

Altea Gallery

e-catalogue 15

Allegory, Satire & Propaganda





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Altea Gallery Limited
35 Saint George Street
London W1S 2FN

Tel: + 44 (0)20 7491 0010

info@alteagallery.com
www.alteagallery.com

Company Registration No. 7952137

Opening Times

Weekdays: 10am - 6pm
Saturday: 10am - 4pm

Catalogue Compiled by
Massimo De Martini and
Miles Baynton-Williams

Photography by Louie Fasciolo

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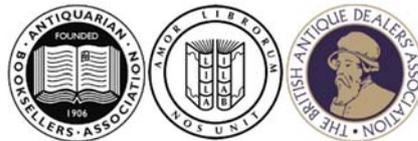
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Each item is in good condition unless otherwise noted in the description, allowing for the usual minor imperfections. Measurements are expressed in millimeters and are taken to the plate-mark unless stated, height by width. (100 mm = approx. 4 inches)

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alteagallery

Allegory, Satire & Propaganda

e-Catalogue 15: December 2021

Dear Customer

Our latest e-catalogue is a selection of our pictorial maps and satirical items, including two posters by Leslie Macdonald Gill, works by Lillian Lancaster Tennant and several serio-comic maps of Europe and the world.

We hope you find it entertaining.

Best wishes for Christmas and the New Year.

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ALLEGORY

An engraved version of the famous map of Europe as a Virgin Queen

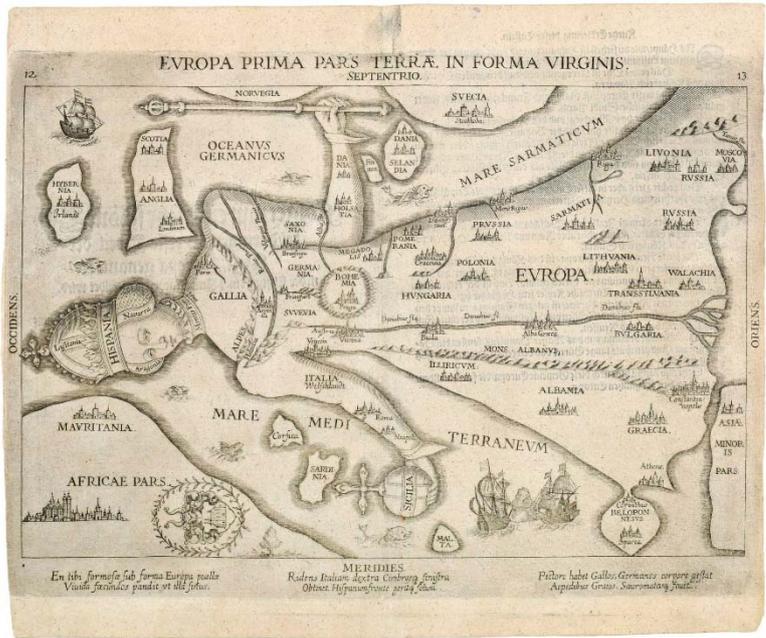
1 BÜNTING, Heinrich.

Europa Prima Pars Terrae in Forma Virginis.

Brunswick: Emmeran Kirchnern, 1646, German text edition. 260 x 360mm. Trimmed to plate at sides, as issued.

£2,900

A very uncommon copper-engraved version of Bünting's fantasy map depicting Europe as a Virgin Queen, with crown, orb and sceptre. Iberia forms 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 was published in Bünting's 'Itinerarium Sacrae Scriptura', a commentary on the bible written as a travel book, first published 1581. The work also contains a map of the World as a cloverleaf and Asia as Pegasus the winged horse.

Although the title and text under the map are in Latin, the text on verso is German.

S/N 17586

The fabulous beasts representing the four empires of 'Daniel's Dream'

2 LAURO, Giacomo.

Visio Danielis Prophetae in Cap VII de Romano et Aliorū Imperio.

