

Some Notes on the Background of the Birth of Australian Comics as a Popular Culture

Koji Fujimoto

1. Introduction: Social Structural Change in the Late 1800s and Its Effects on the Domestic Culture

Kotono (1986) notes that “it is commonly acknowledged in 20th century Australian historiography that Australia in the 1890s was not only a period of structural economic transformation, but also a source of fundamental political, social, and cultural reform across the board.” Kotono also notes that “historians are almost unanimous in identifying the 1890s as a period of fundamental political, social, economic, and cultural change, and in identifying it as the source of 20th century Australian society,” pointing out that “the mechanisms of this transformation are not always clear.”

What exactly does Kotono mean by a period of structural economic transformation and a period of fundamental political, social, economic, and cultural change? In Australia, it was the collapse of the real estate boom in Melbourne in late 1888, and from abroad, the Baring Crisis in 1890 and the Panic of 1893 in the U.S. was undoubtedly an element that forced external change. If so, the political, social, and structural influences and changes can be attributed to such economic causes.

What, on the other hand, do we mean by the cultural transformation caused by economic reasons? Few studies, including Kotono (1986), have clearly defined this point. The cultural transformation is not easy to define, considering the broad meaning of the word “culture.” From a broad perspective, it can be said that economic activities are also part of a country's culture. However, even if we say that economic activities have caused cultural change, it is extremely complicated and troublesome to identify and examine the specific and narrowly defined objects of cultural change, compared to economic change. To the best of my knowledge, there have not

been many studies that have articulated and examined cultural change in Australia¹.

This paper, therefore, tries to focus on comics (comic strips and comic books) as a form of popular culture in Australia and examines how the pioneering period of the culture developed in relation to the Australian social context, particularly in the context of political and social transitions from the late 1890s to the early 1900s, both domestically and from outside the country.

The structure of this paper is as follows. Section 2 describes Australian comics as a culture and its value as a research subject; Section 3 traces the economic and social changes in Australia from the late 1800s to the early 1900s; Section 4 introduces the publishers and books related to comics that emerged during this period along with the changing social background, and how they would later be linked to the Golden Age of Australian comics in the 1940s; Section 5 introduces an important figure for the development of Australian comic culture in its early stage. Finally, Section 6 will discuss some prospects and problems related to the authors and their works that emerged in those early days of Australian comics.

2. The Value of Comics as Cultural Heritage in Australia

Western comics and Japanese Manga were created for the entertainment of the public, especially for children. Their creators were also not initially regarded as having socially revered professions. However, comics and Manga are an expressive art form that combines visual and written information, a collaboration of art painting and literature. In fact, it is difficult to draw a clear line between what is an art painting and what is a comic book. This relationship is the same as the one between literature and comics. At the same time, because comic books are entertainment for the general public, and like picture books, they are aimed at children, we can say that they have a relevance to the real world, in which they live that the general public can relate to, and they also have a moral education effect on the younger generation.

In addition, not only the historical background of the time in which the works were created, but also the regional and national characteristics of the

people in which the works were created can be often observed in their works. Therefore, there are many articles and papers in Japan that analyze the sociological impact of manga on society and the psychological impact of Manga on people². On the other hand, looking overseas, there are also some papers that analyze American comics from cultural anthropological and ethnographic perspectives³. However, to the best of my knowledge, there are almost no papers that analyze comics in Australian culture⁴. It would be safe to say that Australian comics, as a part of popular culture, reached its heyday and has largely declined with the influence of American culture. However, from the late 1800s to the early 1900s, the conditions for the development of Australian culture were established as a product of World War II, and Australian comics grew significantly during this period. Hence, examining the social background of that era and the works created during it is historically significant.

Additionally, because these works were inexpensive forms of entertainment, not many works have been preserved as valuable items. Therefore, trying to find them at the local book shops or even in the libraries is somewhat akin to archaeology in its difficulty. Nevertheless, it is important to ensure thorough collection, preservation, and historical research of these materials. Ignoring this and leaving the current situation as it is would be like the problem of endangered languages in the world and would likely lead to significant loss of these culturally valuable materials in the future. Hence, by focusing on the late 1800s and analyzing the early culture of Australian comic books, this paper argues for the cultural value of comics and their importance as a subject of cultural studies.

