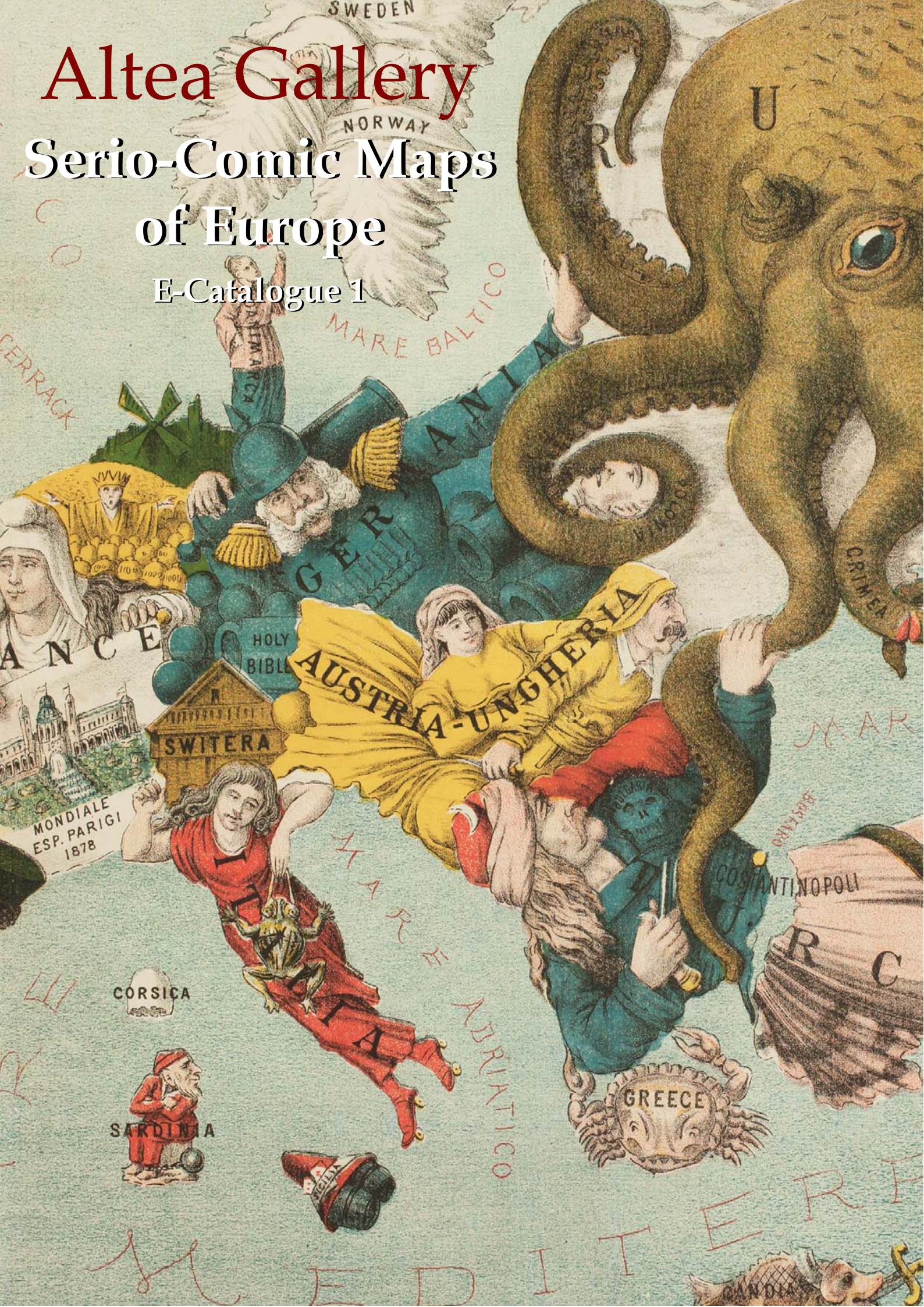


# Altea Gallery

## Serio-Comic Maps of Europe

E-Catalogue 1





Front cover: detail item 3

Back cover: detail item 1

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# COMIC MAP OF THE SEAT OF WAR WITH ENTIRELY NEW FEATURES

## Serio-Comic Maps of Europe

Although satirical and figurative maps had been around for centuries (we have added a few at the end of this catalogue), a new genre appeared at the time of the Crimean War. In a twist to the usual 'theatre of the war' maps published to capitalise on the latest headlines, Thomas Onwhyn published a 'Comic Map of the Seat of War with Entirely New Features' (Item 1), decorating the countries with humorous figures reflecting national stereotypes.

His map was hugely influential, inspiring European artists to create serio-comic maps for seemingly every international crisis in Europe. The most recent one included here is Portuguese, published for the Second World War, although we are sure that somewhere a satirist has published one for 'Brexit'!



Detail Item 4

## The very first serio-comic map of Europe



### 1 ONWHYN, Thomas.

Comic Map of the Seat of War with Entirely New Features. London: Rock Brothers & Payne, May 30th 1854. Original colour. 470 x 680mm. Minor restoration to original folds. £6,000

A hugely influential caricature map, the prototype of the anthropomorphic 'Serio-Comic' maps of Europe made famous by F.W. Rose. Within months the design was being reproduced throughout Europe.

Issued in the first year of the Crimean War, it shows the major players as animals: Britain as a lion, shouldering a gun; France as the imperial eagle with Napoleon III under its wing; Russia as a bear with a cat-o-nine-tails, with 'regions' including 'Slavery', 'Cruelty', 'Oppression' and 'Tyranny'; and Turkey is... a turkey, but no longer the sick bird of old. Other features include Prussia (not yet part of Germany) as a weather-cock, blowing in the wind; the British and French fleets clipping the Russian bears claws in the Crimea; and the 'Cork as Us Mountains' (Caucasus) as a barrier to the Russian push south.

According to the original covers (not present here) the map was 'Designed & Etched by T.O.', identified in a contemporary review as Thomas Onwhyn (1814-86). He is best known for his pirate 'Illustrations to the Pickwick Papers' and 'Nicholas Nickleby' (under the pseudonym Samuel Weller); Dickens himself commented on 'the singular vileness of the illustrations' (Letters of Charles Dickens).

S/N 16285

The famous Hadol caricature map of Europe with English text

# A NEW MAP DESIGNED FOR 1870



In the above "New Map" a Frenchman typifies in broad colours his conceptions of National characteristics. The form of each country is given in outline, and a human figure made out of each. Thus England is an old Lady, Scotland her mob-cap, and Ireland a rebellious lap-dog snarling in her face, and angrily trying to break away from her chain. Spain is a fat lady lying on her back, smoking a cigarette, and nearly smothering the small soldier, Portugal, by her weight. Prussia is an unwieldy military monster, half-smothered in his own helmet, but kneeling on an attenuated and sleeping soldier in undress, Austria, while France, as a fierce Zouave, aims a blow at his heart. Prussia's right hand covers Belgium, his left Austria, while Denmark, a small soldier, swaggers with head erect. Russia is a Rag-collector, whose coat is patched, "Crimea" being written on the piece sewn on last. Switzerland is a closed cottage; Turkey in Europe an Oriental crushed by the superincumbent pressure of the other countries; Turkey in Asia a girl smoking a hookah; while Norway and Sweden are turned into a ferocious panther.

