

## Canadian Political/Editorial Cartoons of Two World Wars as a Reflection of Society and Change

by D. Rabel

**Grade level:** Grades 10 to 12 Social Studies, cross-curricular (media literacy)

**Province/Territory:** all

**Time period:** 1914 – 1918; 1939 - 1945

**Time allowance:** 3 to 4 hours

### Overview:

Political cartoons are primary documents from which one can gain insight into issues and attitudes of a particular time and place. Readers usually find them quite engaging. This set of four lessons would best be presented following a study of both wars, so students have the requisite background knowledge.

### Aims:

To recognize bias

To recognize techniques used in a cartoon

To analyze how political cartoons reflect society

To understand the issues most important to Canadians during the two world wars

To compare/contrast how issues were the same/different in the two world wars

### Resources:

#### Books:

Hou, Charles and Cynthia. *The Art of Decoding Political Cartoons, a Teacher's Guide*. Vancouver: BCTF Lesson Aids, 1998. (optional)

Hou, Charles and Cynthia. *Great Canadian Political Cartoons, 1820 to 1914*. Vancouver: Moody's Press, 1997.

Hou, Charles and Cynthia. *Great Canadian Political Cartoons, 1915 to 1945*, Vancouver: Moody's Press, 2002.

#### Internet:

Do a search on the world wide web for sites that publish interesting and clever editorial cartoons on current Canadian topics. The following are possibilities. There are many others.

Graeme MacKay, Hamilton Spectator:

<http://www.mackaycartoons.net/>

Maple Leaf Web:

<http://www.mapleleafweb.com/political-cartoons>

Vancouver Sun:

<http://www.vancouversun.com/opinion/editorial-cartoons/index.html>

Association of Canadian Editorial Cartoonists:

<http://www.canadiancartoonists.com/>

Curatolo Cartoons:

<http://www.curatolocartoons.com/galleries-cartoons.html>

Aislin, Montreal Gazette:

<http://www.montrealgazette.com/opinion/editorial-cartoons/index.html#>

Patrick Corrigan, Toronto Star:

<http://corrigan.ca/>

(click on Previous Cartoon)

**Materials:** computers with internet access, overhead projector and/or computer with projector, chart paper, worksheets, note paper, teacher-selected cartoons

### **Background - Historical:**

In 1914, Canada, except for Quebec, was still very British in attitude. There are many photographs and other primary documents from this period illustrating love of Empire. Many immigrants recently arrived from the British Isles still considered themselves more British than Canadian. When Britain declared war, Canada, as part of the Empire, was included. But as the war progressed, Canadians grew somewhat more independent, and a new sense of nationhood began to emerge.

Wartime Canada had its own particular set of issues and problems. We see them reflected in the cartoons of the Great War. Some were about the war directly, and others more indirectly: concerns of women, resources, economy, manpower, conscription, French-English, pro-British and anti-German sentiment, are some. War had a bearing on everything.

The years between the two wars saw Canada become an autonomous nation, but still, in the Second World War most issues were very similar to those of the Great War. Some that became more prominent in the Second World War include Canada's social safety net, apprehension about the future, knowledge of specific military engagements, and the changing technology of war.

### **Background - Political Cartooning**

We enjoy political cartoons today, but they were already a popular expression of culture and attitude in the journalism of the 1800's. By 1914 this art/writing form was well developed.

Political - sometimes called editorial - cartoons are a unique form of commentary that tell us much about a time and place. They usually have a message and almost always have a bias. Normally both message and bias are a reflection of the editorial views of the publisher, and quite possibly of the cartoonist, as well. (However, there is an interesting example in Vol. 2, p. 191, where the cartoonist comments on the rehabilitation of Stalin in 1941, and how the cartoonist is required to reflect that.)

But invariably political cartoons also reflect the opinions of a large segment of the readership, and therefore a significant portion of society as a whole. So one can safely assume in looking at a political cartoon, whether modern or historical, that it reflects either a majority or a strong minority position.

Political cartoons use particular techniques to achieve the goal of making a memorable statement, and we will learn what these techniques are and practice identifying them (see Attachment #1, Backgrounder for suggested list).