3. Social Context of the Late 1890s and Early 1900s in Australia⁵

In this paper, we try to examine the social dynamics of Australia during the late 19th century, focusing particularly on the emergence and integration of comics into Australian society as a form of entertainment for the working-class citizens, amidst the influx of foreign capital and immigrants.

To begin, let us have a general overview of the social conditions in Australia during the late 1800s. The recognition that the 1890s was not only a

period of economic structural transformation but also a source of fundamental reforms across politics, society, and culture has become a commonplace understanding in 20th-century Australian historiography⁶ (Kotono 1989).

Australia's colonial establishment began in 1788, marking the start of its complex economic evolution. Initially, until the 1820s, the colony operated under a non-market-oriented and irregular economic system. However, this shifted in the 1820s, when economic growth through international trade began to take shape. Wheat production, which started with the settlement, was essential for food self-sufficiency. Yet, high transportation costs rendered it impractical as a continental trade commodity. In contrast, wool production flourished due to Australia's vast temperate grasslands, enabling costs significantly lower than those in Europe. Thus, wool emerged as the primary export commodity for Australian society.

By the mid-19th century, particularly around the 1850s, data suggest that per capita income and labor productivity in New South Wales surpassed those of Britain and aligned closely with the United States (Kotono 1989). However, as Australia began saturating the British wool market, economic growth slowed. This stagnation was soon disrupted by the Gold Rush, which started in 1851, igniting a new phase of economic development and sustaining high growth rates. Although the gold rush was a transient phenomenon, its initial impact brought a significant influx of capital and labor that reinforced the economic foundation of the colonies.

The economic effects of the Gold Rush continued into the late 19th century. Despite a decline in labor demand for gold mining, immigration persisted, alleviating labor shortages exacerbated during the Gold Rush era. This influx also stimulated capital investments, aiding the diversification of the colonial economy. However, as domestic production bases expanded, they eventually outpaced increases in exports. During this time, the establishment of financial institutions significantly improved capital market efficiency. In response to the heightened housing demand from large-scale immigration and urban growth, specialized financial institutions for housing savings and loans emerged. Meanwhile, sheep farming continued to develop

through increased investment, redeveloping existing sheep stations and expanding into new frontiers. However, by the 1870s, land development had reached saturation.

Following the Gold Rush, the expansion of the economic base led to a reorganization away from reliance on wool exports, shifting towards growth in secondary and tertiary industries, albeit with lower labor productivity. This demographic shift anticipated a peak in home purchasing around 1890, resulting in a speculative construction boom by the late 1880s.

The investment boom of the 1880s saw increased investments, although many lacked immediate productivity gains. Consequently, excess investment flowed into pastoral, railway, and housing sectors, leading to capital shortages in agriculture and industry. By the late 1880s, the Australian economy had reached the limits of the development pattern established post-Gold Rush, making future growth increasingly constrained despite ongoing capital inflows.

By the mid-19th century, wool production and gold mining had become cornerstones of Australia's economy, with wool especially crucial in the British market. However, as the benefits of the Gold Rush began to diminish by the late 1880s, the economy gradually shifted from export dependence towards internal demand expansion, albeit with emerging challenges such as excessive investment and declining productivity.

By the end of the 1880s, a speculative construction boom responded to rising housing demand, directing capital into non-productive sectors like housing and railways. While these investments triggered temporary economic activity, they did not foster sustainable growth, leading to overinvestment and capital shortages.

As the late 1890s approached, Australia underwent a significant transition across economic, political, social, and cultural spheres. This period was characterized by a mix of economic growth and stagnation stemming from the colonial era, alongside political reform and social changes.

