITISH ART, 1900 TO THE PRESENT DAY

The Titan with Many Faces

JONATHAN BLACK

BLOOMSBURY ACADEMIC
LONDON • NEW YORK • OXFORD • NEW DELHI • SYDNEY

BLOOMSBURY ACADEMIC
Bloomsbury Publishing Plc
50 Bedford Square, London, WC1B 3DP, UK
1385 Broadway, New York, NY 10018, USA

BLOOMSBURY, BLOOMSBURY ACADEMIC and the Diana logo are trademarks of
Bloomsbury Publishing Plc

First published in Great Britain 2017
This paperback edition published 2019

Copyright © Jonathan Black, 2019

Jonathan Black has asserted his right under the Copyright, Designs and Patents Act, 1988,
to be identified as Author of this work.

For legal purposes the Acknowledgements on p. xxii constitute an extension of this
copyright page.

Cover image © Sidney Strube/Daily Express/N&S Syndication

All rights reserved. No part of this publication may be reproduced or transmitted
in any form or by any means, electronic or mechanical, including photocopying,
recording, or any information storage or retrieval system, without prior permission
in writing from the publishers.

Bloomsbury Publishing Plc does not have any control over, or responsibility for, any
third-party websites referred to or in this book. All internet addresses given in this
book were correct at the time of going to press. The author and publisher regret
any inconvenience caused if addresses have changed or sites have ceased to
exist, but can accept no responsibility for any such changes.

A catalogue record for this book is available from the British Library.

Library of Congress Cataloging-in-Publication Data
Names: Black, Jonathan, 1969– author.
Title: Winston Churchill in British art, 1900 to the present day: the titan with
many faces / Jonathan Black.
Description: New York: Bloomsbury Academic, 2017.
| Includes bibliographical references and index.
Identifiers: LCCN 2016029702| ISBN 9781472592392 (hardback) |
ISBN 9781472592385 (paperback)
Subjects: LCSH: Churchill, Winston, 1874–1965—Portraits. |
Churchill, Winston, 1874–1965—Caricatures and cartoons. | Churchill, Winston,
1874–1965—Influence. | Portraits, British. | BISAC: HISTORY / Europe / Great Britain. |
HISTORY / Military / World War II. | HISTORY / Modern / 20th Century.
Classification: LCC N7628.C54 B59 2017 | DDC 941.084092—dc23 LC record available at:
https://lccn.loc.gov/2016029702

ISBN: HB: 978-1-4725-9239-2
PB: 978-1-3500-8139-0
ePDF: 978-1-4725-9240-8
eBook: 978-1-4725-9241-5

Typeset by RefineCatch Limited, Bungay, Suffolk

CONTENTS

List of Colour Plates vi
List of Illustrations viii
List of Abbreviations xxi
Acknowledgements xxii

Introduction: The Titan Emerges 1

1 Young Winston: At War and in Politics, 1898–1914 11

2 Disaster and Rehabilitation in the First World War, 1914–1918 27

3 Churchill's Roaring Twenties: From Liberal to Conservative 47

4 Churchill's 'Wilderness Years' – the 1930s 79

5 Finest Hour? Churchill and the Second World War, 1939–1945 93

6 Churchill as Cold War Leader of the Opposition and as Prime Minister, 1945–1955 127

7 Churchill's Twilight Years: Retirement to Finis, 1955–1965 179

8 Churchill's Visual Legacy: Memorials, 1965–1999 205

Epilogue: Churchill for the Twenty-first Century 225

Notes 237
Index 277

LIST OF COLOUR PLATES

Plate 1 Frederick Drummond Niblett (1861–1928) (known as Nibs), ‘*Winnie*’: *Winston Churchill as Home Secretary,* colour lithograph, *Vanity Fair*, 11 March 1911, Parliamentary Art Collection, WOA 5919. [Image: Parliamentary Art Collection, WOA 5919; www.parliament.uk/art]

Plate 2 Ernest Townsend (1880–1944), *Winston Churchill as First Lord of the Admiralty*, 1915, oil on canvas, 181 × 102 cm, National Liberal Club, London. [Image: by permission of the National Liberal Club, London]

Plate 3 Sir John Lavery (1856–1941), *Winston Churchill as Colonel of the 6th Royal Scots Wearing a French Steel Helmet*, 1916, oil on canvas, 76 × 68.5 cm, National Trust Collection, Chartwell Manor, Kent. [Image: National Trust Images]

Plate 4 Vintage illustration after the painted portrait, *Winston Churchill*, by Sir William Orpen (1878–1931), completed in 1916; lithograph, 1941. [Image: GraphicaArtis/Getty Images]

Plate 5 Ambrose McEvoy (1878–1927), *Winston Churchill*, c. 1919–1920, oil on canvas, 74.4 × 63.8 cm, National Portrait Gallery, London, 6478. [Image: courtesy of the National Portrait Gallery, London]

Plate 6 Walter Richard Sickert (1860–1942), *Winston Churchill*, 1927, oil on canvas, 18 in. × 12 in., National Portrait Gallery, London, 4438. [Image: courtesy of the National Portrait Gallery, London]

Plate 7 Robert Sargent Austin (1895–1973), *Our Heritage: Winston Churchill*, 1943, lithographic poster, 50.8 × 64.2 cm, London Transport Museum, London, 1987/125/. [Image: © TfL from the London Transport Museum collection]

Plate 8 Sir Oswald Birley (1880–1952), *Rt. Hon Winston Churchill MP, Leader of His Majesty's Opposition*, 1946, oil on canvas, 76 × 64 cm, Palace of Westminster Art Collection, WOA 2723. [Image: courtesy of the Palace of Westminster Art Collection; www.paliament.uk/art]

Plate 9 Graham Sutherland (1903–1980), *Study of Churchill in Garter Robes*, 1954, oil on canvas, 101.9 × 60.3 cm, The Beaverbrook Art Gallery, Canada (1959.223).