For the years in question, most of the available political cartoons deal with issues relating to war and its impact on Canadian society. Broadly, political cartoon topics fall into about a dozen categories (see Attachments #2 and 3 for lists of common categories and examples of each). Some cartoons could fit into more than one category.

### **Activity:**

This study can be completed in three or four lessons.

Lesson One: The teacher introduces the topic using current editorial cartoons, assists students in identifying both message and bias, and helps them uncover the techniques used in this literary/art form. Finally the teacher provides opportunity for students to practice analyzing them for message, bias, technique, and for what the cartoon suggests about society's attitudes.

Lesson Two: Students focus on political cartoons from the Great War, again analyzing them for message, bias, technique, and implications.

Lesson Three: Students focus on political cartoons from the Second World War, again analyzing them for message, bias, technique, and implications.

Lesson Four: Students compare their analyses of cartoons published during both wars to discover similarities and differences in the issues and attitudes of the two wartime periods. As a culminating activity, students reflect on the similarities and differences in a well written paragraph.

Depending on the length of your class periods and the number of cartoons you select, it may be possible to telescope the second and third lessons into one.

### **Preparation:**

For Lesson One, choose ten to twenty interesting editorial cartoons on current topics. Be sure they are on topics your students know well and that you are also conversant enough with them to lead a discussion. Duplicate the organizer, several for each group (Attachment #4, Analyzing Editorial Cartoons).

For Lessons Two and Three, choose ten to twenty cartoons from the time period of each war. Duplicate the same organizer for each group (Attachment #4) for Lesson Two and Three, and Attachment #5, Similarities and Differences, for Lesson Four.

If you don't already have them, I strongly encourage you to obtain the two cartoon anthologies edited by Charles and Cynthia Hou. It would be difficult to teach these lessons without them because vintage Canadian political cartoons are scarce online.

Print off Attachments #1, 2, 3 (Backgrounder, Great War Cartoon Themes and Second World War Cartoon Themes) for teacher reference.

### **Lesson One**

The world wide web is a rich source of political cartoons on current topics, as are most print newspapers and many periodicals. For these lessons I do not suggest specific cartoons, as the landscape is constantly changing, and what is topical today may be forgotten tomorrow. Instead, you should choose cartoons that have immediacy for your students when you teach the lessons.

In this introductory lesson you can relax and have fun with the material. You might begin with a general discussion of humour. What makes you laugh? What makes a good joke? Do you ever find anything funny in politics? If you laugh at a political joke, is it just a throwaway moment, or does it get at something deeper? Can you find something funny and learn from it at the same time?

1. Using a computer and projector with internet access, introduce two or three of the chosen modern cartoons that are especially topical and interesting to your students. In a class discussion, tease out the meaning of each cartoon, and try to get at the message the cartoonist is trying to convey. Pay attention to cultural references, visual clues, double meanings, and so on.
2. Discuss bias and how it is expressed in each cartoon.
3. Discuss what this cartoon tells us about society and its attitudes.
4. Discuss techniques used in each cartoon. What methods does the cartoonist use to get his/her message across? Look for examples in today's cartoons, and aim to compile a list that includes:
  - a. Exaggeration
  - b. Humour
  - c. Caricature
  - d. Visual distortion (playing up physical characteristics)
  - e. Stereotype
  - f. Irony
  - g. Metaphor
  - h. Symbol
  - i. Surprise
  - j. Put-downs (someone looks the fool)
5. Record the techniques on a board, overhead transparency, or chart paper. Students should write them down as they uncover them, also, as a memory aid. Students should also understand that a cartoonist might employ one or more of these techniques, but he/she would rarely use all of them in one cartoon.
6. Divide the class into pairs or small groups to examine the rest of the cartoons. Give several copies of Attachment #4, Analyzing Editorial Cartoons, to each group. Students analyze each cartoon, recording their findings. Each group could be given the same cartoons to work on, or different ones, but with access to all of them for the discussion to follow. Allow adequate time for thinking and discussion.
7. Each pair or group reports on their findings to the class. Allow and moderate discussion/debate.