The late 1890s also marked significant political reforms, with the movement toward federation gaining momentum. The 1891 Sydney Constitutional Convention represented a critical step in establishing a federal

government, aiming to integrate colonial political frameworks, enhance economic efficiency, and standardize defense and immigration policies. This culminated in the passage of the Federation Act in 1899 and the official establishment of the Commonwealth of Australia in 1901.

During this time, rapid urbanization and increased immigration transformed Australian society. The economic growth from the Gold Rush spurred urban expansion, altering social structures. In urban centers, deteriorating labor conditions and rising social discontent fueled movements advocating for workers' rights. Labor unions gained traction, highlighted by significant strikes, such as the one in Sydney in 1890, which underscored the social conflicts surrounding workers' rights and influenced future labor policies.

Culturally, on the other hand, the late 1890s saw significant transformations in Australia. The formation of a distinct Australian cultural identity began to take shape, with new movements emerging in literature and the arts. Writers and artists began to express national identity through works that depicted Australian nature and society. For instance, Australian literature saw an increase in works depicting local landscapes and daily life, emphasizing "Australian" themes⁷. Writers contributed to national awareness through works reflecting Australia's natural environment and social context. Similarly, in the visual arts, there was a rise in works depicting Australian landscapes and flora and fauna, helping to establish a unique Australian art style.

In this social context, comics emerged as a form of popular culture in Australia. The next section will explore the early development of Australian comics and examine representative works from this period.

4. Emergence of Australian Comics⁸

The development of the Australian comic book industry represents a fascinating narrative of cultural adaptation and innovation. From its early influences by British humor magazines and American comic strips to its own unique emergence and eventual decline, Australian comics reflect a broader story of adaptation and identity. This journey, beginning in the 19th century

and evolving through the 20th century, showcases how local publishers and artists navigated global trends to create a distinctive national comic culture.

The origins of comic art in Australia can be traced back to the late 19th century, influenced significantly by developments in England and the United States. A key precursor in shaping comic art was the British humor magazine *Punch*, which began in 1841. Following *Punch*, *Judy* was launched in 1867, marking a significant evolution in the medium by publishing full-page illustrated stories. Although *Judy* did not use formal panels or speech balloons, it presented a narrative format that foreshadowed modern comics. This early experimentation in England laid a foundation that would influence comic art globally, including in Australia.

By the end of the 19th century, the United States had made considerable advances in comic strip development. A rivalry between Joseph Pulitzer's *New York World* and William Randolph Hearst's *New York Journal* led to the creation of influential comic strips. One of the most pivotal was *The Katzenjammer Kids*, created by Rudolph Dirks in 1897, which popularized the use of speech balloons and established many conventions of modern comic strips. Other successful strips, such as *Happy Hooligan* and *Buster Brown*, introduced dynamic storytelling forms that eventually reached Australian artists and publishers.

In Australia, the comic strip format began to take shape in the mid-19th century. Early examples include *The Great Moral History of Port Curtis*, published in the *Melbourne Punch Almanack* of 1859. This work featured a narrative across multiple panels, though it relied on text rather than speech balloons, hinting at the adaptation of comic strip formats to local contexts and storytelling styles.

The establishment of *The Bulletin*⁹ in 1880 was instrumental in developing a distinct Australian comic style. Known for its substantial use of illustrations and its role in promoting Australian cultural identity, *The Bulletin* featured early comic strips and gags. The magazine excelled in cartoon humor, combining art with brief, witty text, and fostered a tradition where cartoonists were expected to provide both visuals and narratives. Notable contributors included Leslie Such, Cecil (Unk) White, Norman

(Norm) Rice, and Eric Jolliffe. Their work helped establish a local comic tradition that would continue to evolve over the coming decades. By the late 1930s, *The Bulletin* had expanded its influence into the burgeoning Australian comic book industry.