Plate 10 Ruskin Spear (1911–1990), *Sir Winston Churchill*, 1956, oil on canvas, 61 × 51 cm, Private Collection. [Image: Bridgeman Images, MSP99802]

Plate 11 Ivor Roberts-Jones (1913–1996), *Sir Winston Churchill KG, OM*, *CH*, 1971–1973, 3.6 m high, bronze, Parliament Square, London. [Image: Jonathan Black]

Plate 12 Banksy (1975?–), *Turf War*, 2003, silkscreen in green and black, 34.5 × 49.5 cm. [Image: Associated News Ltd, Daily Mail Photographic Archive]

LIST OF ILLUSTRATIONS

Chapter 1: Young Winston: At War and in Politics, 1898–1914

1.1 J. Heymen, *Winston Churchill on Campaign in Egypt*, 1898, photograph, Private Collection. [Image: Jonathan Black] 12

1.2 Edwin Arthur Ward (1859–1933), *Winston Churchill as a Young Man Seated at a Desk*, c.1900–1901, oil on canvas, 40.5 × 51 cm, Private Collection. [Image: courtesy Sotheby's London] 14

1.3 'Spy' Sir Leslie Matthew Ward (1851–1922), *Men of the Day: Mr. Winston Churchill: He can write and he can fight . . ., Vanity Fair*, 27 September 1900, pencil and watercolour on paper, 41.3 × 28 cm. [Image: Associated News Ltd, Daily Mail Photographic Archive] 15

1.4 Mortimer Menpes (1855–1938), *Mr. Winston Churchill, War Correspondent for the Morning Post*, June 1900, pen-and-ink and watercolour on paper, Private Collection. [Image: Jonathan Black] 17

1.5 Edward Tennyson Reed (1860–1933), *La Joie de Vivre: Winston in Full Swing at Question Time*, pencil on paper, 16.5 × 16.5 cm. [Image: Associated News Ltd, Daily Mail Photographic Archive] 18

1.6 Bernard Partridge (1861–1945), *An Elgin Marble*, *Punch*, 25 April 1906, Private Collection. [Image: Jonathan Black] 19

1.7 Bassano Ltd (1901–1962), *Winston Churchill at his Desk as Home Secretary*, 20 April 1911, photograph, National Portrait Gallery, London, × 81076. [Image: courtesy of the National Portrait Gallery, London] 20

1.8 L. Ravenhill (1867–1942), *Under His Master's Eye*, *Punch*, 21 May 1913, Private Collection. [Image: Jonathan Black] 22

1.9 Sidney George Conrad Strube (1891–1956), 'I Smell the Blood of an Ulsterman', *Daily Express*, 1 April 1914, Private Collection. [Image: Jonathan Black; copyright: Express Syndication Limited] 25

Chapter 2: Disaster and Rehabilitation in the First World War, 1914–1918

2.1 Sir John Lavery (1856–1941), *Winston Churchill as First Lord of the Admiralty*, 1915, oil on canvas, 76.8 × 63.9 cm, Sir Hugh Lane Collection, Dublin City Art Gallery. [Image: courtesy of Dublin City Art Gallery] 34

2.2 Major Winston Churchill Wearing a French *Casque Adrian* Helmet with General Fayolle, HQ XXXIII Corps, Camblain L'Abbé, France, 15 December 1915. [Image: Hulton Archive/Getty Images] 39

2.3 Sir William Orpen (1878–1931), *Winston Churchill*, 1916, pencil on paper, 26.6 × 22.3 cm, Private Collection. [Image: Jonathan Black] 41

2.4 Photograph of Churchill as Minister of Munitions with female munitions workers at Georgetown Works near Glasgow, 9 October 1918, photograph Q 84077, Imperial War Museum, London. [Image: Picture Library, IWM, London] 45

Chapter 3: Churchill's Roaring Twenties: From Liberal to Conservative

3.1 Sidney George Strube, 'We Don't Know Where We Are Going, But We Are On Our Way', *Daily Express*, 8 September 1919, Private Collection. [Image: Jonathan Black; copyright: Express Syndication Limited] 48

3.2 Clare Sheridan (1885–1970), *Head of Winston Churchill MP*, 1919–1920, plaster and bronze casts, 56 cm high, Private Collection. [Image: Jonathan Black] 51

3.3 Sir James Guthrie (1859–1930), *Study of Winston Churchill*, 1919–1921, oil on canvas, 91.5 × 71.1 cm, Scottish National Portrait Gallery, Edinburgh, PG 1131. [Image: Picture Library, National Galleries of Scotland] 56

3.4 Sir James Guthrie, *Some Statesmen of the First World War*, 1924–1930, oil on canvas, 396.2 × 335.3 cm, National Portrait Gallery, London, 2463. [Image: courtesy of the National Portrait Gallery, London] 59

3.5 Sir David Low (1891–1963), 'Winston's Bag: He hunts lions and brings home decayed cats', *The Star*, 21 January 1920, Cartoon Archive, Kent University, LSE 6215. [Image: Jonathan Black; copyright: Associated Newspapers/Solo Syndication] 60

3.6 Sidney George Strube, 'Chief Ear-to-the-Ground Winston', *Daily Express*, 23 January 1920, Private Collection. [Image: Jonathan Black; copyright: Express Syndication Limited] 61

3.7 Sir David Low, 'Winstonsky: The Horrifying Effect of Concentrating on Russian Affairs', *The Star*, 12 August 1920, Private Collection. [Image: Jonathan Black; copyright: David Low/Solo Syndication] 62

3.8 Sir David Low, 'Low's Zoo VI: The Winstonoceros and Its Prey the Socialist Bogy', *The Star*, 10 May 1922, Cartoon Archive, Kent University, LSE 6773. [Image: Jonathan Black; copyright: Associated Newspapers/Solo Syndication] 64

3.9 Sir David Low, 'The New Britannia: Lives and Money wasted on Anti-Bolshevik Adventures, 1918–1920', *The Star*, 11 October 1924, Private Collection. [Image: Jonathan Black; copyright: Associated Newspapers/Solo Syndication] 65