## **Lesson Two**

1. Ask students to identify some of the recurrent themes of both wars in Canada. Try to elicit ideas from the students. They may think of the following themes, amongst others:
  - a. Attitude toward Britain and the Empire/Commonwealth
  - b. Anti-German bias
  - c. Pro- and anti-war sentiments

- d. Canada's contributions to the war effort
- e. Home front
- f. French-English divide
- g. Arms, military engagements
- h. Fear/concern for future

(For a more comprehensive list, see Attachment #1, Backgrounder)

Alternatively, you could give students a list of headings from the Backgrounder and elicit specific examples for each theme. For instance, examples of the French-English divide could include language of education, attitude toward war, attitude toward Britain, and conscription. Home front could include profiteering, effects on soldiers' families, and rationing. Canada's contribution to the war effort could include soldiers, resources, manufactured goods, farm produce, BCATP, and so on.

2. Briefly review the cartoon techniques discussed in Lesson One.
3. Give students some background information on common caricatures (see Backgrounder).
4. Tell the students they will be looking at Great War cartoons today and briefly review what some of the big issues were during those years.
5. As in Lesson One, work together as a class through a few examples of Canadian political cartoons from the 1914 - 1918 period. Students need to adjust to the unfamiliar style of old cartoons. Be sure to choose ones that are on topics students know. Take your time, as occasionally students are frustrated by strange sounding phrases and old-fashioned drawings.
6. Provide each group with a set of political cartoons on one particular theme or a cross-section of themes for the Great War (suggested groups of cartoons are listed on Attachment #2, Great War Cartoon Themes). Have them work through them in their groups, using copies of the same worksheet used in Lesson One (Attachment #4, Analyzing Editorial Cartoons). Once again, all students should have access to all of the cartoons, but each group should be responsible for just a few of them.
7. Each group reports to the whole class. Other class members are invited to contribute additional observations.

### **Lesson Three**

1. Once again, briefly review the list of political cartoon techniques that the class identified in Lesson One. Have a short class discussion on the process done in Lesson Two. Was it easy to identify the message of each cartoon? What about bias? Was each group able to find examples of all the techniques in the cartoons they analyzed? Which techniques were used most often? Which techniques were most effective? Why?
2. Explain that today you will look at Second World War cartoons, and that some of the issues are the same as in the Great War, and a few are different.
3. Continue as for Lesson Two, referring to Attachment #3, Second World War Cartoon Themes.

### **Lesson Four**

1. Elicit feedback on the previous lesson.
2. Review message, bias, technique, how cartoons reveal society's attitudes.
3. Review briefly how the Second World War and Great War were different for Canadians.
4. In the same small groups as in previous lessons, students look at the cartoons analyzed in the last two lessons for similarities and differences between the messages and biases reflected during each war. Use the comparison chart (Attachment #5, Similarities and Differences) to record findings.
5. Teacher posts one chart paper for each war theme around the perimeter of the room and provides markers for students.
6. Students transfer their findings to the chart paper under the appropriate headings.
7. Each group reports to the whole class.
8. Students write a response journal or exit response. Did you observe that the attitudes and biases of the political cartoons of the two wars were more similar or different? Give examples of attitudes that were similar. Give examples of attitudes that were different. Describe one memorable cartoon you analyzed, and explain why it was memorable. Can a political cartoon paint as clear a picture of a time as a letter or other primary document? Why or why not?

**Worksheet:**

Analyzing Political Cartoons (Attachment #4)  
Similarities/Differences (Attachment #5)

**Evaluation:**

Any appropriate teacher or teacher-student constructed rubric which assesses the quality of the analysis, student engagement with material, group participation, and quality of written paragraphs.

**Attachments:**

1. Backgrounder
2. Great War Cartoon Themes
3. Second World War Cartoon Themes
4. Worksheet: Analyzing Editorial Cartoons
5. Worksheet: Similarities/Differences in Attitudes of Canadians in Two World Wars

## **Backgrounder:**

### Common caricatures:

(This is a partial list only. Many other caricatures could be added to this list.)