The early 20th century saw the rise of comic strips in Australian newspapers, significantly influenced by British and American precedents. In 1910, *The Sun*¹⁰ began including comic strips such as *Ebineesor Crump*, *Booney Bunch*, and *Squasher the Dog*. These strips were laid out over six panels with word balloons, reflecting the influence of American comic formats. In October 1911, another important publication, *The Comic Australian*¹¹, debuted. Edited by Watkin Wynne, this journal offered twenty-four pages of stories, jokes, and poetry, devoting significant space to comic strips. Artists like Percy Benison and Frank Jessup, who contributed to *The Comic Australian*, became notable figures in Australian comic book history. The *Mirror*¹², which began publication in 1917, also contributed to the comic book landscape with strips aimed at younger readers, such as *Simple Sammy* and *Wayback Willy*. This period marked a growing recognition of the potential for comic strips to engage diverse audiences.

A seminal publication for Australia's comic book industry was *Smith Weekly*, founded in 1919 by Claude McKay, Robert Packer, and Joynton Smith. *Smith Weekly* employed a talented team of journalists and excelled in its art department, featuring illustrations and cartoons throughout its pages. The publication regarded its illustrations as essential to its success and invested heavily in its artists, paying them some of the highest salaries in the region. McKay later recalled, "In a couple of years the aggregate art salaries totted up to sixteen thousand pounds per annum," a considerable amount for that time. By 1920, *Smith Weekly* began adding comic strips, launching with artist Stanley Cross.

The 1920s marked a pivotal moment in the evolution of Australian comics, as local publishers began producing comic books¹³. In 1924, *The Sunday Sun* published *The "Sunbeams" Book*, subtitled "*Adventures of Ginger Meggs*."¹⁴ This publication marked the beginning of a series that would continue annually for twenty-seven years. The "*Sunbeams*" books, featuring

the work of Jimmy Bancks, were initially published in oversized stiff covers but later adapted to a more standard comic book format.

The comic book industry in Australia saw significant changes due to external factors. World War I contributed to the growth of local comic production by reducing the competition from overseas. The lack of imported comics during the war allowed Australian publishers to establish and expand their own comic book industry. However, the arrival of television in Australia in the late 1950s had a profound impact on comic book sales, leading to a decline in the industry, and by 1965 locally created comic books were practically non-existent, with the few surviving titles often reduced to reprinting previously published work.

The influence of British and American comics on Australian artists is undeniable, but the local adaptation and innovation in the medium reflect a broader narrative of cultural exchange and identity. Australian comics carved out a distinct space within the global comic book industry, showcasing local humor, characters, and stories that resonated with Australian readers. Despite the eventual decline of the Australian comic book industry, its early development and unique contributions remain an important part of the nation's cultural history.

The pioneering work of artists and the success of local publications demonstrate the vibrant and innovative spirit of Australian comics during its formative years. Australia's comic book publishers created a viable industry over a span of more than forty years. Ultimately, the locally created product added and died in the face of a range of other entertainment alternatives. Although the era has long passed, the flowering of the locally created comic industry and its subsequent withering does deserve to be remembered.

5. An Important Figure for the Development of Australian Comic Culture in Its Early Stage

The early years of the twentieth century offered Australians with leisure time limited opportunities for sedentary entertainment, particularly outside of being a part of a group. Books were a luxury item more likely to be borrowed than bought. The commercial broadcasting of radio had not yet

commenced. It was an era where Australians were very reliant on newspapers and magazines for their entertainment and news. Newspaper proprietors used their advertising revenue and sales volume to keep down their costs, and accordingly prices at the newsstands: the papers were inexpensive and popular, for those who could read.

The 1910 and early 1920s saw local periodicals increasingly adding comic strips to their pages, as they were perceived as boosting sales. By 1924 the periodicals were regularly offering a range of local, British and American creators in their pages. The strips were popular, and some of the best known American strips were available on Australian newsstands by way of imported UK compilations. In an era when popular U.S. strips were appearing in Australian newspapers and were also available in bookshops as comic book compilations, it was inevitable that entrepreneurs would commence publishing similar books. The local compilations commenced in Sydney in 1924, when the Sun Newspapers published a collection of Jimmy Bancks' *Us Fellers* strips under the title *The "Sunbeams" book*, with the subtitle "Adventures of Ginger Meggs."