L'Angleterre, isolée, peste de rage et en oublie presque l'Irlande qu'elle tient en laisse. L'Espagne fume, appuyée sur le Portugal. La France repousse les envahissements de la Prusse, qui avance une main sur la Hollande l'autre sur l'Autriche. L'Italie, aussi, dit à Bismarck: Ote donc tes pieds de là. La Corse et la Sardaigne... un vrai Gavroche qui rit de tout. Le Danemark, qui a perdu ses jambes dans le Holstein, espère les reprendre. La Turquie d'Europe baille et s'éveille. La Turquie d'Asie aspire la fumée de son narguilléh. La Subè fait des bonds de panthère. Et la Russie ressemble à un croquemitaine qui voudrait remplir sa hotte.

## 2 HADOL, Paul.

A New Map Designed for 1870. Carte drôlatique d'Europe pour 1870 dressée par Hadol. Paris, 1870. Wood engraving, printed in colours. Printed area 340 x 380mm. Repairs to folds as usual.

£1,600

A separate-issue satirical map of Europe, printed in France but with an English letterpress surtitle and text added for the English market. It satirises the political situation by caricaturing the countries with figures, with an explanation in English and French underneath: England is a crone (with Ireland a snarling dog on a lead) angry at being ignored by the rest of Europe; France and Prussia square up, preparing for the war that started in July that year; Prussia has one hand on the Netherlands and kneels on Austria's chest; Denmark has artificial legs, having lost Holstein also to Prussia; however, as in all the variants of this caricature over 50 years, Russia is the bogeyman ('croquemitaine' in the French text). Oddly the reference to Russia is dropped in the English version.

S/N 14336

In the above "New Map" a Frenchman typifies in broad colours his conceptions of National characteristics. The form of each country is given in outline, and a human figure made out of each. Thus England is an old Lady, Scotland her mob-cap, and Ireland a rebellious lap-dog snarling in her face, and angrily trying to break away from her chain. Spain is a fat lady lying on her back, smoking a cigarette, and nearly smothering the small soldier, Portugal, by her weight. Prussia is an unwieldy military monster, half-smothered in his own helmet, but kneeling on an attenuated and sleeping soldier in undress, Austria, while France, as a fierce Zouave, aims a blow at his heart. Prussia's right hand covers Belgium, his left Austria, while Denmark, a small soldier, swaggers with head erect. Russia is a Rag-collector; whose coat is patched, "Crimea" being written on the piece sewn on last. Switzerland is a closed cottage; Turkey in Europe an Oriental crushed by the superincumbent pressure of the other countries; Turkey in Asia a girl smoking a hookah; while Norway and Sweden are turned into a ferocious panther.

## A Serio-Comic map of Europe for the 1878 Treaty of San Stefano



### 3 GROSSI, Augusto.

Carta Serio-Comica Pel 1878. La Piovra Russa. Bologna: Il Papagallo, 1878. Chromolithograph. Sheet 425 x 610mm. A few signs of age. £4,500

An Italian version of the serio-comic map of Europe, with the countries drawn as national caricatures, a commentary on the peace negotiations at the end of the Russian Turkish War in 1878. As the victor, Russian claimed lands in the Caucasus, allowed Austria to take over Bosnia and Herzegovina, and let Romania, Serbia, Montenegro and Bulgaria proclaim independence from the Ottoman Empire. The Russian Octopus is shown with its tentacles threatening its neighbours, Poland, Turkey and Persia. Elsewhere England is rushing forward but is still not going to arrive in time; Greece is a Crab and Crete a fish swallowing a sword; Italy is roller-skating, holding a frog like a purse; and Bulgaria is a skull on the shoulder of the Turk.

Neither Britain nor France were happy with the Treaty of San Stefano, so it was renegotiated less than three months later by the Congress of Berlin, attended by British Prime Minister Benjamin Disraeli and Otto von Bismarck, Chancellor Germany.

'Il Papagallo' was a satirical magazine founded in January 1873 by Augusto Grossi (1835-1919), which specialised in colour-printed caricatures like this one. At its peak circulation reached 50,000, and in 1878 a Parisian version, 'Le Perroquet', and London edition, 'The Parrot', were launched. 'Il Papagallo' closed in 1915, when Grossi was 70 years old.

This example is apparently unrecorded. Other examples we have traced have the title in the box lower right, with Grossi's name next to it. Here the title has been replaced by a French description, suggesting it was published in Bologna for the French magazine.

S/N 16584

## Not a map but... an 1884 satire featuring the Russian Octopus



### 4 GROSSI, Augusto.

Ricreazioni Politiche. Récréations Politiques. Bologna: Il Papagallo, 1884. Chromolithograph. Sheet 425 x 610mm. A few signs of age, pasted on card. £2,500

An Italian satire commenting on relations between Germany and Russia during the 1880s. Personifications of Germany (drinking), Austria (baiting a hook), Italy (standing waiting) and Spain (smoking a Prussian cigar) lounge on a motor yacht called 'Alleanza' piloted to Otto van Bismarck, pointedly ignoring the Russian octopus floating by their stern, clutching a mine lettered 'Guerra'. On the left a fish marked Salocicco (Thessaloniki, still in the Ottoman Vilayet of Salonica) looks on in fright; on the right is a buoy with an English sailor's head, marked 'galleggiante' (floating). In the background a mermaid (France?) pulls herself up on a Chinese junk.

After the victory of the Franco-Prussian war of 1870 Bismarck was fearful that France would get its revenge by allying with Russia and attacking Germany from two sides. Therefore he did everything he could to stay on good terms with Russia, ignoring their continued southward push. Meanwhile France was extending its influence in the Far East.

On the reverse of the card is another Papagallo satire, relating to the European powers preparing to feast on the Madagascan 'turkey'.

'Il Papagallo' was a satirical magazine founded in January 1873 by Augusto Grossi (1835-1919), which specialised in colour-printed caricatures like this one. At its peak circulation reached 50,000, and in 1878 a Parisian version, 'Le Perroquet', and London edition, 'The Parrot', were launched. 'Il Papagallo' closed in 1915, when Grossi was 70 years old.

This example, with titles and text in both Italian and French was published in Bologna for editions in both countries.