3.10 John Singer Sargent (1856–1925), *Winston Churchill in his Robes as Chancellor of the Exchequer*, 1925, charcoal drawing, 72.5 × 58.5 cm,

National Trust, inv 110-1408, Chartwell, Kent. [Image: National Trust Images] 66

3.11 *Winston Churchill in his Robes as Chancellor of the Exchequer*, 1925, photograph stuck in Trent Park Visitors Book (home of Sir Philip Sassoon), Barnet, 18 July 1925, Private Collection. [Image: Jonathan Black] 68

3.12 Powys Evans (1899–1981), known as 'Quiz', *The Return of Mr. Churchill to the Conservative Party*, 1926, lithograph (from *Eighty Eight Cartoons by Powys Evans*), Private Collection. [Image: Jonathan Black] 69

3.13 Sir David Low, *Winston*, *New Statesman*, 1 May 1926, Private Collection. [Image: courtesy of a private collection; copyright: Associated Newspapers/Solo Syndication] 71

3.14 Walter Richard Sickert, *Winston Churchill MP*, 1927, pen-and-ink preparatory drawing, 17.8 × 10.2 cm, Walker Art Gallery, Liverpool. [Image: courtesy National Museums, Liverpool] 74

3.15 Spi, *The Amateur Bricklayer*, *Reynolds Illustrated News*, 7 April 1929, Private Collection. [Image: Jonathan Black] 77

Chapter 4: Churchill's 'Wilderness Years' – the 1930s

4.1 Sidney George Strube, 'Party Disobedience: An Epstein Portrait of Churchill', *Daily Express*, 9 February 1931, Cartoon Archive, Kent University, GS 0171A. [Image: British Cartoon Archive, Kent University; copyright: Express Syndication Limited] 79

4.2 Sir David Low, 'Yah Untouchable!', *Evening Standard*, 19 June 1933, Cartoon Archive, Kent University, LSE 1954. [Image: Jonathan Black; copyright: Associated Newspapers/Solo Syndication] 81

4.3 Sir William Nicholson (1872–1949), *Study for Breakfast at Chartwell II*, 1934–1935, oil on canvas, 98.4 × 120.7 cm, Chartwell Manor, Kent. [Image: National Trust Images; reproduced by kind permission of Desmond Banks] 84

4.4 Eric Kennington (1888–1960), *War God/God of War* (also exhibited as *Mammon*), 1932–1935, 135 × 45 × 40 cm, Portland stone, family of the artist on loan to the Henry Moore Centre for the Study of Sculpture, Leeds. [Image: family of the artist] 86

4.5 J.L. Carstairs, 'The Wood Carvings of M'Bongo M'Bongo. No V – A Struethsayer or Prophet of Doom', *Punch*, 13 September 1934, Private Collection. [Image: Jonathan Black] 87

4.6 Clarice Cliff (1899–1972), *Toby Jug of Churchill as First Lord of the Admiralty*, c. 1938–1939, ceramic, 31 cm high, Private Collection. [Image: Jonathan Black] 90

Chapter 5: Finest Hour? Churchill and the Second World War, 1939–1945

5.1 *After the First Round*, *Simplicissimus* (Munich), 5 November 1939, Private Collection. [Image: Jonathan Black] 94

5.2 Victor Weisz (1913–1966), known as 'Vicky', 'Mr Churchill on the Platform as Vicky Sees Him', *Daily Telegraph*, 29 January 1940, Cartoon Archive, Kent University, VY 3267. [Image: British Cartoon Archive, Kent University; copyright: Telegraph Media Group] 95

5.3 Cecil Beaton (1904–1980), *Winston Churchill As Prime Minister 1940–1945, Winston Churchill at his Desk in the Cabinet Room at No 10 Downing Street*, London, early September 1940. [Image: Cecil Beaton/IWM via Getty Images] 96

5.4 Leslie Gilbert Illingworth, 'Two-Gun Winston', *Daily Mail*, 13 May 1940, Private Collection. [Image: Jonathan Black; copyright: Associated Newspapers/Solo Syndication] 97

5.5 Sir David Low, 'All Behind You Winston', *Evening Standard*, 14 May 1940, Cartoon Archive, Kent University, LSE 2772. [Image: British Cartoon Archive, Kent University; copyright: Associated Newspapers/Solo Syndication] 99

5.6 Leslie Gilbert Ilingworth, 'Westfront Hurricane, Mr Churchill Last Night: "We are Rady to Face It"', *Daily Mail*, 20 May 1940, Private Collection. [Image: Jonathan Black; copyright: Associated Newspapers/Solo Syndication] 100

5.7 Sidney George Strube, 'Go To It', *Daily Express*, 8 June 1940, Private Collection. [Image: Jonathan Black; copyright: Express Syndication Limited] 102

5.8 Walter Stoneman (1876–1948), *Prime Minister Winston Churchill in No. 10 Downing St*, 3pm, 1 April 1941, photograph, 27.5 × 20.9 cm. [Image: Walter Stoneman/Hulton Archive/ Getty Images] 104

5.9 Anon, *Comrades in Arms*, photograph of an exhibition, Charing Cross Railway Station, Summer 1942, Imperial War Museum, London, D7027. [Image: Imperial War Museum, London] 105

5.10 Visitors in front of *Prime Minister Winston Churchill MP* by Yousuf Karsh (1908–2002), completed in 1941; photograph, 1989. [Image: Ritter/ullstein bild via Getty Images] 107

5.11 Sir Frank Owen Salisbury (1874–1962), *Prime Minister Winston Churchill*, 1942, oil on canvas, 110.5 × 85.1 cm, National Trust, inv 1102450, Chartwell Manor, Kent. [Image: National Trust Images; copyright: Estate of Frank O. Salisbury. All rights reserved, DACS 2015] 108

5.12 Sergeant Morris, *Prime Minister Winston Churchill wearing a Siren Suit with Field Marshal Montgomery*, 19 May 1944, photograph, Imperial War Museum, London, H 38661. [Image: Imperial War Museum, London] 110

