

91436R



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

QUALIFY FOR THE FUTURE WORLD
KIA NOHO TAKATŪ KI TŌ ĀMUA AO!

Level 3 History, 2019

91436 Analyse evidence relating to an historical event of significance to New Zealanders

2.00 p.m. Thursday 21 November 2019
Credits: Four

RESOURCE BOOKLET

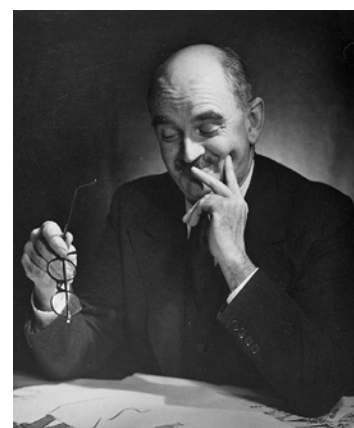
Refer to this booklet to answer the questions for History 91436.

Check that this booklet has pages 2–9 in the correct order and that none of these pages is blank.

YOU MAY KEEP THIS BOOKLET AT THE END OF THE EXAMINATION.

INTRODUCTION: David Low, New Zealand cartoonist

David Low, a New Zealand cartoonist most renowned for his work during World War II, was born in Dunedin on 7 April 1891. From the age of 8, Low had taught himself to draw from English comic books, as well as drawing from life. At 11, one of his comics was published in the British comic *Big Budget*. In 1902, his first cartoon on public affairs was published in the *Spectator*, a Christchurch satirical-political weekly [magazine]. In 1911, Low sailed for Australia and worked there as a cartoonist. In 1919, he went to London and worked for the *Star* [evening newspaper]. Low immediately applied himself to mastering the political situation and the key personalities within it. However, it was during the 23 years he worked for the *Evening Standard* that he was to draw some of his most memorable cartoons. Low, who had been pressured for some time to join the paper by its Canadian proprietor, Lord Beaverbrook, finally accepted in 1927 on the condition that he have 'complete freedom in the selection and treatment of subject matter'. Low earned world fame, as well as the hatred of Adolf Hitler. In 1933 and 1935, Low's ridiculing of European dictators and the Nazi regime led to all papers carrying his cartoons in Germany and Italy being banned. Despite learning that his name was included on a Gestapo arrest list, Low continued to publish cartoons that reflected his thought and opinions on political issues and foreign affairs. In 1949, Low left the *Evening Standard*; he joined the *Daily Herald* in 1950 and the *Manchester Guardian* in 1953. He received honorary degrees from the universities of New Brunswick (1938) and Leicester (1961), and in 1962 accepted a knighthood, which he had declined in the 1930s. David Low was undoubtedly the most widely known cartoonist of his era.



Sir David Low

Source (adapted): Susan E. Foster. 'Low, David Alexander Cecil', Dictionary of New Zealand Biography, first published in 1998. Te Ara – the Encyclopedia of New Zealand, <https://teara.govt.nz/en/biographies/4115/low-david-alexander-cecil> (accessed 24 March 2019) (text) and [https://en.wikipedia.org/wiki/David_Low_\(cartoonist\)](https://en.wikipedia.org/wiki/David_Low_(cartoonist)) (image).

SOURCE A: An extract from an article in the *Otago Daily Times* newspaper

Storm of Protest ... David Low in Hot Water

Mr David Low, the world-famous cartoonist, is in trouble with a section of the readers of the *Evening Standard*. Some have written asking that he be sacked and Vice-Admiral T. N. James said, "has not the time arrived when he should be packed off to New Zealand?"

Mr Low is treating the criticisms with his usual good humour. In one or two cartoons, he has sacked himself ...

Mr Low has also written a reply to many letters published about him. Though many of these show high displeasure, others bestow praise on him. While one declares, "Low makes me sick in his effort to come back; he made a mistake against good taste and is not man enough to admit it," another declares, "Letters slighting Low's cartoons prove the shallowness of some people in not realising the genius of the greatest cartoonist of our time."

Source (adapted): 'Storm of Protest', *Otago Daily Times*, Issue 26404, 7 March 1947, <https://paperspast.natlib.govt.nz/newspapers/ODT19470307.2.118>.