S/N 16585

## Two of the most famous serio-comic maps

### 5 ROSE, Frederick W.

Angling in Troubled Waters. Der Fischfang im Trübün - La Peche en eau trouble - La Pesca nelle acque turbes. A Serio-Comic Map of Europe by Fred. W. Rose Author of the 'Octopus' Map of Europe. London: G.W. Bacon, 1899. Coloured chromolithograph. Sheet 485 x 690mm. Repairs to original folds. £6,500

A caricature map of Europe with each country depicted as an angler having various levels of success in hooking colonies: John Bull has a huge catch-bag (Ireland), with Egypt as a crocodile on the end of his line; France is a scuffle for control of the Third Republic between the military and civilian, their rod with an empty hook, with Napoleon's shade looking on from Corsica; Spain is watching sadly as their former catch (fish marked Cuba, Porto Rico and Philippines) is being dragged away on the lines of an unseen U.S.A.; Belgium has the Congo; the Austro-Hungarians are mourning the assassination of Empress Elisabeth by an anarchist; Turkey has a hook in 'the Cretan spike fish', a skull-shaped stain on his elbow marked 'Bulgaria' and another on his trousers marked 'Armenia'; Greece has pricked a finger trying to catch the spike fish by hand; larger than all others is Russia, shown as Nicholas II with an olive branch in one hand and a line stretching to the Far East in the other.

Rose published his first serio-comic map in 1870: by the time of this issue his fame was international, with the title given in German, French and Italian. HILL: *Cartographical Curiosities*, 57; MCC 1: *Geographical Oddities*, no 82.

S/N 16659

### 6 ROSE, Frederick W.

John Bull and his Friends. A Serio-Comic Map Of Europe by Fred. W. Rose, Author of 'Angling in Troubled Waters' &c &c. Matt. B. Hewerdine from a sketch by Fred. W. Rose. London: G.W Bacon & Co, 1900. Chromolithograph, printed area 490 x 685mm. Binding folds reinforced on verso, as usual with this map. £6,500

The famous map of Europe made up of caricatures of each country, highlighting the insecurities of the time, as explained by the text on the left. The main worry is the Russian octopus with the face of Tsar Nicolas II, with tentacles wrapped around the throats of Poland, Persia and China, one grabbing for Turkey's foot and another laid across Finland. England and Scotland are depicted as a soldier in tropical uniform, waving a Union Jack, with two wildcats, marked 'Orange Free State' and 'Transvaal', savaging his legs. He sits on shells marked with their destinations: India, Canada, South Africa and Australia. Ireland 'vents her abuse' on him. France beckons Germany to help her against Britain who she blames for her colonial upsets, and Italy stretches out a helping hand. Spain is mourning the recent loss of Cuba and the Philippines, her last important colonial possessions.

This was Rose's last serio-comic map, in which he was aided by book-illustrator Matthew Bede Hewerdine (1868-1909).

S/N 16888







## A serio-comic map of Europe for the First World War



### 7 AMSCHWITZ, John Henry.

European Revue. Kill That Eagle. London: Geographia Ltd, 1914. Colour-printed wood engraving. Sheet 540 x 780mm.  
Repairs to binding folds, repaired tear left of title. £2,850

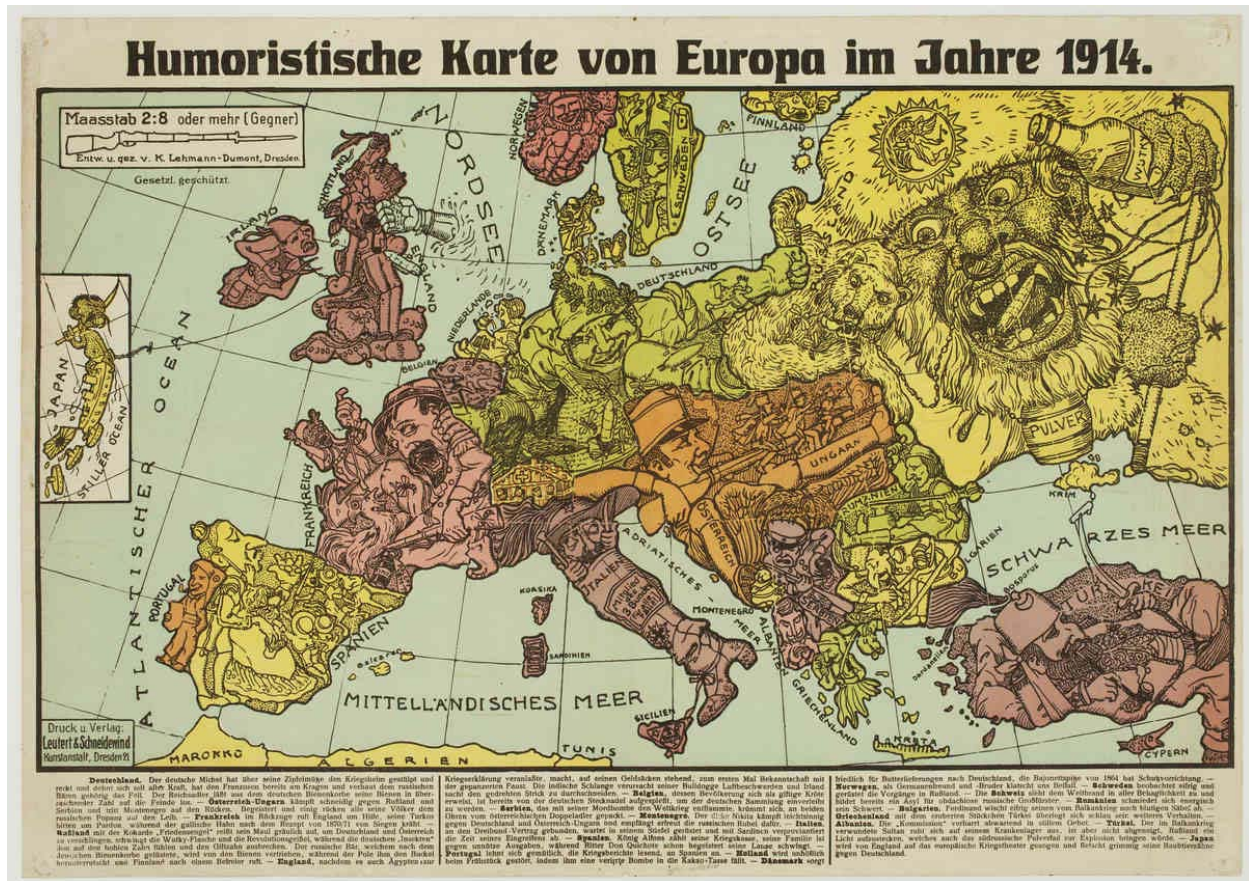
A serio-comic map of Europe on the outbreak of the Great War. Jull Bull, in Union Jack waistcoat and riding boots, strides across the English Channel, rolling up his sleeves, sword in hand. To his left are soldiers from Ireland, Canada, Australia and India. France is a figure of Marianne, sticking a bayonet into the eagle of Imperial Germany. The Russian bear is clawing at the ankle of the Austrian pirot. Italy is a singer with a song sheet 'You Made Me Love You, I Didn't Want to Do It'. Scandinavia, Iberia and Switzerland are onlookers in various levels of distress.