#### Britain

- John Bull
- Lion
- dowager

#### Canada

- Miss Canada
- Johnny Canuck
- French-Canadian lumberjack
- strong young man
- hockey net

#### US

- fat profiteer
- Uncle Sam

#### Germany

- sinister eagle
- military man wearing pickelhaube

#### Belgium

- little guy

#### Japan

- short, slant-eyed men
- rats, vermin

#### death

- skeleton, bones, skulls, coffins
- time's sickle

### Cartooning techniques

Exaggeration

Humour

Caricature

Visual distortion (playing up physical characteristics)

Stereotype

Irony

Metaphor

Symbol

Surprise

Put-downs (someone looks the fool)

Literary or cultural references

Categories or themes of wartime cartoons

Anti-German  
Anti-war  
Canadian military  
Contributions to war effort  
Fear, danger  
French-English  
Future  
Home front – economics  
Home front – labour  
Home front – politics  
Home front – social  
National security  
Racism/immigration/deportation  
Relationship with Britain  
Relationship with USA  
Urban/rural; business/farm  
Women's issues

## Analyzing Political/Editorial Cartoons

Cartoon title	
Year of publication	
Volume. Page	
What broad general category or theme does the cartoon fit into?	
What editorial bias is evident?	
List the techniques the cartoonist uses.	
What can we infer about Canadian attitudes or political policies from this cartoon?	

Similarities and differences in Canadian attitudes in two world wars (as evidenced by political cartoons)

<b>Category or theme of cartoon</b>	<b>Great War</b>	<b>Second World War</b>	<b>Evidence (volume, page)</b>

Similarities and differences in Canadian attitudes in two world wars (as evidenced by political cartoons)

Great War Editorial Cartoon Themes (with reference to Hou anthologies)

<u>Theme</u>	<u>Title</u>	<u>Page</u>
Anti-German	“Oppression or freedom” (1914)	Vol. 1, p. 222
	“Two of a kind” (1914)	Vol. 1, p. 222
	“Mad dog of Europe” (1914)	Vol. 1, p. 223
	“Man – and superman” (1915)	Vol. 2, p. 3
	“Chez les Boches” (1916)	Vol. 2, p. 12
Anti-war	“Flocking to Europe” (1914)	Vol. 1, p. 219
	“The angel of death is abroad in Europe” (1914)	Vol. 1, p. 221
	“Old friends meet” (1914)	Vol. 1, p. 221
	“Service national” (1916) *censored	Vol. 2, p. 12
	“The real winner in Europe” (1917)	Vol. 2, p. 13
Canadian military	“Man – and superman” (1915)	Vol. 2, p. 3
	“The spirit of their forefathers” (1916)	Vol. 2, p. 8
	“No believer in signs” (1917)	Vol. 2, p. 13
	“Why worry? The fight is in France” (1917)	Vol. 2, p. 19
Contribution to war effort	“Not commandeered, but volunteered” (1914)	Vol. 1, p. 224
	“All for the empire’s defence” (1915)	Vol. 2, p. 1
	“Why worry? The fight is in France” (1917)	Vol. 2, p. 19
East/West, Business/Farm	“Not a free agent” (1914)	Vol. 1, p. 214
	“Playing the favourite” (1914)	Vol. 1, p. 215
	“The king of Canada” (1915)	Vol. 2, p. 4
	“The milch cow” (1915)	Vol. 2, p. 6
	“The silent witness” (1918)	Vol. 2, p. 26

