



Dolee—(Being short-sighted) Who are they, Shawaksha? Particularly that girl with the dark eyes—oh, I like to give her a wink! Would I hadn't been married! *Shawaksha—Oh,—but—but—oh—don't you see that's your mother Awabai, and the girl with her is—is—is—your sister!* (*Dolee quite shut up!*)

દોલી બધરાં ટીકુ—(જરા ટુકી આંખના હાવાથી) શાવક દાસત, આએ પેલીએ કોણ? પેલી યુઠીની સાથે આલેચ તે ઠીકછે, હો! દાસત, જરા આંખનો પલકારો કરૂં કે?—હું જો પરણેલો નહી હોતે તો જરૂર માંથુ મોકલતે! **શાવક**—(ધીરથી) અરે દાસત, એ તો—એ તો—તારી—તારી બેહેન ને તારાં માયછે! (બધરાં ટીકુજનું કોહું ભોપ!

This could perhaps be a comment on the closer relations inherent in tiny ethnic communities such as Parsis, though Parsis retained the custom of cousin marriage well into the 20th century. Only recently has it gone out of fashion due to concerns of "inbreeding".

they were meant to be skilfully designed and drawn, then the job was equally well done. 'The faculty of humour,' observed the *Indian Nation* from Calcutta on 7 April 1854, 'is worth cultivating and we are glad to see this opportunity afforded to countrymen of sweetening their temper, enjoying the ridiculous and training themselves to look at things occasionally in their comic aspect.'

The tone and temper of *Parsee Punch* changed, albeit gradually, with public issues engaging Bombay city. Thus the *Indra Prakash* commented that the cartoon illustrating the exciting discussions on the Ilbert Bill 'are particularly ingenious and amusing.' Educated Indians welcomed the bill, introduced on 2 February 1883. But the violent outcry of the non-official Anglo-Indians created widespread ill-will. International issues were also of increasing interest to the newly-emergent

western-educated intelligentsia. With the Indian empire linked with the Western hemisphere, the Irish question became as important as the developments in neighbouring Afghanistan. Global affairs were, therefore, covered. This is reflected in this volume, which covers the months from July to December 1854.

This relatively small collection of cartoons make the reader sit up, smile, frown upon, or simply laugh. They engage the conviction and the passions of the discerning mind, and appeal to popular taste and popular intelligence. Every generation has its own standard of critical judgement, but there is no denying these cartoons introduce a tenderness and loftiness of feeling. Read together with my earlier work on *Wit and Humour in Colonial India* (2009), they enrich social and cultural studies in the subcontinent.