By John Henry Amschewitz (1882-1942).

S/N 16902



# The German perspective of World War One

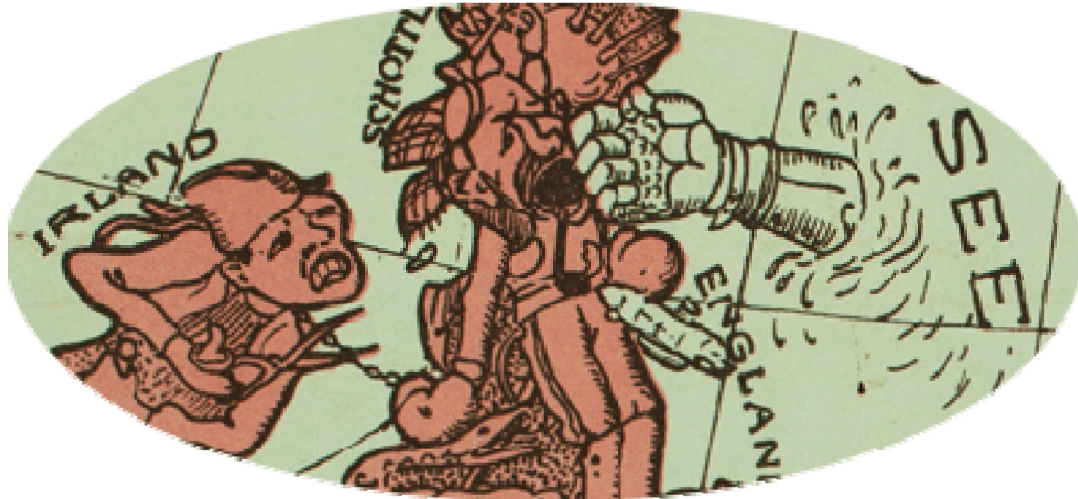


## 8 LEHMANN-DUMONT, Karl.

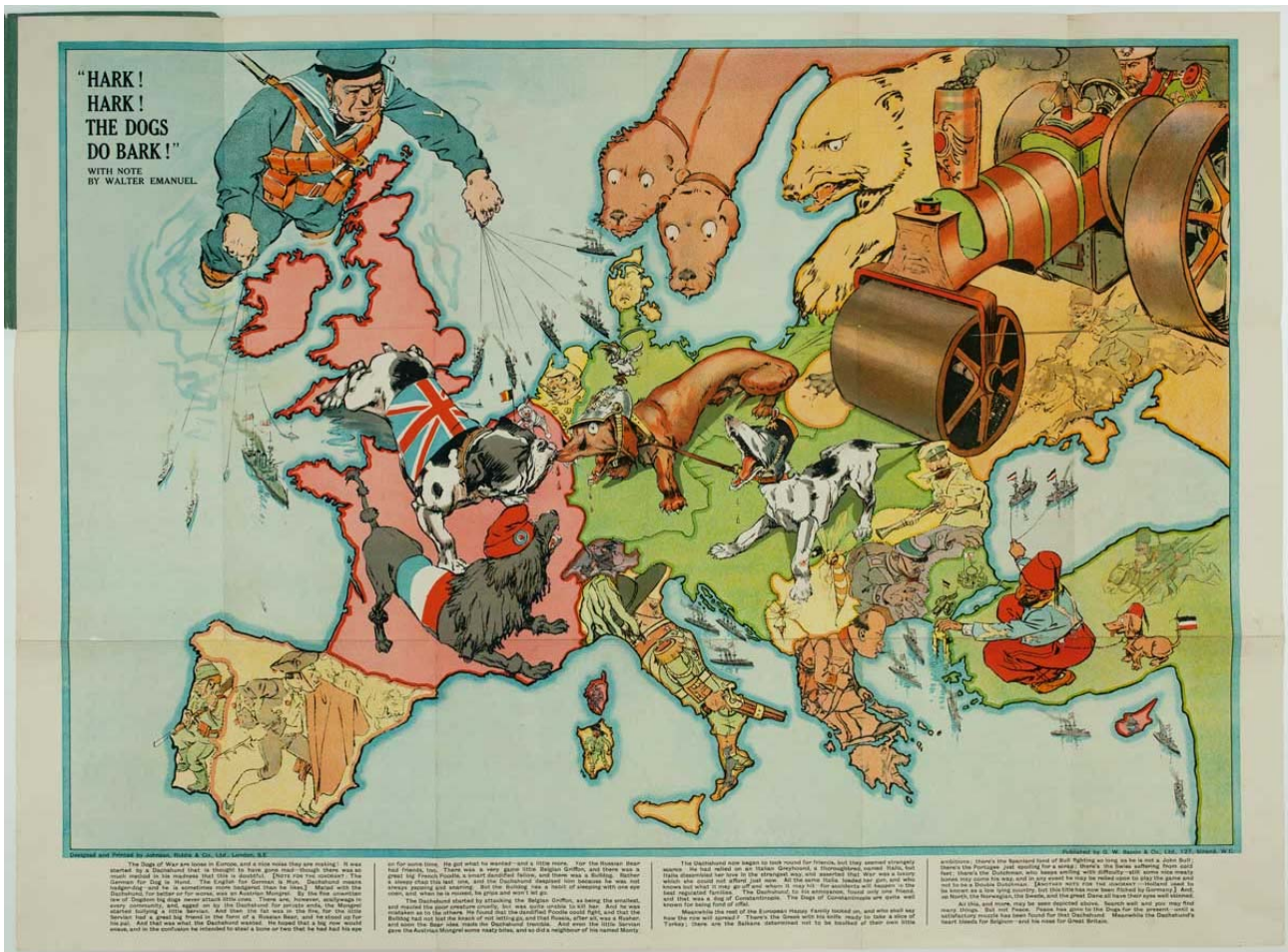
Humoristische Karte von Europa im Jahre 1914. Dresden: Leutert & Schneidewind, 1914. Wood engraving, printed in colour, printed area 340 x 485mm. Minor restoration. £2,200

A German separate-issue caricature map of Europe on the brink of war, with a strong propaganda content. Both Germany and Austria are depicted as grinning soldiers: Germany has one hand on France's shoulder, the other punches the Russian bear in the head; Austria aims his bayoneted rifle at a bearded Russian face. The Russian, swigging from a bottle of vodka, is chained to the bear by nose rings. England has a mailed fist representing the U-Boat menace in his face and a zeppelin in the ribs, while Ireland cuts the chain England holds and the Indian python strangles his bulldog. Turkey reclines, smoking and looking away. In an inset Japan is shown as a half-clothed tribesman, wielding a sword.