Rome, c.1650. Coloured etching. 180 x 235mm. £550

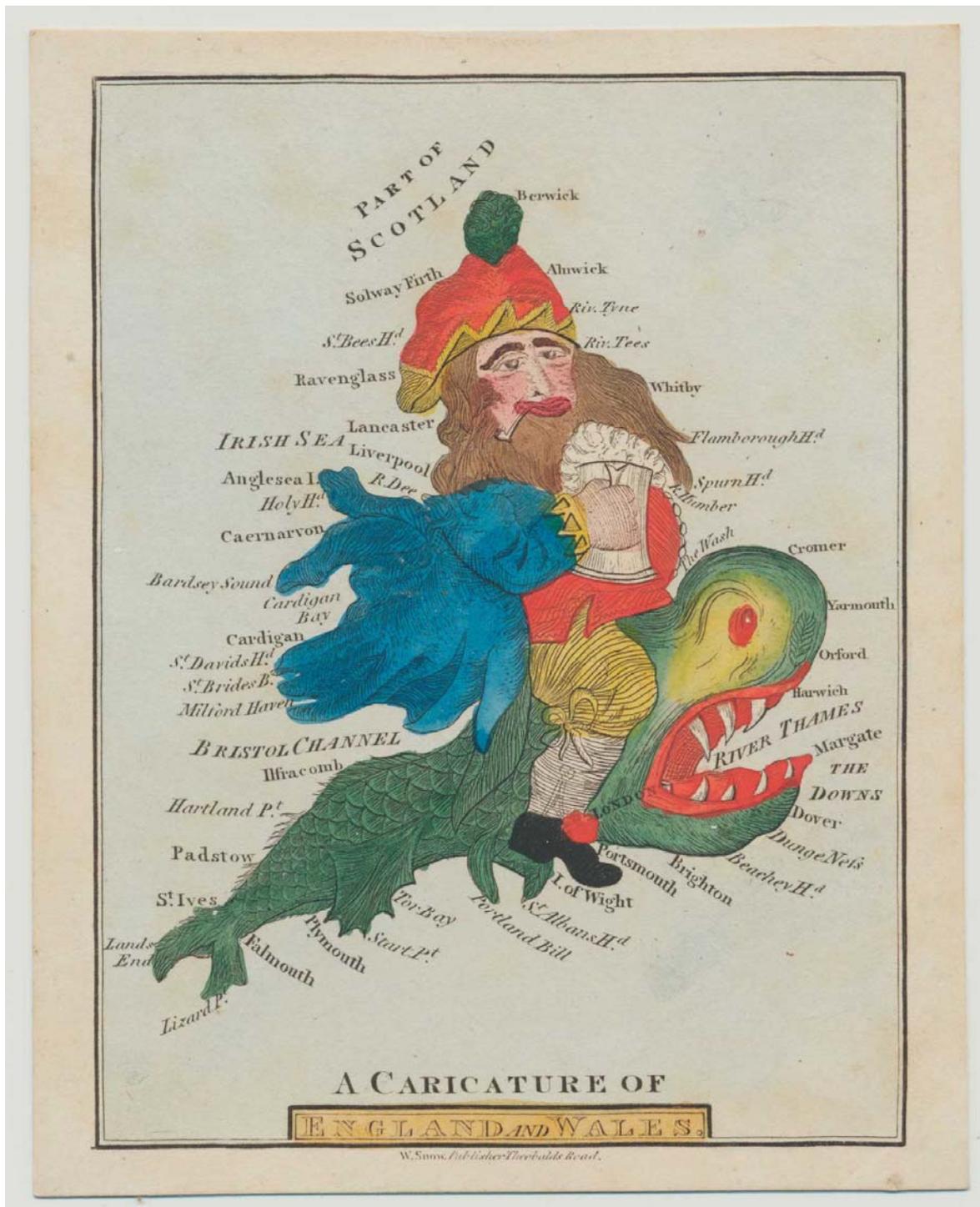
Portraits of the four fantastical beasts representing the ancient empires, as described in Chapter Seven of the Book of Daniel: a lion with eagle's wings (Babylon or Assyria); a bear (Persia); a leopard with four wings and four heads (the Macedon of Alexander); and a creature with iron teeth and ten horns (the Roman Empire). According to Daniel, after the passing of the last of these empires that an everlasting kingdom of saints would be established



The plate was published in 'Antiquae Urbis Splendor' by Giacomo Laura (1583-1650), a series of views of Roman antiquities and allegorical plates, first published 1612-28.

S/N 22218

England depicted as a man on a sea monster



3 DIGHTON, Robert.

A Caricature of England and Wales.

London: W. Snow, c.1815. Original colour. Card, 140 x 111mm.

£750

A separate-issue card, reduced from Dighton's famous 'Geography Bewitched' caricature map. England is a pot-bellied man, foaming mug of beer in his hand, pipe in his mouth, sitting astride a scaly sea-monster. Wales is his jacket.

Robert Dighton had a long career as a caricaturist, although he had to supplement his income by stealing prints from the British Museum to sell.