## Great War Editorial Cartoon Themes (with reference to Hou anthologies)

French/English	“Ontario vs Quebec” (1914)	Vol. 1, p. 219
	“La derniere de Borden” (1914)	Vol. 1, p. 219
	“Bourassa’s one-man band” (1914)	Vol. 1, p. 223
	“Tables de multiplication” (1916)	Vol. 2, p. 7
	“The spirit of their forefathers” (1916)	Vol. 2, p. 8
	“Bilingualism” (1916)	Vol. 2, p. 9
	“La Cause” (1916)	Vol. 2, p. 10
	“Les Moutons de Quebec” (1916)	Vol. 2, p. 11
	“Chez les Boches” (1916)	Vol. 2, p. 12
	“Borden et son ane” (1917)	Vol. 2, p. 17
	“Les purs” (1917)	Vol. 2, p. 17
	“His idea of fighting a fire” (1917)	Vol. 2, p. 19
	“Follow the white plume” (1917)	Vol. 2, p. 20
	“Les deux drapeau” (1917)	Vol. 2, p. 21
	“The devil’s brew” (1917)	Vol. 2, p. 21
Future	“Evolution” (1918)	Vol. 2, p. 14
	“Signs of the times” (1918)	Vol. 2, p. 24
	“It shall not be” (1918)	Vol. 2, p. 25
Home front – economics	“Public ownership” (1914)	Vol. 1, p. 212
	“Not a free agent” (1914)	Vol. 1, p. 214
	“Playing the favourite” (1914)	Vol. 1, p. 215
	“The king of Canada” (1915)	Vol. 2, p. 4
	“Time for a hog-killing” (1917)	Vol. 2, p. 14
	“Reducing will do him good” (1917)	Vol. 2, p. 15
	“A poor business proposition” (1917)	Vol. 2, p. 16
	“Fournisseurs, profiteurs & exploitateurs” (1917)	Vol. 2, p. 18
	“Le complot (1917)	Vol. 2, p. 18
“Christmas 1917”	Vol. 2, p. 23	

Great War Editorial Cartoon Themes (with reference to Hou anthologies)

	"It shall not be" (1918)	Vol. 2, p. 25
Home front – labour	"A deodorizer needed" (1914) "The tale of the unemployed" (1914)	Vol. 1, p. 212 Vol. 1, p. 212
Home front – politics	"A deodorizer needed" (1914) "The tale of the unemployed" (1914) "La derniere de Borden" (1914) "Two conceptions of empire" (1915) "Cleaning up the dirty mess" (1915) "Le complot (1917) "His idea of fighting a fire" (1917) "Follow the white plume" (1917) "Mothers, wives, sisters, lovers" (1917) "Les deux drapeaux" (1917) "The devil's brew" (1917) "The fault, dear Brutus, lies with ourselves, not with our stars" (1917) "Over the heads of the politicians: (1917) "The silent witness" (1918)	Vol. 1, p. 212 Vol. 1, p. 212 Vol. 1, p. 219 Vol. 2, p. 2 Vol. 2, p. 5 Vol. 2, p. 18 Vol. 2, p. 19 Vol. 2, p. 20 Vol. 2, p. 20 Vol. 2, p. 21 Vol. 2, p. 21 Vol. 2, p. 22 Vol. 2, p. 22 Vol. 2, p. 26
Home front – social	"Poor Ontario" (1915) "Abomb(inable) attack" (1918)	Vol. 2, p. 2 Vol. 2, p. 26
Racism/immigration/deport'n	"Cleaning up the front yard" (1914) "Sinister shadows" (1914) "As it might have been" (1914) "One dark cloud removed" (1914) "Two of a kind" (1914)	Vol. 1, p. 216 Vol. 1, p. 216 Vol. 1, p. 217 Vol. 1, p. 217 Vol. 1, p. 222
Relationship with Britain	"La Derniere de Borden" (1914) "Answering the call" (1914)	Vol. 1, p. 219 Vol. 1, p. 220

## Great War Editorial Cartoon Themes (with reference to Hou anthologies)

	"Mad dog of Europe" (1914)	Vol. 1, p. 223
	"Not commandeered, but volunteered" (1914)	Vol. 1, p. 224
	"Shoulder to shoulder" (1914)	Vol. 1, p. 225
	"All for the empire's defence" (1915)	Vol. 2, p. 1
	"Two conceptions of empire" (1915)	Vol. 2, p. 2
	"Signs of the times" (1918)	Vol. 2, p. 24
	"The good knight" (1918)	Vol. 2, p. 25
Relationship with USA	"Woe is me" (1916)	Vol. 2, p. 11
	"Fournisseurs, profiteurs & exploitateurs" (1917)	Vol. 2, p. 18
	"Deeds, not words" (1917)	Vol. 2, p. 23
Women's issues	"With my fifteen per -" (1914)	Vol. 1, p. 213
	"Cleaning up the dirty mess" (1915)	Vol. 2, p. 5
	"Alberta" (1916)	Vol. 2, p. 8
	"Abomb(inable) attack" (1918)	Vol. 2, p. 26