5.13 Sir William Reid Dick (1879–1961), *Head of the Prime Minister, Winston S. Churchill*, 1942, bronze, 47 cm high, Imperial War Museum, London, ART 16789. [Image: Imperial War Museum, London] 111

5.14 Alfred Egerton Cooper (1883–1974), *Profile For Victory: Sir Winston Churchill*, 1942, oil on canvas, 76 × 56.5 cm, Churchill Room, Carlton Club, London. [Image: Jonathan Black] 113

5.15 Claire Sheridan (1885–1970), *Sir Winston Churchill, KG, DL, OM, CH, PC, MP*, 1942, bronze, 55 × 35.5 × 3.2 cm, Chartwell Manor, Kent. [Image: National Trust Images/Nick Guttridge] 118

5.16 Sergeant Johnson, *Lance-Corporal J. Leigh, 6th Seaforth Highlanders, with his mascot, 'Churchill', Italy, 7 February 1944*, photograph, Imperial War Museum, London, NA 11797. [Image: Imperial War Museum, London] 123

5.17 Known as 'Kem' (1904–1988), *Hitler's Nightmare*, *Le Petit Parisien*, 6 April 1944, Private Collection. [Image: Jonathan Black] 125

5.18 Sir David Low, 'Cheer Up. They Will Forget You but They Will Remember Me Always', *Evening Standard*, 31 July 1945, British Cartoon Archive, Kent University, LSE 1253. [Image: Cartoon Archive; copyright: Associated Newspapers/Solo Syndication] 126

Chapter 6: Churchill as Cold War Leader of the Opposition and as Prime Minister, 1945–1955

6.1 Sir Jacob Epstein (1880–1959), *Head of His Majesty's Opposition, Winston Churchill*, 1946, bronze, 31 × 19 × 24.5 cm, Government Art Collection, GAC 16547. [Image: courtesy of the Government Art Collection, London] 129

6.2 Henry Mayo Bateman (1887–1970), *Winston Churchill à la Picasso*, c.1949, pen-and-ink and watercolour on paper, 25.5 × 22.3 cm, Private Collection. [Image: Jonathan Black] 132

6.3 Gabriel (1912–1997), *Daily Worker,* 2 March 1950, Private Collection. [Image: Jonathan Black] 134

6.4 Kukrinikzi, *Iskustvo* (Moscow), 1951. [Image: Jonathan Black] 135

6.5 Sir David Low, 'Arh, Cut it Out, I'm Growling. Ain't That Enough?' *Daily Herald*, 26 July 1951, Cartoon Archive, Kent University LSE7914. [Image: British Cartoon Archive, Kent University; copyright: Associated Newspapers/Solo Syndication] 137

6.6 *Sketch of Sir Winston Churchill* by Oscar Nemon (1906–1985), undertaken during the course of their first meetings at La Mamounia Hotel. [Image: courtesy of the Nemon Estate] 138

6.7 Oscar Nemon, *Prime Minister Sir Winston Churchill*, 1952–1956, 56 cm high, marble, Royal Collection, Windsor Castle. [Image: Royal Collection Trust, London/Her Majesty Queen Elizabeth II, 2015] 144

6.8 Sidney George Strube, 'A Man in his Time Plays Many Parts', *Daily Express*, 29 November 1953, Cartoon Archive, Kent University, GS 0936. [Image: British Cartoon Archive, Kent University; copyright: Express Syndication Limited] 145

6.9 Sir David Low, 'Grand Old Evergreen', *Manchester Guardian*, February 1954, Private Collection. [Image: Jonathan Black; copyright: Associated Newspapers/Solo Syndication] 146

6.10 Oscar Nemon, *Seated Sir Winston Churchill*, 1954–1959, bronze, 141 × 110 × 86 cm, the Guildhall, London, unveiled February 1959. [Image: Jonathan Black] 148

6.11 Oscar Nemon, *Seated Sir Winston Churchill*, 1954–1955, plaster cast, unveiled at the Guildhall, London, 21 June 1955, Private Collection. [Image: Jonathan Black] 150

6.12 Graham Sutherland (1903–1980), *Portrait of Sir Winston Churchill*, 1954, oil on canvas, 147.3 × 121.9 cm, destroyed by Lady Churchill, 1955–1956. [Image: Keystone Pictures USA/Alamy Stock Photo] 158

6.13 Graham Sutherland, *Head Study of Winston Churchill*, 1954, oil on canvas, 40.3 × 30.5 cm, National Portrait Gallery, London, 5332. [Image: courtesy of the National Portrait Gallery, London] 159

6.14 Graham Sutherland, *Study of the Head of Churchill*, 1954, pencil, pen-and-ink, black chalk and watercolour on paper, 37.5 × 30.5 cm, The Beaverbrook Art Gallery, Canada (1959.229) 160

6.15 Graham Sutherland, *Study of Churchill – Grey Background*, 1954, oil on canvas, 61 × 45.7 cm, The Beaverbrook Art Gallery, Canada (1959.221) 161

6.16 Graham Sutherland, *Study of Churchill – Pink Background*, 1954, oil on canvas, 61 × 50.8 cm, The Beaverbrook Art Gallery, Canada (1959.222) 162

6.17 Graham Sutherland, *Study of Churchill Smoking a Cigar*, 1954, oil on canvas, 30.2 × 25.1 cm, The Beaverbrook Art Gallery, Canada (1959.225) 163

6.18 Graham Sutherland, *Head Study of Winston Churchill*, 1954, oil on canvas, 34.5 × 31.1 cm, National Portrait Gallery, London, 5331. [Image: courtesy of the National Portrait Gallery, London] 164

6.19 Edward Ardizzone (1900–1979), *Sir Winston Churchill Speaking in the House of Commons*, 1955, pen-and-ink and watercolour on paper, Chartwell Manor, Kent. [Image: National Trust Images] 174

6.20 Michael Cummings (1919–1997), *Daily Express*, 2 March 1955, Cartoon Archive, Kent University, MC0104. [Image: British Cartoon Archive, Kent University; copyright: Express Syndication Limited] 176