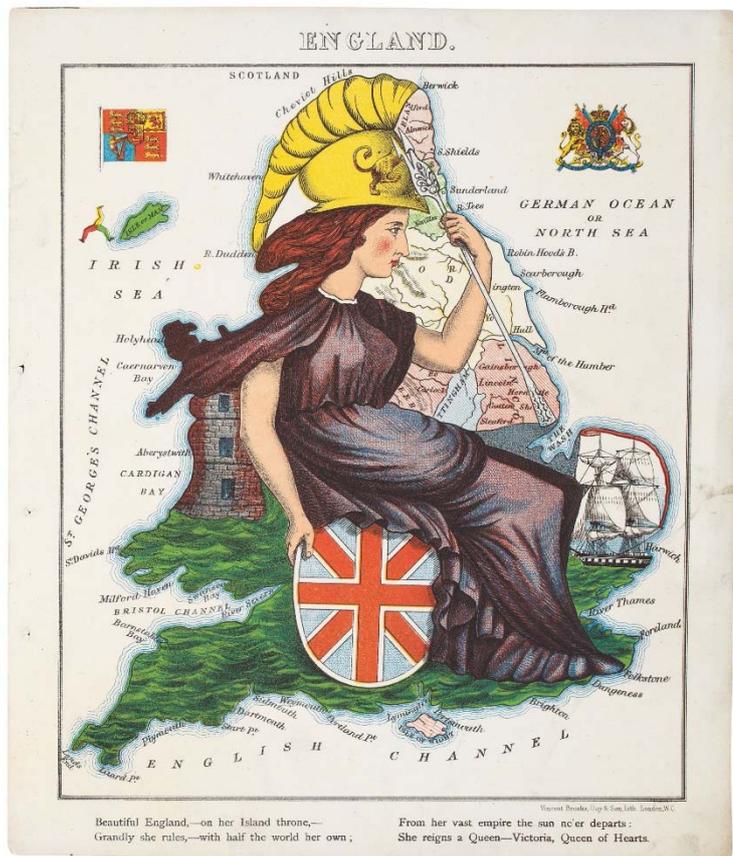
S/N 20055

4 England.

London: Hodder & Stoughton, 1869. 250 x 210mm. £750

The text below the image reads, "Beautiful England, - on her Island throne, - Grandly she rules, - with half the world her own; From her vast empire the sun ne'er departs: She reigns a Queen - Victoria, Queen of Hearts". From *Geographical Fun*.

S/N 20487



6 England. [St. George Wins the Victory over the Dragon]

Adam & Charles Black: London, 1912. Sheet 230 x 165mm. £125

An allegorical map of England with the country made up of figures from mythology.

From E. L. Hoskyn's *Stories of Old*

S/N 22230



7 Ireland. A Comic Geographical Sketch.

Edinburgh: Ormiston & Glass, c.1870.
Sheet 350 x 240mm. A little wear, laid
on linen. £1,400

A rare caricature map of Ireland, featuring a man in ragged cloths, a pipe in his mouth and a child in his arms, with a pig at his feet. All the placenames are coastal.

Lilian Lancaster (1852-1939) produced several caricature maps (also under her married name of Tennant), most famously the 'Aleph' series of maps of European countries.

S/N 22174



8 Ireland. ['St Patrick commands all the Reptiles to leave Ireland']

Adam & Charles Black: London, 1912. Sheet 230
x 165mm. £125

An allegorical map of Ireland with the country made up of figures from mythology.

From E. L. Hoskyn's *Stories of Old*; the secondary title (as above) comes from the text.

S/N 22225



9 TENNANT, Lilian Lancaster.

Scotland. ['Robert Bruce watches the Spider']

Adam & Charles Black: London, 1912. Sheet 230 x 165mm. £125

An allegorical map of Scotland with the country made up of figures from mythology.

From E. L. Hoskyn's *Stories of Old*; the secondary title (as above) comes from the text.

S/N 22228



10 Wales. ['King Edward shows the first Prince of Wales to the People']

Adam & Charles Black: London, 1912. Sheet 230 x 165mm. £125

An allegorical map of Wales with the country made up of figures from mythology.

From E. L. Hoskyn's *Stories of Old*; the secondary title (as above) comes from the text.

S/N 22226



SERIO-COMIC

A variant edition of Hadol's serio-comic map of Europe

11 HADOL, Paul.

Nouvelle Carte d'Europe dressé pour 1870. Carte drôlatique d'Europe pour 1870.

Paris, 1870. Wood engraving, printed in colours. 330 x 520mm. Minor reinforcing to folds on verso. £1,200

A separate-issue caricature map of Europe, satirising the political situation at the time of the Franco-Prussian war by caricaturing the countries with stereotypes. England is a crone with Ireland a 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 'croquemitaine' (bogeyman).