Second World War Editorial Cartoon Themes (with reference to Hou anthologies)

<u>Theme</u>	<u>Title</u>	<u>Page</u>
Anti-German	"The next step?" (1939)	Vol. 2, p. 181
	"Waiting for their cue" (1939)	Vol. 2, p. 182
	"Going to be a hornet's nest for somebody" (1939)	Vol. 2, p. 183
	"Descendant d'une race fiere que prefers-tu?" (1939)	Vol. 2, p. 184
	"If Hitler won" (1940)	Vol. 2, p. 185
	"The Hun is at the gate" (1942)	Vol. 2, p. 199
	"Those circles under his eyes" (1942)	Vol. 2, p. 199
	"Morte la bête, mort le venin" (1945)	Vol. 2, p. 216
Canada military	"National nightmare" (1939)	Vol. 2, p. 178
	"Going to be a hornet's nest for somebody" (1939)	Vol. 2, p. 183
	"Our job now" (1940)	Vol. 2, p. 187
	"Canadian surprise" (1941)	Vol. 2, p. 194
	"Let Canada answer this" (1942)	Vol. 2, p. 198
	"Those circles under his eyes" (1942)	Vol. 2, p. 199
	"Tempering the spearhead" (1942)	Vol. 2, p. 200
	"The men who blazed the way" (1942)	Vol. 2, p. 200
	"Too bad we don't have more of that unity... home front" (1942)	Vol. 2, p. 201
	"The relentless struggle" (1943)	Vol. 2, p. 204
	"Soft underbelly of Europe" (1943)	Vol. 2, p. 204
	"Le jeune prodige" (1943)	Vol. 2, p. 205
	"La plus belle 'jeunesse' du siècle" (1943)	Vol. 2, p. 205
	"Our strong right arm" (1943)	Vol. 2, p. 206
	"Nothing but trouble ahead" (1944)	Vol. 2, p. 210
	"Tripes a la mode de Caen" (1944)	Vol. 2, p. 211
"Quand la droite vaut la gauche" (1944)	Vol. 2, p. 212	
"The Dutch mill grinds on" (1944)	Vol. 2, p. 213	
"The blushing bridegroom" (1944)	Vol. 2, p. 215	

Second World War Editorial Cartoon Themes (with reference to Hou anthologies)

	"Canayens sont la!" (1945)	Vol. 2, p. 217
	"Canada salutes you!" (1945)	Vol. 2, p. 219
Contribution to war effort	"Canadian surprise" (1941)	Vol. 2, p. 194
	"Tempering the spearhead" (1942)	Vol. 2, p. 200
	"The relentless struggle" (1943)	Vol. 2, p. 204
	"Soft underbelly of Europe" (1943)	Vol. 2, p. 204
	"Le jeune prodige" (1943)	Vol. 2, p. 205
	"La plus belle 'jeunesse' du siècle" (1943)	Vol. 2, p. 205
	"Nothing but trouble ahead" (1944)	Vol. 2, p. 210
	"Quand la droite vaut la gauche" (1944)	Vol. 2, p. 212
	"The Dutch mill grinds on" (1944)	Vol. 2, p. 213
	"Canayens sont la!" (1945)	Vol. 2, p. 217
	"Canada salutes you!" (1945)	Vol. 2, p. 219
	"Place card" (1945)	Vol. 2, p. 222
East/West, Business/Farm	"Prenez! Prenez! Messieurs" (1942)	Vol. 2, p. 197
Fear, danger	"National nightmare" (1939)	Vol. 2, p. 178
	"If Hitler won" (1940)	Vol. 2, p. 185
	"An Ottawa lullaby" (1940)	Vol. 2, p. 188
	"The Hun is at the gate" (1942)	Vol. 2, p. 199
French/English	"Trying to please both" (1939)	Vol. 2, p. 178
	[Scarecrow] (1939)	Vol. 2, p. 183
	[Hold on my little one...] (1941)	Vol. 2, p. 190
	"Dans un pays bilingue" (1941)	Vol. 2, p. 191
	"Nos conscriptionnistes sont menaçants" (1941)	Vol. 2, p. 195
	"Le resultat du plebiscite" (1942)	Vol. 2, p. 196
	"Prenez! Prenez! Messieurs" (1942)	Vol. 2, p. 197