S/N 16368



## The First World War as a dog-fight



### 9 JOHNSON, RIDDLE & CO.

Hark! Hark! The Dogs Do Bark!. With Note By Walter Emanuel. London: G.W. Bacon & Co., 1914. Chromolithograph. Sheet 555 x 750mm, folded into original printed wrappers. Minor repairs to original folds. £3,250

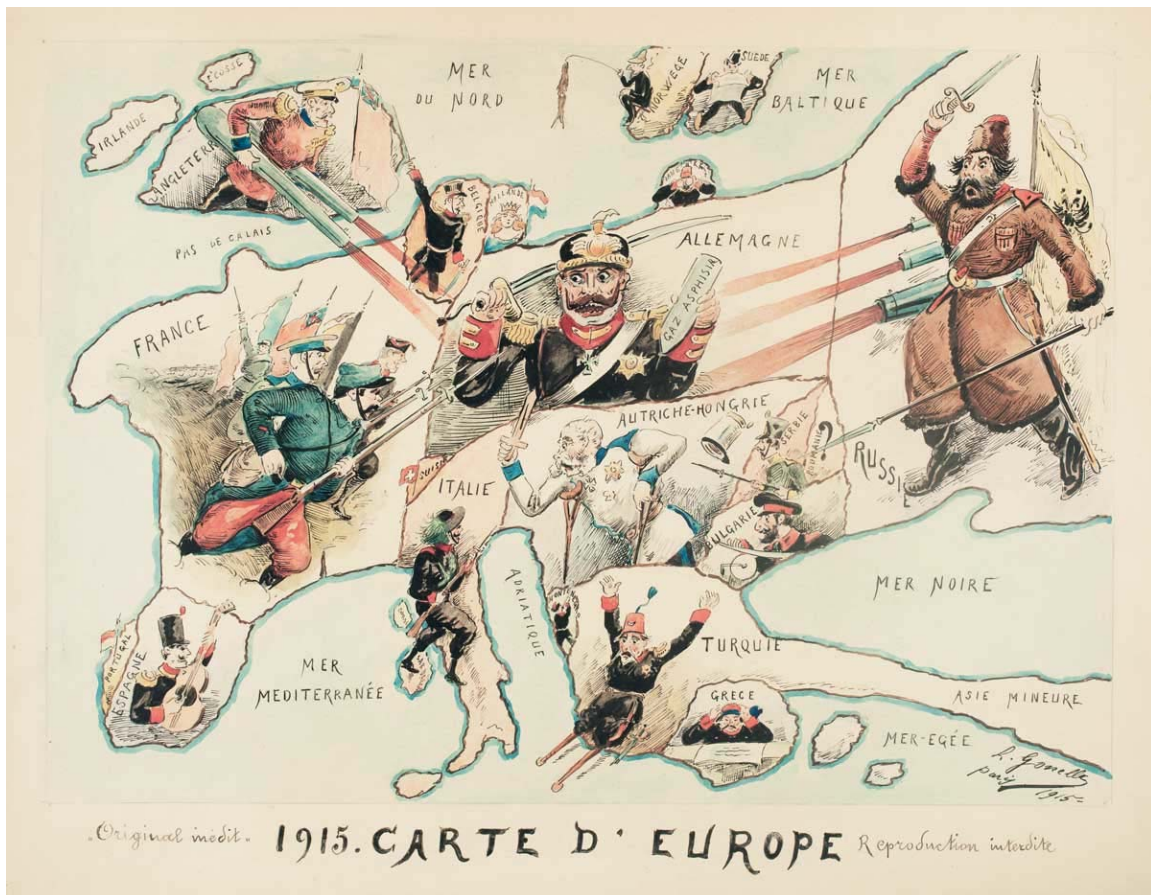
'The Dogs of War are loose in Europe, and a nice noise they are making! It was started by a Dachshund that is thought to have gone mad...'. The Great War depicted as a dogfight, with the British bulldog, French poodle and Belgian Griffon on one side and the German dachshund and 'Austrian Mongrel' on the other. Elsewhere the canine theme is abandoned: Tsar Nicholas is depicted behind the wheel of a steamroller that is crushing the Austrian's tail.

Walter Emanuel wrote several childrens' books with canine themes: his 'A Dog Day or The Angel in the House' (1902) and 'Dogs of War' (1906) were illustrated by Cecil Aldin.

S/N 16316



## A fine manuscript 'Serio-Comic' map of First World War Europe



### 10 GONELLS, R.

1915. Carte d'Europe. Paris, 1915. Ink and watercolour on cartridge paper. 430 x 560mm.

£5500

A professional-quality satirical map depicting the countries of Europe during the second year of the First World War. At the centre is a figure representing Germany, wearing a pickelhaube (spiked helmet) and a Kaiser-Bill moustache, sword in one hand and poison-gas canister in the other. Underneath is a decrepid old man on crutches waving a wooden sword, a sad indictment of the former glories of the Austro-Hungarian empire. Germany's third ally, the Ottoman Empire, is shown with legs amputated above the knee, with only stumps in their place. Bulgaria sharpens his sword. Surrounding Germany are its opponents: both England and Russia are turning their big guns on Germany, while French, Serbian and Italian soldiers advance with bayonets fixed.

Cartographical accuracy is ignored in this satire, with the countries only rough shapes. However it should be noted that Scotland is an island, Serbia is east of Austria and there is no Bosphorus separating Europe and Asia.

We assumed that this caricature was drawn for publication: however we have been unable to trace any printed version. The artist was serious when he wrote 'Reproduction interdite' in the bottom corner.