Chapter 7: Churchill's Twilight Years: Retirement to Finis, 1955–1965

7.1 Bernard Hailstone (1910–1987), *Study of the Head and Shoulders of Sir Winston Churchill*, 1955, oil on canvas. [Image: PA Images/Alamy Stock Photo] 181

7.2 Bernard Hailstone, *Head Study of Sir Winston Churchill*, 1956, chalk on paper, 44.5 × 30.5 cm, National Portrait Gallery, London, 4458. [Image: courtesy of the National Portrait Gallery, London] 182

7.3 Anon, *Winston Churchill Speaking at Walthamstow Stadium, General Election Address, July 1945*, photograph, Imperial War Museum, London, HU 59722. [Image: Imperial War Museum, London] 183

7.4 Michael Cummings, 'Cheer Up Winston. At least you've never been painted by Picasso, or Salvador Dali, or Sir Alfred Munnings or sculpted by Reg Butler or Henry Moore', *Daily Express*, 4 May 1957, Cartoon Archive, Kent University, MC0307. [Image: British Cartoon Archive, Kent University; copyright: Express Syndication Limited] 186

7.5 David McFall (1919–1988), *Sir Winston Churchill: The Rocquebrune Head*, 1958, bronze, 31 cm high. [Image: courtesy of the Estate of David McFall RA] 188

7.6 David McFall, *Bust of the Rt Hon. Winston Churchill*, 1958 © Royal Academy of Arts, London; Photo: Paul Highnam 191

7.7 David McFall, *Sir Winston Churchill*, 1958–1959, 2.59 m high, standing bronze figure, Salway Hill and Broomhill Walk, Woodford Green, Essex; unveiled October 1959. [Image: courtesy of the Estate of David McFall RA] 192

7.8 John Musgrave Wood (1915–1999), known as 'Emmwood', 'If They Come Back to London I Shall take a Rifle and Put Myself in a Pill Box and Shoot till I Have No More Ammunition', *Daily Mail*, 12 September 1960, Cartoon Archive, Kent University, MW 0752. [Image: British Cartoon Archive, Kent University; copyright: Associated Newspapers/Solo Syndication] 198

7.9 Juliet Pannett (1911–2005), *Sir Winston Churchill Seated in the House of Commons*, *6 February 1964,* 1964, pencil on paper, 22.9 × 15.2 cm, National Portrait Gallery, London, 4474. [Image: courtesy of the National Portrait Gallery, London] 201

7.10 Gerald Scarfe (1936–), *Sir Winston Churchill on his Last Day in the House of Commons*, 27 *July 1964*, 1964, pencil on paper, Private Collection. [Image: courtesy of Gerald Scarfe] 202

Chapter 8: Churchill's Visual Legacy: Memorials, 1965–1999

8.1 Oscar Nemon, *Sir Winston Churchill*, 1966–1969, 2.1 m high, fully-rounded cast bronze, Members Lobby of the House of Commons, London, Parliamentary Art Collection, WOA S23. [Image: Parliamentary Art Collection, WOA S23; www.parliament.uk/art] 207

8.2 Franta Belsky (1921–2000), *Sir Winston Churchill*, 1969–1971, 2.43 m high, bronze, Westminster College, Fulton, Missouri; unveiled 16 May 1971. [Image: Phil Wahlbrink/WahlbrinkPHOTO/Alamy Stock Photo] 209

8.3 Ivor Roberts-Jones (1913–1996), *Second Maquette for the Parliament Square Churchill Statue*, 1970, bronze, 80 cm high, Private Collection. [Image: courtesy of the Estate of Ivor Roberts-Jones] 212

8.4 Ivor Roberts-Jones, *Sir Winston Churchill KG, OM, CH*, 1976–1977, 2.74 m high, bronze, British Place, New Orleans, USA. [Image: Sara Ayres] 218

8.5 Oscar Nemon, *Married Love: Winston and Clementine Churchill*, 1976–1990, bronze, Garden of Chartwell Manor, Kent; unveiled in November 1990 by the Queen Mother. [Image: courtesy of the Estate of Oscar Nemon] 219

8.6 Lawrence Holofcener (1926–), *Allies* (President Franklin Delano Roosevelt and Sir Winston Churchill), 1995, bronze, 137 × 183 cm, New Bond Street and Grafton Street. [Image: Jonathan Black] 221

8.7 Ivor Roberts-Jones, *Head of Sir Winston Churchill KG, OM, CH,* 1995–1996, bronze, 53 × 84.5 cm, Zizkov Town Hall, Prague, Czech Republic. [Image: courtesy of the Estate of Ivor Roberts-Jones] 223

Epilogue: Churchill for the Twenty-first Century

E.1 Churchill in Parliament Square with a turf Mohican, May 2000. [Image: Associated News Ltd, Daily Mail Photographic Archive] 226

E.2 Nicholas Garland (1935–), 'You Do Your Worst and We Will Do Our Best', *Daily Telegraph*, 3 May 2000, Cartoon Archive, Kent University, 54074. [Image: British Cartoon Archive, Kent University; copyright: Telegraph Media Group] 227

E.3 Marcus Harvey (1963–), *Punk Churchill*, 2008, bronze, 2.5 × 1.3 × 1.5 m, Burger Collection, Hong Kong. [Image: courtesy of Marcus Harvey] 229

E.4 Ralph Steadman (1936–), *Churchillian Cat*, 2010, pen-and-ink and watercolour on paper, Private Collection. [Image: courtesy of Ralph Steadman] 232

E.5 David Low (1891–1963), 'Tasty Morsels', *The Star*, 22 March 1927, Cartoon Archive, Kent University, DLO 150. [Image: British Cartoon Archive, Kent University; copyright: Associated Newspapers/Solo Syndication] 233

E.6 Sarah Haines (1979–), *Winston Churchill Trying On A Fez*, 2010, screen print, 29.7 × 29.7 cm, Private Collection. [Image: courtesy of Sarah Haines] 234

Every effort has been made to trace copyright holders and to obtain their permission for the use of copyright material. The publisher apologises for any errors or omissions in the above list and would be grateful if notified of any corrections that should be incorporated in future reprints or editions of this book.