Jimmy Bancks, a seminal figure in Australian comics, was born in Enmore, Sydney, in 1889. In his youth, he held various jobs, including a six-year stint in a wool broker's office, while nurturing a passion for drawing. He spent his nights practicing art and began submitting his cartoons to local periodicals. His early work appeared in *The Comic Australian*, *The Lone Hand*, and eventually *The Bulletin*. Encouraged by his success, Bancks pursued formal art training and secured a salaried position with *The Bulletin*.

In 1921, Bancks introduced his iconic children's humor strip *Us Fellers* in *The Sun*. By 1923, he was actively involved in expanding his reach interstate and continued drawing *Us Fellers* for various publications, including the newly launched *Sun News-Pictorial*. During this period, he also created *The Blimps* for the *Evening Sun* and began regular reprints of *Us Fellers* in stiff covers. 1925 saw the debut of his gag panel feature *Mr. Melbourne Day by Day* in *Sun News-Pictorial*. That same year, Bancks returned to Sydney and was featured in the movie *Those Terrible Twins* with his creation Ginger Meggs.

Ginger Meggs, initially a secondary character in *Us Fellers*, evolved into a beloved figure in Australian comic culture, establishing a lasting legacy. Bancks continued to create new strips, including *Napoleon Noodle*, *Benno the Bear*, *Koto the Cat*, and *Pip the Pup*, which were published in Sydney's *Sunday Sun* and *Guardian*. In 1934, he also wrote the musical comedy *Blue Mountain Melody*, which played in Sydney and Melbourne and was broadcasted interstate on radio. Bancks remained dedicated to *Ginger Meggs* until his death in 1952. Over his career, his strips appeared in twenty-eight different comic books. *The Sun's Sunbeams* supplement, a significant platform for Bancks's work, was notably successful under the editorship of respected children's author Ethel Turner until 1931. During its early years, the supplement featured a range of artists, though strips by Bancks and Donald were predominant. Other contributors included Syd Miler, Harry J Weston, Jack Baird, and Arthur Mailey.

6. Prospects and Problems of the Research

Following the British Industrial Revolution, and particularly due to the influx of workers during the gold rushes of the 1840s, Australia experienced a significant shift in its labor force from the primary sector to the secondary sector. Additionally, this period saw an increase in foreign investment from Britain and America, leading to further land development within the country. However, it was clear that economic growth through land development had its limitations. Nevertheless, even after the peak of the mining boom, which was expected to be transient, the flow of immigrants and foreign investment did not cease.

Subsequently, Australia faced an economic bubble that eventually burst, but during this period of instability, there was a rise in relatively inexpensive, diversionary forms of entertainment for workers. Many of these were inspired by overseas brands from Britain and America. Despite this, there were efforts to focus on domestic production that did not rely on foreign imports. From the 1920s, this cultural sector evolved from its nascent stage into a period of development.

In the mid-20th century, influenced by the Second World War, there was

a disruption in the supply of entertainment from abroad, increasing the need for domestic popular entertainment. This era marked the golden age of this cultural sector. However, with the post-war period came a resurgence of foreign entertainment options (particularly the advent of film and television), which led to the decline of this local entertainment culture.

While it might seem questionable to delve into a culture that has already faded, this is analogous to the issues faced in language studies with endangered languages, or the protection of cultural heritage in the context of international law between colonial and native states. This process can be seen as a form of “learning from the past” to understand and preserve cultural history.

We have attempted to analyze Australian comics, which have not received much attention so far, from a historical perspective (in the late 1890s’ and in the early 1900’s) and to argue for their historical value as a cultural asset. Ever after, in the 1940s, Australia experienced a period of restricted importation of foreign culture due to World War II. In the 1940s, Australia experienced a period of restricted importation of foreign culture due to World War II. It was during this period that figures such as Frank Johnson, who along with Jimmy Banks played an important role in the rise of Australian comics, began to emerge¹⁵.