SOURCE B: An extract from a letter from Margot Asquith to David Low

Margot Asquith was a British socialite, author, and wit. She was married to Herbert Asquith, who served as Prime Minister of the United Kingdom from 1908 to 1916.

David Low was attacked by the conservative press as a “warmonger*” because of his hostility towards [UK Prime Minister] Neville Chamberlain. He came under considerable pressure from his friends. Margot Asquith, the wife of the former Prime Minister, Herbert Asquith, wrote to Low about his cartoons. “I thought your cartoon on Wednesday (20th April 1938) in the *Evening Standard* both cruel and mischievous. I know the PM – do you? He is a man of iron courage, calm and resolution. Neville is doing the only right, wise, thing, unless you want war. Hate, threats – which you can’t carry out – and suspicion do not advance peace, and if the PM fails we can always go back to the policy of the warmongers – Winston Churchill and Co. I think Neville has saved the world by his courage – and so do much cleverer people than I.”

* warmonger: a person who seeks to bring about or promote war

Source (adapted): Herbert Asquith, letter to David Low, 22 April 1938, <https://spartacus-educational.com/Jlow.htm>.

SOURCE C: An extract from a letter from Sigmund Freud to David Low

... others welcomed his criticisms of Adolf Hitler. This included Sigmund Freud, who wrote: “A Jewish refugee from Vienna, a very old man personally unknown to you, cannot resist the impulse to tell you how much he admires your glorious art and your inexorable, unfailing criticism.” David Low thought that the British had problems with cartoons as propaganda.

Source (adapted): Sigmund Freud, letter to David Low (12th November 1938), found in David Low, *Autobiography* (1956), p. 315.

SOURCE D: An extract from a letter from Boris Efimov to David Low

Boris Efimov was a Russian cartoonist.

... Low called for an opening of a second front in Europe. Boris Efimov thanked Low for his efforts: “I wish to tell you, Mr Low, with interest I and other Soviet artists have been and are now following your magnificent work, which has won for you the well-deserved fame of the best cartoonist in the world. The future of history hangs in the balance. On one hand light, progress, democracy, life; on the other darkness, corruption, barbarism, death, that is Hitlerism. I am happy, dear Mr Low, that in this decisive hour I am with you – a great artist whose creative work I regard with admiration and from whose works I learn.”

Source (adapted): Boris Efimov, letter to David Low (17th September 1942), found in David Low, *Autobiography* (1956), p. 315.

SOURCE E: An extract from 'The Australian Media Hall of Fame' for the Melbourne Press Club

Biography David Low

Not since the days of James Gilray and Thomas Nast had a cartoonist had as much political pull as David Low. Born in New Zealand in 1891, he was the most influential cartoonist of the last century.

Low lived and breathed politics. ... His New Zealand and Australian experience made him see British and European politics through fresh and objective eyes and, according to some, Low was number two after Churchill on Hitler's post-war death list.

...

With the outbreak of World War I, Low soon locked horns with [Australian] Prime Minister Billy Hughes who tried unsuccessfully to get his work censored and Low conscripted into the army. Low went after Hughes relentlessly. In March 1916 he did a cartoon called "The Imperial Conference", which made Low famous. This led to Low's second book, *The Billy Book*, which showed Hughes' adventures in Europe. It sold 60 000 copies. Extremely ambitious, Low sent 50 copies to papers in England and one published a cartoon which prompted Arnold Bennett to write, "If the Press Lords of this country had any genuine imagination, they would immediately begin to compete for the service of the cartoonist and get him to London on the next steamer."

In 1919, Low emigrated to England and took a job with the evening paper the *Star*, where he would remain until 1927. ... In 1927, Lord Beaverbrook, who had been a target of much of Low's work, incredibly gave him a job with complete freedom to draw and say what he wanted. Low knew that Beaverbrook's *Evening Standard* had a smaller circulation than the *Star*, but he also knew it was syndicated* to more than 170 overseas papers. This gave him unprecedented reach and influence into world politics.