S/N 15045



## A comic map of Europe at the start of the Second World War



### 11 SOARES, A.

Mapa Humorístico Da Europa. Guerra-1939. Lisboa: Livraria Franco, 1939. Colour lithograph. Image 460 x 640mm. A very fine example. £6,500

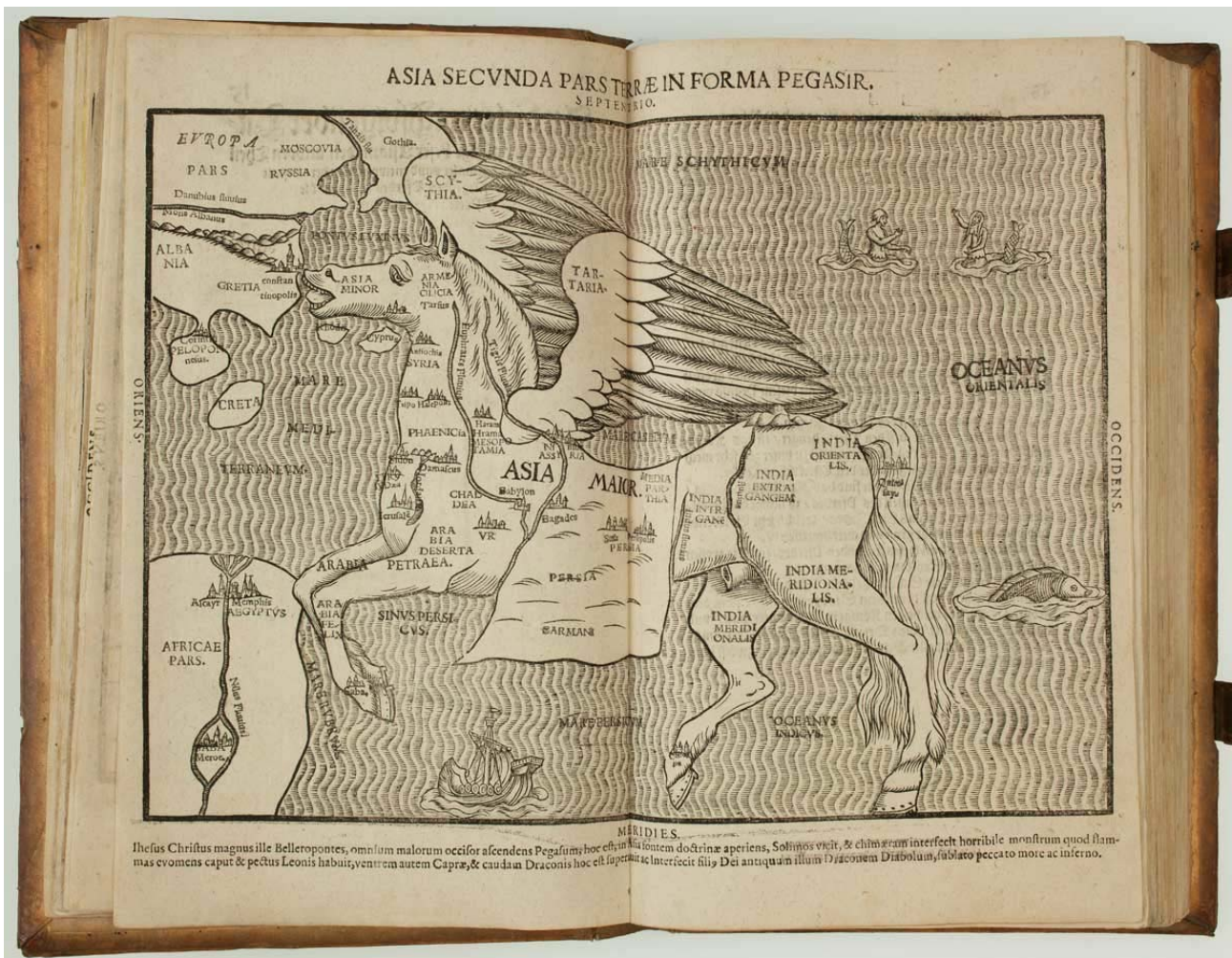
A 'serio-comic' map of Europe, a genre made famous by Frederick W. Rose in the 1870s, here revisited for the Second World War. In this Portuguese version the countries of Europe are represented by exotic animals starting to tear each other apart. The German tiger has drawn blood with each of his four paws, from the Polish rhinoceros, Czech lynx, Austrian camel and French lion. The poor rhino also has the claws of the Russian polar bear in its rump. Elsewhere the Britain is a leopard, Norway & Sweden are giraffes, Italy & Romania are snakes, Yugoslavia is a kangaroo (with a joey in its pouch), Greece a tortoise and Turkey a crocodile.

S/N 15429



# Other Figurative Maps

Bünting's commentary on the Bible with his famous figurative maps



## 12 BUNTING, Heinrich.

*Itinerarium Sacrae Scripturae, Das ist: Ein Reisebuch uber die gantze heilige Schrift. Magdeburg: Paul Donat for Ambrosius Kirchners, 1595, German edition. Folio, Title-page to part one printed in red and black, title-page to part II with woodcut battle scene. Contemporary blind-tooled panelled pigskin over bevelled boards, with two brass clasps; four parts in one; 9 double-page maps, 2 single page, 1 double-page plate. One map and one plate with minor repairs to edges. £17,500*

A fine example of Bunting's re-imagining of the Bible as a travel book, containing three of the most famous cartographical curiosities: the 'clover-leaf' world map, with Jerusalem at the centre; Europe depicted as a queen; and Asia depicted as Pegasus, the winged horse. Also there are more conventional maps of Africa and the Old World (although the silhouette of the European Queen can still be discerned) and other maps of the Holy Land and Egypt. *SHIRLEY: World 142 & 143; NORWICH: Africa 17; MCC 1: Geographical Oddities 2 & 3.*

S/N 16606



## Fantasy map of Europe as a Queen from Bunting's Itinerarium



### 13 BUNTING, Heinrich.

Europa Prima Pars Terræ in Forma Virginis. Magdeburg, 1581-, German edition. Woodcut, printed area 300 x 370mm. Some old ink marginalia. £2,850

The famous fantasy map depicting Europe as a queen, with Iberia her head and crown; Denmark her right arm; Italy her left arm with Sicily an orb in her hand; Greece, the Balkans and Russia her skirts; and Bohemia a medallion on a chain around her neck.

