CONTENTS

List of figures—page vii List of contributors—xvi Acknowledgements—xxi

1	Introduction: the importance of cartoons, caricature, and satirical art in imperial contexts Richard Scully and Andrekos Varnava	1
	PART I – High imperialism and colonialism	
2	Courting the colonies: Linley Sambourne, <i>Punch</i> , and imperial allegory <i>Robert Dingley and Richard Scully</i>	31
3	'Master Jonathan' in Cuba: a case study in colonial Bildungskarikatur Albert D. Pionke and Frederick Whiting	66
4	'The international Siamese twins': the iconography of Anglo-American inter-imperialism Stephen Tuffnell	92
5	"Every dog" (no distinction of color) "has his day"": Thomas Nast and the colonisation of the American West Fiona Halloran	134
	PART II – The critique of empire and the context of decolonisation	
6	The making of harmony and war, from New Year Prints to propaganda cartoons during China's Second Sino-Japanese War Shaoqian Zhang	161
7	David Low and India David Lockwood	192
8	Between imagined and 'real': Sarukhan's al-Masri Effendi cartoons in the first half of the 1930s <i>Keren Zdafee</i>	216

CONTENTS

9	the Suez Crisis, 1956 Stefanie Wichhart	242
10	Punch and the Cyprus emergency, 1955–1959 Andrekos Varnava and Casey Raeside	277
	PART III – Ambiguities of empire	
11	Outrage and imperialism, confusion and indifference: Punch and the Armenian massacres of 1894–1896 Leslie Rogne Schumacher	305
12	Ambiguities in the fight waged by the socialist satirical review <i>Der Wahre Jacob</i> against militarism and imperialism <i>Jean-Claude Gardes</i>	334
13	The 'confounded socialists' and the 'Commonwealth Co-operative Society': cartoons and British imperialism during the Attlee Labour government Charlotte Lydia Riley	362
14	Australian cartoonists at the end of empire: no more 'Australia for the White Man' David Olds and Robert Phiddian	39 3

Index—426