Low waged an almost personal vendetta against fascists such as Franco, Mussolini, and Hitler. His first anti-Hitler cartoon appeared as early as September 1930. ... Low's cartoons so upset Hitler during the appeasement** period that British Foreign Secretary Lord Halifax was asked by Germany to try to get Low to tone them down.

...

Russian cartoonists regarded him as the best cartoonist in the world and, according to Churchill, Stalin had a Low [cartoon] on the wall in his office.

...

He was knighted in 1962 and died a year later. His autobiography is still a great foundation for anyone thinking of being a political cartoonist in spite of all the changes brought by technology. ... Low's legacy was 14 000 drawings during a 50-year career, syndicated worldwide to more than 200 newspapers and magazines – a body of work that influenced the course of history. He was a colossus of world cartooning.

* syndicated: published

** appeasement: a period in which world leaders sought peaceful solutions to Hitler's aggressive foreign policy

Source (adapted): Jim Bridges, 'David Low Biography' (2017), <http://halloffame.melbournepressclub.com/article/david-low>.

SOURCE F: An extract from The Journal of Interdisciplinary History

The Cartoon as a Historical Source

Historians must also consider the purpose for which cartoons were published. The intention of the cartoonist and publisher affect both how representative the cartoons were and what impact they had. Here, subject matter is also important. Cartoons on foreign affairs may be designed to unify or bolster a nation. From Gillray's attacks on Napoleon to Low's "Hit and Mus" [Hitler and Mussolini] cartoons, England's enemies have been graphically belittled and held up to scorn. The mid-nineteenth century specialized in pitting the lion against the lesser animal symbols of other nations: what chance had the eagle in the lion's paws? The *Punch* cartoons of World War I were designed to whip up hatred against the Germans and thereby sustain the civilian enthusiasm which made the sacrifices of total war tolerable.

Similarly, the political cartoons were usually produced to emphasize differences and increase the political temperature. Many cartoonists have been employed by politicians or by organs of political parties to put across partisan* opinions.

* partisan: prejudiced in favour of a particular cause

Source (adapted): Dr Thomas Milton Kemnitz, 'The Cartoon as a Historical Source', *The Journal of Interdisciplinary History*, vol 4, no 1, The Historian and the Arts (Summer, 1973), p. 90, <http://doi.org/10.2307/202359>.

SOURCE G: A David Low Cartoon, 'All Behind You, Winston'