LIST OF ABBREVIATIONS

BAG Canada	Beaverbrook Art Gallery, Fredericton, New Brunswick, Canada
CAC, CCC	Churchill Archives Centre, Churchill College, Cambridge
HMI, Leeds	Henry Moore Institute for the Study of Sculpture, Leeds
IWM, London	Imperial War Museum, London
LHA, KCL	Liddell-Hart Archive, King's College, London
NLC, London	National Liberal Club, London
NPG, London	National Portrait Gallery, London
RA, London	Royal Academy of Arts, London
TGA, London	Tate Gallery Archive, London
WCSC	Winston Churchill Statue Committee of the Palace of Westminster

ACKNOWLEDGEMENTS

The author wishes to offer his sincere thanks to the following for their much-appreciated help in the realisation of this book:

Frances Arnold (Bloomsbury Publishing); Desmond Banks (Estate of Sir William Nicholson); Ksenya Blokhina (DACS); Sophie Bridges (Archivist, Churchill Archives Centre, Churchill College, Cambridge); Jennifer Camilleri (Royal Academy of Arts, London); Dr Margarita Cappock (Deputy Director, Hugh Lane Collection, Dublin City Art Gallery); Diana Chaccour (National Portrait Gallery, London); Shona Corner (National Galleries of Scotland); Paul Cox (Assistant Curator, National Portrait Gallery, London); Murray Craig (Clerk of the Chamberlain's Court, City Corporation of London); Alexandra Dane (Estate of David McFall RA); Julie Davies (Gerald Scarfe Website); Sarah Dick (Registrar, Beaverbrook Art Gallery); Emily Drewe (Bloomsbury Publishing); Emma Goode (Bloomsbury Publishing); Kirstie Gregory (Henry Moore Institute, Leeds); Emily Green (Assistant Curator, Palace of Westminster Art Collection); Sarah Haines; Marcus Harvey; Erika Ingham (Heinz Archive & Library, National Portrait Gallery, London); Jenny Liddle (The National Trust); Trine Lyngby-Trow (Royal Academy of Arts, London); Professor Fran Lloyd (Kingston University); Clive Marks (Government Art Collection, London); Laura Miller (Deputy Clerk, Chamberlain's Court, City of London); Manjusha Nair (National Galleries of Scotland); Jonathan Orr-Ewing (Hon. Secretary, Carlton Club, London); Dr Allen Packwood (Director of the Churchill Archives Centre, Churchill College, Cambridge); Nathan Pendlebury (Liverpool Museums); Siân Phillips (Bridgeman Images); Dr Philip Pothen (Arts and Humanities Research Council UK); Hilary Robinson (The National

Trust); Rodney Seddon; Ralph Steadman; Andrew Roberts; Agata Rutkowska (Royal Collection Trust, London); Dr Seth Alexander Thevoz (Hon. Librarian, National Liberal Club, London) Dr Richard Toye (University of Exeter); Melanie Unwin (Deputy Curator, Palace of Westminster Art Collection); Lydia Wingfield-Digby (Sotheby's, London); Dr Jon Wood (Henry Moore Institute, Leeds); Adia Wright (SWA Sobel Weber Associates Inc., New York); Lady Aurelia Young (Estate of Oscar Nemon).

Special thanks are owed to my parents for their unwavering and, as ever, generous support.

For all mistakes of fact and infelicities of style and expression – the author is entirely to blame.

This book has been published with the generous assistance of the Arts and Humanities Research Council of the UK and Kingston University's Visual and Material Culture Research Centre, Faculty of Art, Design and Architecture

Introduction: The Titan Emerges

The reader may well ask why they should embark on yet another publication exploring the extraordinary life of that celebrated British statesman, author and icon Sir Winston Leonard Spencer-Churchill (1874–1965). Almost every aspect of his numerous achievements and failures have been subject to in-depth study, popular and grimly academic; his daughter, Mary, has written about him as a painter[1] while there have been at least two books charting his life through newspaper cartoons.[2] This book, however, is the first to take a close and searching look at how Churchill has been presented in British art, from when he first leapt to public prominence around 1900 during the Second Anglo-Boer War, to our time and the enduring fascination he holds for leading contemporary artists.

Over the years Churchill has been drawn, painted, sculpted and photographed by many of the nation's most talented artists, such as Sir John Lavery, Sir William Orpen, Ambrose McAvoy, Walter Richard Sickert, Sir William Nicholson, Sir Oswald Birley, Graham Sutherland, Feliks Topolski, Ruskin Spear, Banksy, Marcus Harvey, Sir William Reid Dick, Sir Jacob Epstein, Oscar Nemon and Cecil Beaton. He also consistently attracted the amused and admiring attention of many of Britain's foremost cartoonists of the twentieth and twenty-first centuries ranging from David Low, Sidney George Strube,

'Quiz' (Powys Evans) and 'Poy' (Percy Frearon) to H.M. Bateman, 'Vicky' (Victor Weisz), Michael Cummings, Nicholas Garland, Gerald Scarfe and Ralph Steadman.

This book also provides a timely opportunity to discuss surprising, intriguing and revealing images of Churchill by less well-known artists such as Edwin Ward, Ernest Townsend, Edward Tennyson Reed, Sir James Guthrie, Eric Kennington, Frank Owen Salisbury, Robert Sargent Austin, Franta Belsky and Ivor Roberts-Jones. The following chapters will explore the extent to which Churchill first crafted an image of himself to appeal to the press in his early years as a rising star in the political firmament and what portraits of him made during the First World War reveal as to his inner emotional turbulence in the wake of resignation in May 1915 as First Lord of the Admiralty over the mismanagement of the Dardanelles Campaign. Not coincidentally, it was after this resignation that he took up painting as a form of nerve-soothing relaxation. His image in the 1920s as a controversial Secretary of State for War and Colonial Secretary (1919–1922), and then as a surprising and unexpected occupant of No. 11 Downing Street as Chancellor of the Exchequer will also be considered. During the 1930s, even in the very depths of his so-called 'wilderness years', he would remain an enduring object of fascination to artists when not only frequent newspaper and magazine cartoons but also objects such as Toby jugs and ceramics kept his name before the public. The production of images of him reached predictable peaks during the Second World War, when he dominated British politics as an inspirational Prime Minister (May 1940–July 1945), then towards the end of, and shortly after, his second term as Prime Minister (October 1951–April 1955). Further portraits and the first statues in his honour were unveiled in the decade after his retirement in April 1955. Concluding chapters will comment on images of Churchill created after his death, in January 1965, by which time one can detect a struggle to define the 'mythic' Churchill – the statesman almost as super hero – before moving to consider Churchill's continuing potency as a symbol and source of controversy into the twenty-first century.