As mentioned above, comics not only have cultural existence value as entertainment, but also reflect the reality of changing social conditions from the past to the present and the ideas of the artists who created their works in that era. Taking a literary and sociological approach to the study of these subjects, it is very useful to consider them as objects of regional/cultural studies. It should be argued that, in the future, by focusing on works and artists born in the dawn of this period in Australia and adding analysis to them, the significance of their existence as valuable historical assets should be found by understanding the relationship between the works and the public at the time. Therefore, this paper appeals for the promotion of more vigorous research.

In this paper, we have examined the situation surrounding Australian comics at the time, along with a historical overview. It is our duty to continue

our research, as it will be necessary to add more detailed discussions of each work and artist in the future. It is hoped that this paper will attract the attention of researchers in related fields and contribute to future studies of Australian culture, as well as spark interest among general readers in Australian comics and Australian culture.

Notes

1. Among these few studies, Inose (1990) discusses and analyzes how music halls in England were exported to Australia in the early 1900s, where they were accepted as popular entertainment and became a part of popular culture. Also, Fujimoto (2021) examines the rise and fall of the pulp magazines that flourished in Australia during World War II, as well as the background to why the hero Phantom, originally an American comic book, continues to be published in Australia as a popular work.
2. Some of the work in these areas include Ieshima (2007) and Yoshida, Pengsom and Hirano (2022).
3. Nakagaki (2006), Toriyama (2021), and Yasukawa (2021) are representative papers that conducted such analyses.
4. Fujimoto (2021) presents and analyzes material mainly from the 1940s onward, the golden age of Australian comics culture, but makes no mention of its early years.
5. The information in this section is based on the references listed below, but I am particularly indebted to Kotono (1986) and Hara (1989). I would like to express my gratitude to them.
6. While post-World War II Australian economic historians have significantly refined their analysis of the pathways to and causes of economic downturns, their interest in the non-economic dimensions seems to have been relatively less pronounced.
7. Among these authors are Henry Lawson (1867-1922) and Banjo Paterson (1864-1941). Lawson is one of Australia's most iconic writers, known for his short stories and poems that depict often highlights themes of mate-ship, isolation, and the stark realities of rural life, offering a raw and realistic portrayal of Australian society during that time. Paterson is famous for his works such as *The Man from Snowy River* (1895) and *Waltzing Matilda*. The latter is deeply ingrained in Australian culture, depicting the rugged landscape and the spirit of adventure associated with rural Australia.
8. The information in this section owes largely to Ryan (1979) and Graeme (2019). I would like to express my sincere appreciation and respect to them for leaving valuable material for future generations.
9. Local milestones which led up to Australia comic book sales exceeding seventy million

units in 1954 can be traced back to 1880, with the commencement of the Sydney weekly *The Bulletin*. *The Bulletin* went on to be widely distributed throughout Australia. Its editors promoted the inclusion of a substantial proportion of illustration in its pages and ensured that the best possible reproduction was accorded to the journal's artwork. *The Bulletin* excelled in its cartoon gags, a form of humor with required artwork to be allied with a brief but witty text. Importantly, a tradition grew that creators of cartoon gags (and commercial art) be able to provide both art and text. *The Bulletin* played an important role in giving Australia its own cultural identity. In addition to publishing local stories, poems and artwork in its pages, it went on to publish a range of books incorporating local text and illustrations. By the end of the 1930s, the Bulletin News Company was also involved in Australia's fledgling comic book industry. Important artists whose work appeared in *The Bulletin* and those who also went on to have roles in Australia's comic book industry included Leslie Such, Cecil (Unk) White, Norman (Norm) Rice and Eric Jolliffe.