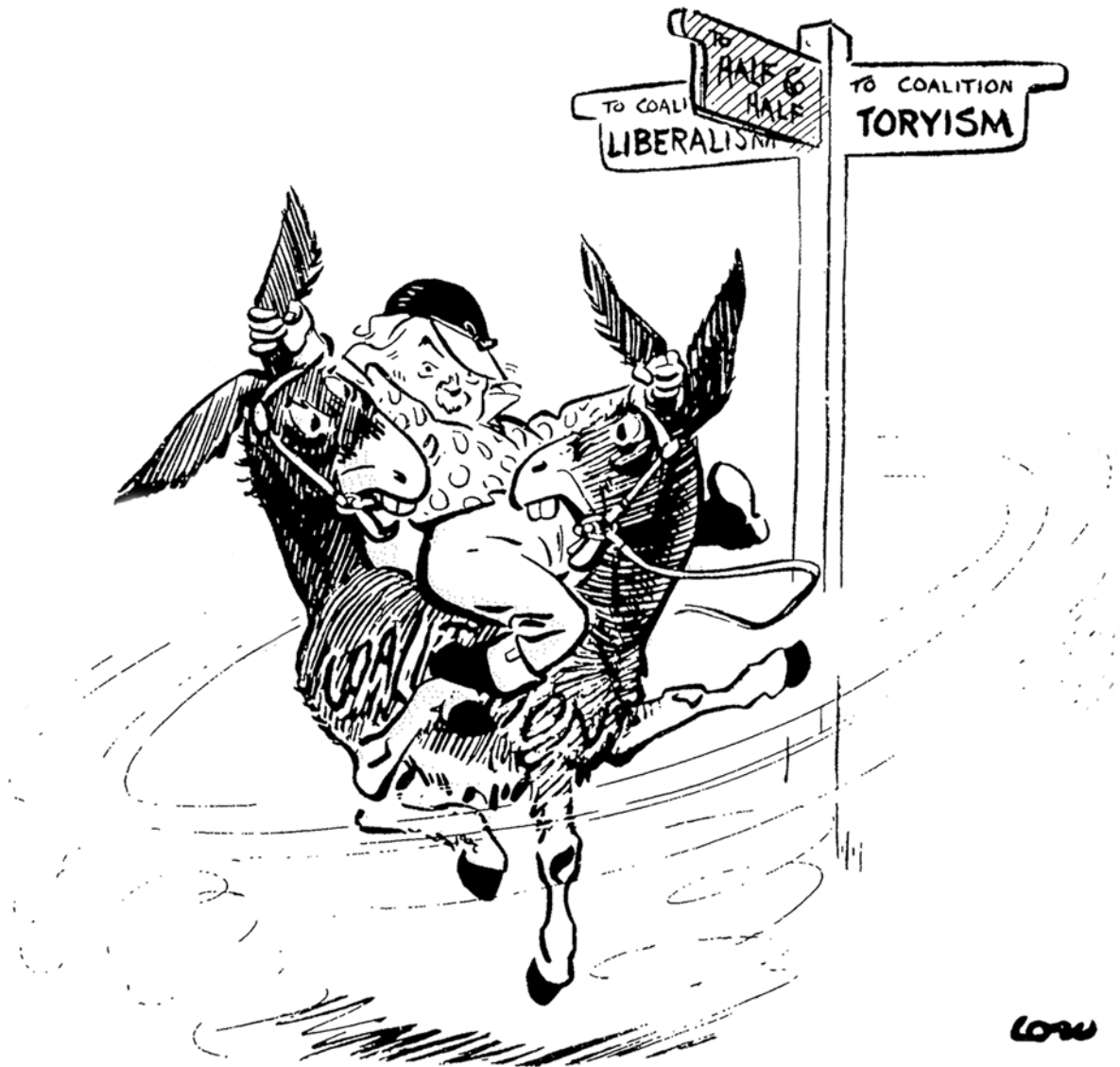


ALL BEHIND YOU, WINSTON

Churchill (of the Conservative Party) replaced Chamberlain on 10 May 1940. In this cartoon, British politicians form a "flying wedge" behind Churchill. Low stresses that this is a united government by placing three important Labour figures up the front with him, and other key figures such as Neville Chamberlain and Lord Halifax close behind.

Source: David Low, 'All Behind You, Winston', *Evening Standard*, 14 May 1940, <https://archive.cartoons.ac.uk/GetMultimedia.ashx?db=Catalog&type=default&fname=LSE2772.jpg>.

SOURCE H: A David Low Cartoon, 'The Argument'



THE ARGUMENT

A difference of opinion as to the direction of the winning-post

Low's Ass was a highly adaptable symbol. Tensions between its two ends often provided the meat of a cartoon.

Source: Colin Seymour-Ure & Jim Schoff, *David Low* (London: Martin Secker & Warburg Limited, 1985), p. 133.

SOURCE I: An extract from an article in the *Otago Daily Times* newspaper

**Political Freedom
David Low's New Post
Cartoonist for British Labour Organ**

... the *Daily Herald* announced that Mr Low, who has been cartoonist of Lord Beaverbrook's *Evening Standard* for more than 20 years, will transfer to the *Herald*, the official organ of the British Labour Party, on February 1.

"Some months ago," says the editor of the *Herald* in his announcement, "Mr Low decided the time had come to enter upon a new phase in his career as a cartoonist. He felt that, instead of expressing a Left outlook in a Right Wing newspaper, he should place his talents at the disposal of Labour's own paper, the *Daily Herald*. As the *Daily Herald*'s cartoonist, Mr Low will enjoy the freedom on which he has always insisted. His political independence will be complete. Whenever he thinks fit, he will poke fun at Labour personalities and criticise official policy."

Source (adapted) : 'Political Freedom', *Otago Daily Times*, Issue 27279, 4 January 1950, <https://paperspast.natlib.govt.nz/newspapers/ODT19500104.2.72>.