Friends, contemporaries and colleagues of Churchill noted during his life that he was a man of many moods and indeed many faces with a wonderfully mobile and expressive physiognomy. Labour MP Emanuel Shinwell, a close observer of Churchill from when he first arrived in the Commons in 1922, later concluded that in parliamentary debate Churchill had frequently displayed the verbal dexterity and comic timing of a gifted music hall performer.[3] Indeed, it should be no surprise to learn that Churchill had been a devotee of the London music halls from his days as a subaltern in the British Army in the late 1890s.[4] Leslie Hore-Belisha, his sometime ally within the Conservative Party, was also very struck by Churchill's theatrical as well as oratorical gifts in the Chamber of the Commons. Indeed, from an early age, Hore-Belisha had noticed Churchill's distinctive style; when he first met him in 1904, he was struck by how elegantly Churchill was dressed 'with his long frock coat with silk facings and ... large winged collar with a black bow tie'. This meeting had a significant impact on Hore-Belisha's imagination, so much so he was to recall: 'I followed everything Churchill did ... I scanned the pictures for his latest dress. To my mother's consternation I even went so far as to buy – and wear in private – a large winged collar.'[5] Hore-Belisha later heard Churchill speak as Chancellor of the Exchequer at the Oxford Union and noted 'he gave every impression of supreme self-confidence ... However, a self-confident manner is often a mask which conceals internal terror, as I myself know well.'[6] In 1953 he pondered the extent to which Churchill had been complicit in the fashioning of his own inimitable public image and concluded he

> naturally and without apparent effort looks and behaves like someone important. He is 'news' and looks news ... In appearance, in manner, in dress and, above all in speech, he is an individualist ... His unusual hats, which startled the public fancy in his early years, have given place to the cigar, an equally precious gift to the cartoonist. Perhaps such foibles call

> attention to himself. But what of his 'V' sign? There we have his knack of evoking patriotic emotion. It is a gesture of genius ... He evidently understands that an appeal can be addressed to the eye as well as to the ear.[7]

It is revealing that Hore-Belisha should have commented on the significance of Churchill's 'unusual hats' since Churchill himself had been fully aware of how his being photographed wearing a hat that was slightly too small for him while walking on a Southport beach with his wife during the General Election campaign of February 1910 had suddenly captured the public imagination. As he wrote in his 1931 article 'Cartoons and Cartoonists' for the *Strand Magazine*:

> A very tiny felt hat – I do not know where it had come from – had been packed with my luggage. It lay on a hall table and without thinking I put it on. As we came back from our walk, there was the photographer and he took this picture. Ever since the cartoonists ... have dwelt on my hats, how many they are; how strange and queer and how I am always changing them and what importance I attach to them ... it is all rubbish ... why should I complain? Indeed, I think I will convert the legend into reality by buying myself a new hat on purpose![8]

Thereafter, he was indelibly associated in the public mind with a penchant not only for different hats but also a wide array of different uniforms and distinctive modes of dress such as academic robes and his celebrated tailor-made version of the one-piece boiler suit – known during the Second World War as his 'siren suit'. In his June 1931 article for the *Strand Magazine* Churchill frankly acknowledged: 'One of the most necessary features of a public man's equipment is some distinctive mark which everyone learns to look for and to recognise.' There had been in the past Disraeli's forelock, Gladstone's collars, his father Lord Randolph Churchill's luxuriant moustache, Austen Chamberlain's monocle and Stanley Baldwin's homely pipe. He added, disingenuously: 'these

properties are of the greatest value. I have never indulged in any of them, so to fill the need cartoonists have invented the legend of my hats.'[9]

In the same article Churchill also acknowledged that in a modern democracy not being readily recognisable to a mass audience in the press could be highly injurious to a successful political career: 'Just as eels are supposed to get used to skinning, so politicians get used to being caricatured. In fact, by a strange trait of human nature they even get to like it . . . they are quite offended and downcast when the cartoons stop. They wonder what has gone wrong . . . They fear old age and obsolescence are creeping upon them.'[10]

Forty years after the photograph of Churchill had been taken on the beach in 1910, Evelyn Waugh's fictional Guy Crouchback in *Men At Arms* (published in September 1952), when asked early in 1940 for his views on Churchill, immediately thought of him as: 'a professional politician, a master of sham-Augustan prose, a Zionist, an advocate of the Popular Front in Europe, an associate of the press lords and of Lloyd George.' Crouchback then proceeds to describe Churchill to a fellow army officer as: 'Like Hore-Belisha except that for some reason his hats are thought to be funny . . .'.[11]

It is most revealing that Waugh, through Crouchback, thought of Churchill in relation to the 'press lords and Lloyd George'. From his earliest days as a soldier-cum-war-correspondent between 1895 and 1900, Churchill had paid close attention to the power of the press to create, inflate and then break reputations. Friends and colleagues, such as Hore-Belisha, noted that in office he would avidly consult the morning and evening editions of the papers.[12] Three of his closest habitués were 'press lords': Max Aitken, Lord Beaverbrook (1879–1964), owner of the *Evening Standard* and *Daily Express*,[13] Harold Harmsworth, Lord Rothermere (1868–1940), owner of the *Daily Mail*,[14] and William Berry, Lord Camrose (1879–1951), owner of the *Daily Telegraph*. Churchill would stay in their English country houses and in later years in their villas on the Côte d'Azure.