10. Sydney's *The Sun* commenced publication as a tabloid daily newspaper on 1 July 1910. In April 1911 the paper began including *Ebineesor Crump*, *Booney Bunch*, and *Squasher the Dog* in its pages. The strip was laid out over six panels, included word balloons, and told a humorous story. *Ebineesor Crump* went to run a weekly until December 1911, and it eventually returned to the paper in 1921. The strip was drawn by William Donald.
11. In October 1911 another Sydney journal important to the evolution of Australian comics debuted under the title *The Comic Australian*. The paper was credited to Watkin Wynne (1844-1921), a proprietor of Sydney's Daily Telegraph, who also acted as the editor. For one penny, readers got twenty-four pages of stories, jokes and poetry slanted at a mature audience. The *Comic Australian* used color in its pages and was soon devoting as many as four pages per issue to colored strips. Two artists whose work appeared in *The Comic Australian*, and those who later drew strips which were published in comic books were Percy Benison and Frank Jessup.
12. Sydney weekly *the Mirror* commenced publication in June 1917. In September 1917 *the Mirror* commenced including *The Mirror Comic* in its pages. The four pages were intended for younger readers, and they included *Simple Sammy* and *Wayback Willy* by Ben Jordan and *The Grand Adventures of Brumby Billy*, *Cornstalk Charlie*, and *Bonzer the Regimental Mascot* by Lionel Lindsay (1874-1961). The strip went on to run for six months and two months respectively.
13. In 1921 the Sunday Times commenced promoting its children's section as a "supplement". The fourteenth of August edition included a section labelled *the Children's Comic Paper*, and it included comic strips. Locally created strips proved to be a continuing feature in the paper. The strips included *The Bears of Stringy Bark*, *The Egglets* and *the Crazy View of the Cray fish*, all drawn by Harry Julius. Later the same

year, The Sun responded with a supplement in its Sunday edition, which debuted without any comic strips. The single page feature was titled *Sunbeams*, and it commenced in October with stories, puzzles, and competitions. On the thirteenth of November 1921 locally drawn comic strips were added, and its content was increased to four pages. The strips were limited to three colors and were led off by *In the Day's Work*. *In the Day's Work* went on to run in the supplement until April 1922. The strip was created by David Henry Souter.

14. The *Sunbeams* book was published as a Christmas stocking filler, and it went on to be published annually for twenty-seven years. Early editors were published in oversized stiff covers, but the books were eventually reduced to a size closer to regular comic book format. All the *Sunbeams* Books featured the art of Jimmy Bancks. Early issues mirrored the very limited range of colors available to the publisher and included bonus features such as coloring and drawing competitions. The Sun Newspaper's corporate successor Associated Newspapers eventually took over the publishing role. The final issue of the *Sunbeams* Book was #27, published in 1950.
15. See Fujimoto (2021) for more details on the development of Frank Johnson Publications.

References

- Cliffe, Graeme (2019) *From "Sunbeams" to Sunset: The Rise and Fall of the Australian Comic Book (1924-1965)*, Comicoz.
- Council of Local Authorities for International Relations, Sydney Office (2011) "Australia's Multiculturalism Policy," *Clair Report*, No. 358, Japan Council of Local Authorities for International Relation. [財団法人自治体国際化協会シドニー事務所 (2011) 「オーストラリアの多文化主義政策」『Clair Report』No.358、財団法人自治体国際化協会]
- Doyle, Peter (2015) 'Pulp Confidential,' in *Pulp Confidential: Quick and dirty publishing from the 40s and 50s*, pp.2-15, State Library NSW & NSW Government.
- Fujimoto, Koji (2021) 'Reflections on the Rise and Fall of Australia's Domestic Pulp Magazines and Their Comic Book Hero, the Phantom,' *Studies in English and Linguistics & Literature* 37, pp.45-66, Kyoto University of Foreign Studies.
- Hara, Tsuyoshi (1989), 'Late 19th Century Australian Society: Workers' Paradise or Not,' *Annual reports of Josai Graduate School of Economics*, pp. 49-68, Josai University. [原剛 (1989) 「19世紀後期オーストラリアの社会－労働者のパラダイスか否か－」『城西大学大学院研究年報』pp. 49-68、城西大学]
- Ieshima, A. (2007), 'An overview and perspective of research on manga in psychology,' *Kyoto University Bulletin of the Graduate School of Education* 53, pp. 166-180. Kyoto University. [家島明彦 (2007) 「心理学におけるマンガに関する研究の概観と展望」『京都大学大学院教育学研究科紀要 53』pp. 166-180、京都大学]