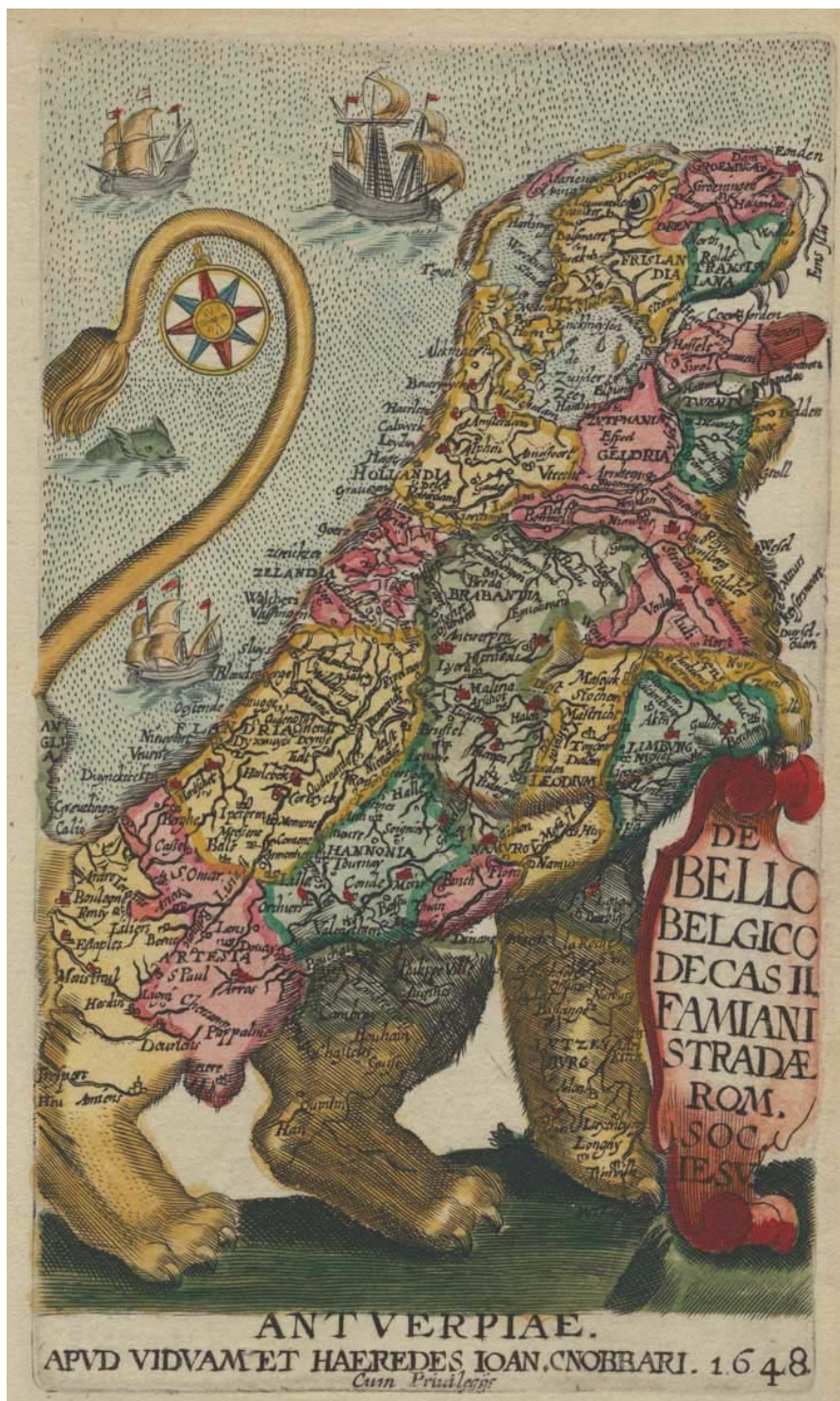
The map appears in Bunting's Itinerarium, in which the author, a theologian, rewrote the Bible as a travel book with other fantasy maps including the World as a cloverleaf and Asia as Pegasus, the winged horse of Perseus.

S/N 16838





## The famous 'Leo Belgicus' map



### 14 STRADA, Famiano.

De Bello Belgico Decas II. Antwerp: J. Cnobbari, 1649. Coloured. 160 x 95mm.

£720

A small-format version of the famous map of the Netherlands depicted as a lion. It faces right, with the title on a shield held upright by the lion's right paw. It appeared as the engraved titlepage of the Jesuit Strada's history of the Belgian wars, first published 1632, with a second volume in 1647. This is the title for the second volume of the Dutch edition of the two-part set. VAN DER HEIJDEN: *Leo Belgicus* 10.2.

S/N 16274

## A satirical map on the Mississippi Bubble



### 15 Anonymous.

Afbeelding van 't zeer vermaarde Eiland Geks-Kop. Amsterdam, 1720, 290 x 230mm. Trimmed close to neatline, bottom right corner repaired. £750

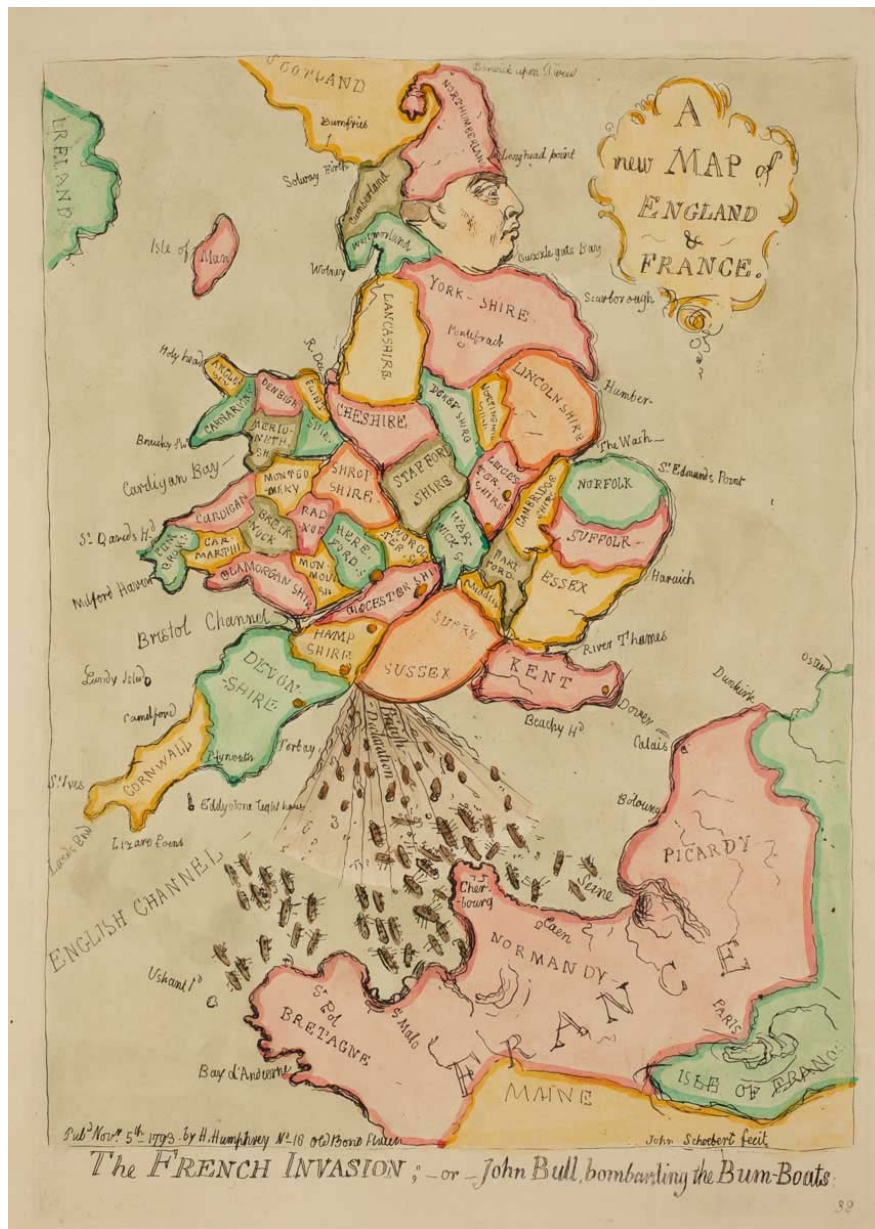
A map of the island of 'Geks-Kop' (fools cap) from 'Het Groot Tafereel Der Dwaasheid' (The Great Mirror Of Folly). The title translates as 'A representation of the very famous island of Mad-head, lying in the sea of shares, discovered by Mr. Law-reus, and inhabited by a collection of all kinds of people, to whom are given the general name shareholders'.