SOURCE J: An extract from an article in the *Auckland Star* newspaper

David Low
A Great New Zealander

... To the majority of New Zealanders, David Low is scarcely even a name, but, with the exception of Lord Rutherford, he is probably the greatest man this country has produced. Greatness in these cases is being judged by the fame the men have acquired since they left home to try their fortunes in a larger world. In his chosen arts ... David Low has no superiors to-day ... this man has become a vital force in British politics. The impression of any political leader which he commits to paper is often liable to become the impression that thousands of people imagine in the end to be their own. From the New Zealand standpoint there is one particularly likeable trait in David Low: he has not forgotten his native country. Only last year the Christchurch Boys' High School, where Low was educated, wrote to him asking for an original cartoon to hang on the library walls. Not only did they get the cartoon, but also two valuable portfolios of drawings as well. And now in his latest book there are several references to his apprentice days in New Zealand.

His Unique Position

David Low, as cartoonist for the "*Evening Standard*," is in the pay of Lord Beaverbrook; but his situation is unique in that he enjoys full liberty in the expression of his own political ideas. It has often happened that while the paper was advocating a certain line of action in national or international policy, Low would do a cartoon which was annihilating comment on the case being championed editorially. Even his caricatures of Lord Beaverbrook himself cannot give the noble gentleman much pleasure. The explanation, of course, is simple enough: Low's drawings are a great attraction for circulation, and if the "*Evening Standard*" grew tired of him there is [are] 110 newspaper[s] in London that would be glad to have him on its staff. Only a great man could have won such independence for himself.

I discovered in London that Low is something of a legendary figure. He is never to be found in the "*Evening Standard*" office, and although his public appearances are few, he is generally and tirelessly discussed. E. V. Knox, editor of "*Punch*", told me at length what he thought of Low's work. He had an advantage over "*Punch*" cartoonists in that he was allowed to hit hard as often as he liked. "*Punch*" policy held the hard hit in reserve for the great occasion. I was told much about Low's personal charm.

...

It is inevitable that a man of Low's power should have peevish critics as an offset to his many friends.

...

For those who may wish to know more about the work of this distinguished New Zealander there are several books available.

Source (adapted): Ian Donnelly, 'A Great New Zealander', *Auckland Star*, Volume LXVI, Issue 282, 28 November 1935, <https://paperspast.natlib.govt.nz/newspapers/AS19351128.2.37>.

SOURCE K: An extract from a Turnbull Library record

Pat Lawlor was a New Zealand journalist, editor, and writer.

The Early Drawings of David Low

It is fitting that the Turnbull Library should be the repository of what is probably the most comprehensive collection in existence of the very early work of our world famous cartoonist, David Low.

This collection was recently discovered in a small bookshop in Ghuznee Street, Wellington, and purchased by the Librarian for a modest sum. It comprises about thirty drawings representative of all aspects of the artist's early efforts – caricatures, cartoons, joke blocks, and even advertising drawings and at least one straight portrait. Many of the drawings are topical, and nearly all were drawn while David Low was in his teens and still in this country. Taken in conjunction with biographical facts, these pictures completely disprove the reiterated claim made in overseas journals that Low is an Australian. By the best of rights he is a New Zealander: he was born and educated here, his first drawing was published in Christchurch, and his first pictures published overseas were drawn in New Zealand.

...

That David Low has the New Zealand patriotic spirit has been evident on many occasions since he left this country. For one, I can never forget his interest in and practical support of my "NZ Artists' Annual" during its seven years' existence. He contributed gratuitously* to it and never uttered a word of complaint when I resurrected and published a number of his very early drawings contributed to *London Scraps* in 1911! In this and in other ways, David Low has proved that although he is one of the biggest names in the world today, although he is immortalised in Madam Tussauds, although his war cartoons have been "Penguin-ised" in millions throughout the world, he is sufficiently great to remember in practical affection the little land where he was born.

* gratuitously: free of charge

Source (adapted): Pat Lawlor, 'The Early drawings of David Low', Turnbull Library Record, Volume IV, 1 July 1941, <https://paperspast.natlib.govt.nz/periodicals/TLR19410701.2.4>.