By the end of the First World War, Churchill was dining regularly at Beaverbrook's country mansion at Cherkley Court in Buckinghamshire.

Beaverbrook collected cartoons of Churchill by cartoonists who worked for him such as David Low – who also happened to be a favourite of Churchill's.[15] After Churchill's retirement, he obsessively collected studies of him by Graham Sutherland for the painter's ill-fated portrait of the Prime Minister commissioned by both Houses of Parliament to honour his eightieh birthday.[16] Intriguingly, when Alfred Duff Cooper, who had known Churchill since 1914, first met Beaverbrook early in December 1918, he noted in his diary that the then Minister of Information was 'extraordinarily animated and full of life. He talks incessantly and amusingly . . . He reminds one a little of Winston.'[17]

From 1922 onwards Churchill often stayed as a guest at Rothermere's villa, La Dragonniere, at Cap Martin on the French Riviera.[18] It would be Rothermere who in 1935 introduced Churchill to the La Mamounia hotel in Marrakech, Morocco. Thereafter it became it one of his favourite holiday destinations.[19] In later years, from the summer of 1948, Churchill and his wife often stayed as guests at Beaverbrook's villa on the French Riviera, La Capponcina near Monte Carlo.[20]

Lord Rothermere was to commission one of the finest and most revealing portraits of Churchill ever painted, that by Sir William Orpen in 1916.[21] Lord Camrose and his son Michael (later Lord Hartwell) also collected portraits of Churchill from the early 1930s such as McEvoy's enigmatic depiction of Churchill from c.1919–1920 and Sickert's striking 1927 oil (fittingly enough, both are now in the collection of the National Portrait Gallery in London). In 1947 Camrose headed a group of subscribers who bought Churchill's beloved Chartwell Manor for the nation for £43,600 (Camrose was the largest contributor with £15,000) – enabling Churchill to live there for the rest of his life for the relatively diminutive rent of £350 per annum.[22]

Waugh also drew attention to the importance of Churchill's close association with the 'Welsh Wizard', the spell-binding orator David Lloyd George who had smoothed the way for Churchill to cross the floor and defect to the Liberals in May 1904. He and Lloyd George were close colleagues in Asquith's Liberal

government (1906–1915) and, after his appointment as Prime Minister in December 1916, would rescue Churchill from political oblivion first by appointing him Minister for Munitions in July 1917 and then promoting him successively to become Secretary of State for War and then Colonial Secretary until the collapse of his government in October 1922.[23]

It is noticeable that during his career Churchill paid close attention to figures who had captured public attention not only for their oratorical gifts and tangible achievements but also for their appearance and their skill in managing their image in the press. Such individuals included Lloyd George, known for his unfashionably long flowing white hair and ability to woo and influence press barons such as Lords Northcliffe, Rothermere and Beaverbrook,[24] as well as Benito Mussolini, Field Marshal von Hindenburg and T.E. Lawrence.

Churchill's cousin, the sculptor Clare Sheridan, who had attempted to sculpt Il Duce in the early 1920s, recalled that thereafter Churchill would often ask her for her opinion of the Italian Fascist leader.[25] Indeed some British political commentators in the 1930s unkindly suggested that, given the opportunity, Churchill would have relished emulating Il Duce by coming to power in a dramatic coup.[26]

It is clear from the chapter Churchill devoted to Lawrence in his 1937 book of essays *Great Contemporaries* how much he admired him for his exploits in Arabia and also how effectively he had caught the eye during the tumult of the Paris Peace Conference in 1919 by wearing distinctive Arab dress:

> He wore his Arab robes and the full magnificence of his countenance revealed itself. The gravity of his demeanour; the precision of his opinions; the range and quality of his conversation; all seemed enhanced to a remarkable degree by his splendid Arab head dress and garb. From amid the flowing draperies his noble features, his perfectly chiselled lips and flashing eyes loaded with fire and comprehension shone forth. He looked what he was, one of Nature's greatest princes . . .[27]

Churchill also was fully aware of Lawrence's later incarnations as Private in the Tank Corps and Aircraftman Second Class in the Royal Air Force, noting: 'Whether he wore the prosaic clothes of English daily life, or afterwards in the uniform of an Air Force mechanic, I always saw him henceforth as he appears in Augustus John's brilliant pencil sketch.'[28] One of the few pieces of sculpture Churchill would unveil, not a portrait of himself, would be in October 1936 of Eric Kennington's bronze low-relief tablet in memory of the time Lawrence had spent as a student at Oxford High School. At the same time Churchill sat on the Committee of the Lawrence Memorial Fund and was an early champion of Kennington's proposal that the memorial would take the form of a recumbent tomb effigy of Lawrence wearing his by now trademark robes of a prince or sheriff of the Arabian Hejaz.[29]

Field Marshal Paul von Hindenburg, head of the German army and, virtually, head of state between 1916 and 1918, possessed less immediately obvious charisma than Lawrence and wore far fewer uniforms. However, Churchill's essay on Hindenburg in *Great Contemporaries* suggests he was greatly impressed by the workings of the press machine behind the Field Marshal. This had created his powerful public image during the First World War, building on his much-trumpeted victory at the Battle of Tannenburg in August 1914. Hindenburg was twice elected as President of the German Weimar Republic (in 1925 and 1932), both times with large majorities despite, on the latter occasion, facing a formidable adversary in Adolf Hitler – who had established his own elaborate publicity machine.[30]

Touring Bavaria in August 1932, in the footsteps of his ancestor John, First Duke of Marlborough, Churchill had been struck by the degree of veneration Hindenburg enjoyed in the eyes of the local people and the frequency with which the Reich President's heavy, moustachioed face was represented in public.[31] Writing in 1934 one can sense that Churchill almost hoped that some of the Hindenburg magic would rub off on him and that he would, one day, be as feted as the German leader had been at the time of his death in August 1934.