At the center of the image is a map of an island depicted as the head of a Fool wearing his traditional cap; the place names include Blind Fort, Bubble River, and Mad House, surrounded by the islets of Poverty, Sorrow, and Despair. Around the map are scenes including a crowd stoning the headquarters of the Compagnie and a creditor fleeing his investors in a land-yacht.

This satirical engraving of the Mississippi Bubble is one of the most famous cartographic curiosities. It represents the collapse of the French Compagnie de la Louisiane d'Occident, founded by the Scottish financier John Law in 1717, which was granted control of Louisiana. Its plans to exploit the resources of the region (the 'Mississippi Scheme') captured the popular imagination and people rushed to invest: share prices opened at 500 livres, but rapidly rose to 18,000 livres. At this point speculators indulged in profit-taking, causing a run on the shares. Confidence collapsed, causing a run on the company's capital and the company went bankrupt, ruining many, not only in France, but throughout Europe.

As a consequence of this failure, confidence in many colonial schemes collapsed, forcing many companies into bankruptcy, including the English South Sea Company and a number in the Netherlands, prompting this satire.

## Caricature map of England, from Gillray's cruder output



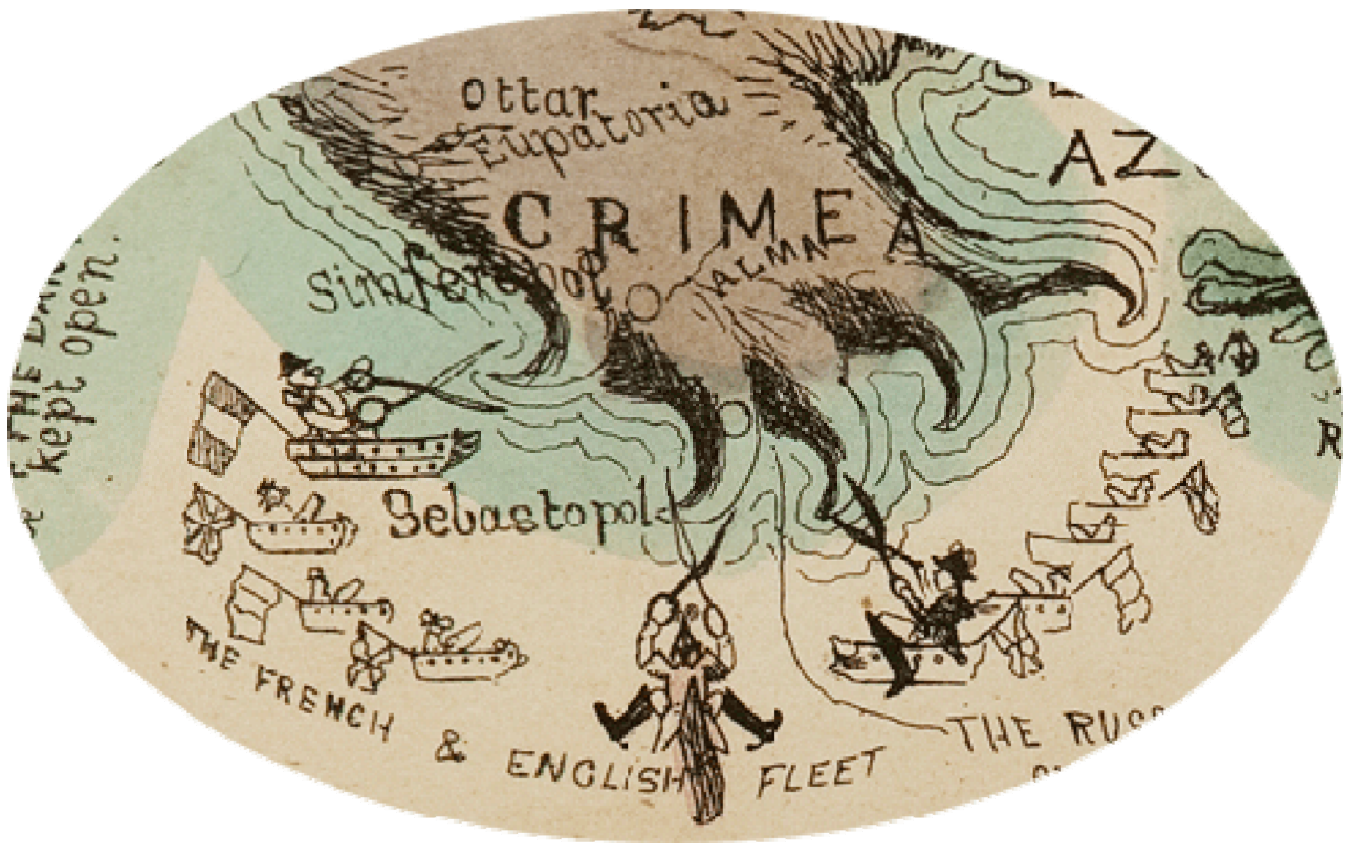
### 16 GILLRAY, James.

A New Map of England & France. The French Invasion; or John Bull, bombarding the Bum-Boats. London: Henry George Bohn, 1851. Coloured etching. 350 x 250mm. £850

A satirical map of England, shown divided into counties, with Durham sporting the face of George III with Northumberland his nightcap, East Anglia his knee, Kent his foot and Sussex his buttock. The king is voiding his bowels on the French bumboats (derived from the Dutch for a canoe, 'boomschuit', and meaning a small boat used to ferry supplies to ships moored offshore) trying to cross the Channel.

The caricature was drawn and etched by James Gillray (under the pseudonym 'John Schoebert') and originally published by Hannah Humphrey in 1793, at a time when England was in terror of an invasion by the French revolutionaries. In among the bombardment are the words 'British Declaration', referring to George's promise to return Toulon (held by Royalists aided by British and Spanish forces) to French on the restoration of the Bourbon monarchy.

This example, printed from the original plate, was published in Bohn's 'Historical and Descriptive Account of the Caricatures of James Gillray', the most complete edition of Gillray's work, including the coarser 'Suppressed Plates'. *British Museum Satires* 8346.



Detail Item 1