## Second World War Editorial Cartoon Themes (with reference to Hou anthologies)

	"Too bad we don't have more of that unity...home front" (1942)	Vol. 2, p. 201
	"The hurdle" (1943)	Vol. 2, p. 207
	"The wrecking crew" (1944)	Vol. 2, p. 214
	"There is always a critical interval" (1945)	Vol. 2, p. 216
Future	"Put him where he belongs" (1943)	Vol. 2, p. 202
	"Open wide the gates" (1943)	Vol. 2, p. 202
	"The bridge of fascism" (1945)	Vol. 2, p. 221
	"How to get the genie back in the bottle?" (1945)	Vol. 2, p. 221
	"Place card" (1945)	Vol. 2, p. 222
	"All nations" (1945)	Vol. 2, p. 223
	"Prve Mierove Vianoce" (1945)	Vol. 2, p. 224
	"The door to the unknown" (1945)	Vol. 2, p. 225
Home front – economics	"Lo, the poor Indian..." (1939)	Vol. 2, p. 180
	"The enemy on the home front" (1940)	Vol. 2, p. 186
	"Really, this is so sudden" (1940)	Vol. 2, p. 186
	[Big business puppeteer] (1941)	Vol. 2, p. 192
	[Controle des gages et salaries] (1944)	Vol. 2, p. 213
	"Back to scarcity and depression" (1945)	Vol. 2, p. 217
	"They 'get together' in one respect" (1945)	Vol. 2, p. 220
Home front – labour	"A problem in division" (1942)	Vol. 2, p. 197
	"The hurdle" (1943)	Vol. 2, p. 207
	"Right under his nose" (1944)	Vol. 2, p. 215
	"Back to scarcity and depression" (1945)	Vol. 2, p. 217
	"They 'get together' in one respect" (1945)	Vol. 2, p. 220
Home front – politics	"Trying to please both" (1939)	Vol. 2, p. 178
	"Row, row, row your boat gently down the stream" (1939)	Vol. 2, p. 179

## Second World War Editorial Cartoon Themes (with reference to Hou anthologies)

	"Left on the doorstep" (1939)	Vol. 2, p. 179
	[Scarecrow] (1939)	Vol. 2, p. 183
	[Hold on my little one...] (1941)	Vol. 2, p. 190
	[Big business puppeteer] (1941)	Vol. 2, p. 192
	"Nos conscriptionnistes sont menacants" (1941)	Vol. 2, p. 195
	"Nero wasn't the only King who fiddled" (1942)	Vol. 2, p. 196
	"Le resultat du plebiscite" (1942)	Vol. 2, p. 196
	"The hurdle" (1943)	Vol. 2, p. 207
	"Side-show" (1943)	Vol. 2, p. 207
	"Make this your Canada" (1944)	Vol. 2, p. 208
	"May come in handy" (1944)	Vol. 2, p. 209
	"The wrecking crew" (1944)	Vol. 2, p. 214
	"The blushing bridegroom" (1944)	Vol. 2, p. 215
	"There is always a critical interval" (1945)	Vol. 2, p. 216
	"Don't make him an invalid" (1945)	Vol. 2, p. 218
	"Baby kissing time" (1945)	Vol. 2, p. 218
	"Japs in Canada" (1945)	Vol. 2, p. 220
Home front – social	"Row, row, row your boat gently down the stream" (1939)	Vol. 2, p. 179
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