- Inose, Kumie (1990), *The British Empire from the Music Hall*, Asahi Shimbun. [井野瀬久美 恵 (1990) 『大英帝国はミュージック・ホールから』朝日新聞社]
- Kotono, Takashi. (1986), "The Significance of the 1890s in Australian Economic History: An Essay on Comparative Economic History", *Josai University Graduate School Research Annual Report*, pp. 2 1-18, Josai University. [琴野孝 (1986) 「オーストラリア経済史における 1890 年代の意義 - 比較経済史的試論」『城西大学大学院研究年報』 pp. 2 1-18, 城西大学]
- Morrison, Roger (2016) *Australia's First Comic Book: A Problem of Definition*, Create Space Independent Publishing Platform.
- Nakagaki, Kotaro (2006) 'Comic Journalism and War Representation : American Comics after Art Spiegelman,' *Rikkyo American Studies* 28, pp.83-102, Rikkyo University. [中垣恒太郎 (2006) 「コミック・ジャーナリズムと戦争表象：スピーゲルマン以降のアメリカン・コミックス」『立教アメリカン・スタディーズ』 No. 28, pp.83-102, 立教大学]
- Ryan, John (1979) *Panel by Panel: An illustrated history of Australian Comics*, Cassell Australia.
- Sekine, Masami (1982) 'Australian historical development and contemporary problems (2), *Journal of law, politics, and sociology*, Non.12, Vol.55, pp.36-80, Keio University. [関根政美 (1982) 「オーストラリアの歴史的発展と現代の諸問題 (二)」『法学研究：法律・政治・社会』第 55 卷、第 12 号、pp.36-80. 慶應義塾大学法学研究会]
- Shell, Annet (1998) *Bonzer: Australian Comics 1900s-1990s*, National Centre for Australian Studies, Monash University.
- Toriyama, Masaharu (2023), 'American Comic Book Movies: What do American Comic Book Movies Bring to the Movie World?' *Art Research Institute Bulletin* 2023, pp. 11-24, Nihon University. [鳥山正晴 (2023) 「アメリカンコミック映画考～アメコミ映画は映画界に何をもたらすのか～」『日本大学芸術学部 芸術研究所紀要 2023 年号』、pp.11-24、日本大学]
- Toyama, Yoshihiro (2004) 'The Developing Australian Economy and Japan's Involvement: Toward a Better Understanding of Australia and Appropriate Teaching Methods,' *Otemon Keizai Ronbunshu*, Vol. 39, No. 1, pp. 1-25. Otemon University [遠山嘉博 (2004) 「発展するオーストラリア経済と日本のかかわり—オーストラリアのよりよき理解と適切な教え方のために—」『追手門経済論集』第 39 卷、第 1 号、pp.1-25. 追手門大学]
- Tsuda, Hiroshi. (2018), 'Historiography on Australian Nationalism and the Commemoration of the Word Wars in the Context of the 'British World,' *The Journal of Research Institute for the History of Global Arms Transfer*, No. 6, pp. 73-91, Meiji University. [津田博司 (2018) 「オーストラリアにおけるナショナリズム研究と世界大戦の記憶—「ブリテッシュ・ワールド」論の視点から」『国際武器移転史』第 6 号、pp.73-91、明治大学]
- Yasukawa, Chisato (2021), "American Comic Films and Female Directors: 'Wonder Woman'

as an Example," *Sagan: Kyoto University Film and Media Studies 1*, pp. 63-81, Kyoto University. [安川知里 (2021) 「アメコミ映画と女性監督:「ワンダーウーマン」を例に」 『左岸: 京都大学映画メディア研究 1』 pp.63-81、京都大学]

Yoshida, Kingo, M.Pengsom and Y.Hirano (2022) 'Impact of Anime and Manga on Society,' *Tokai University Bulletin Department of Cultural Sociology* 8, pp.23-50, Tokai University. [吉田欣吾、ペグサム・マナシシャー、平野葉一 (2022) 「社会へのアニメ・漫画の影響」 pp. 23-50、『東海大学紀要文化社会学部 8』]