This very close copy of Hadol's map lacks his name, has different decoration around the title and minute differences to the design.

S/N 18225

An Italian edition of Hadol's serio-comic map of Europe

12 HADOL, Paul.

Carta Figurata d'Europa 1888. La Pacifica Baracca.

Bologna: Casanova e Farinelli, 1888. Tinted lithograph. Sheet 305 x 410mm. Small tear in edge of margin. £1,250

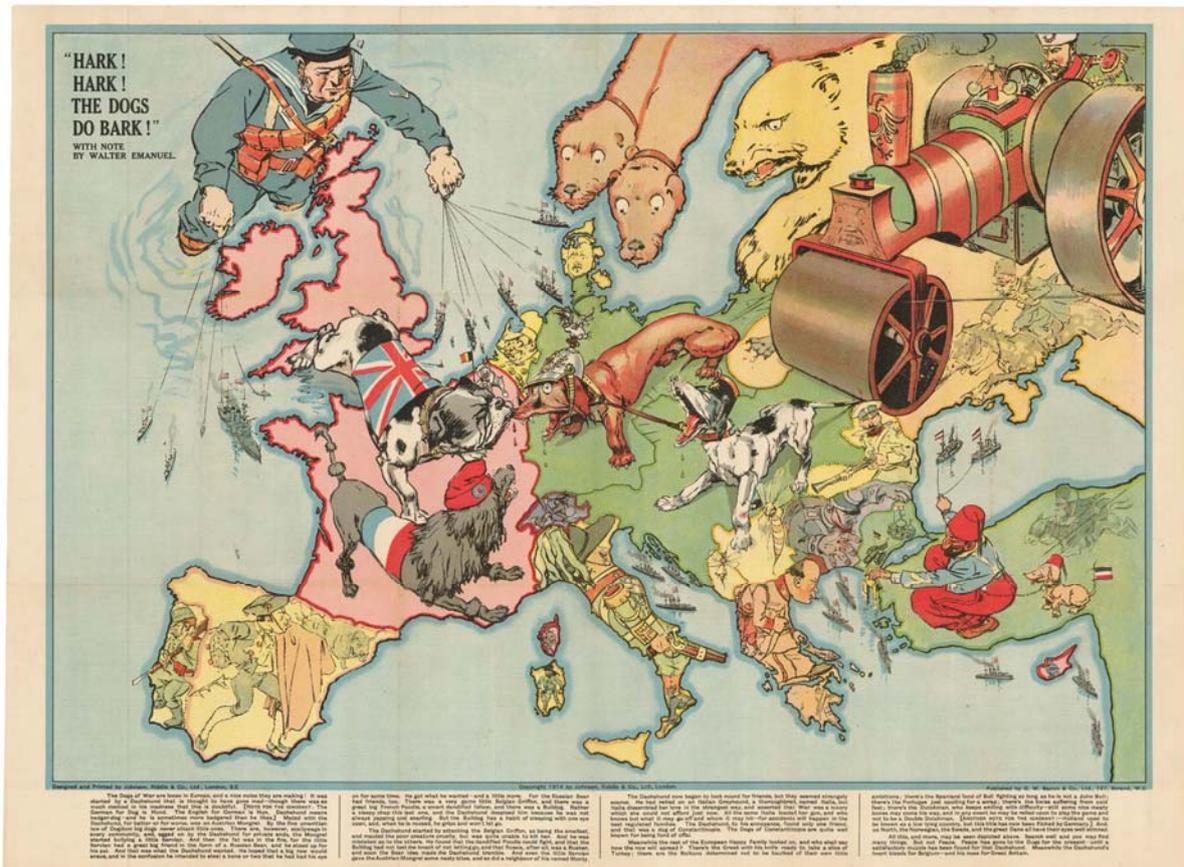
An Italian version of Hadol's separate-issue caricature map of Europe, first published in 1870 at the time of the Franco-Prussian war. The countries are caricatured with stereotypes: England is a crone with Ireland a dog on a lead, angry at being ignored by the rest of Europe; France and Prussia square 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; and Russia looks on, hoping to pick up the pieces left by Europe's struggles.

The map appeared in 'La Rana' (The Frog), a satirical magazine edited by Leonida Gioannetti and Augusto Grossi that ceased publication in 1912.

S/N 18974



Caricature map of the First World War as a dog-fight



13 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.

£2,400

'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 children's 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 21515



A serio-comic map of Europe on the brink of World War One

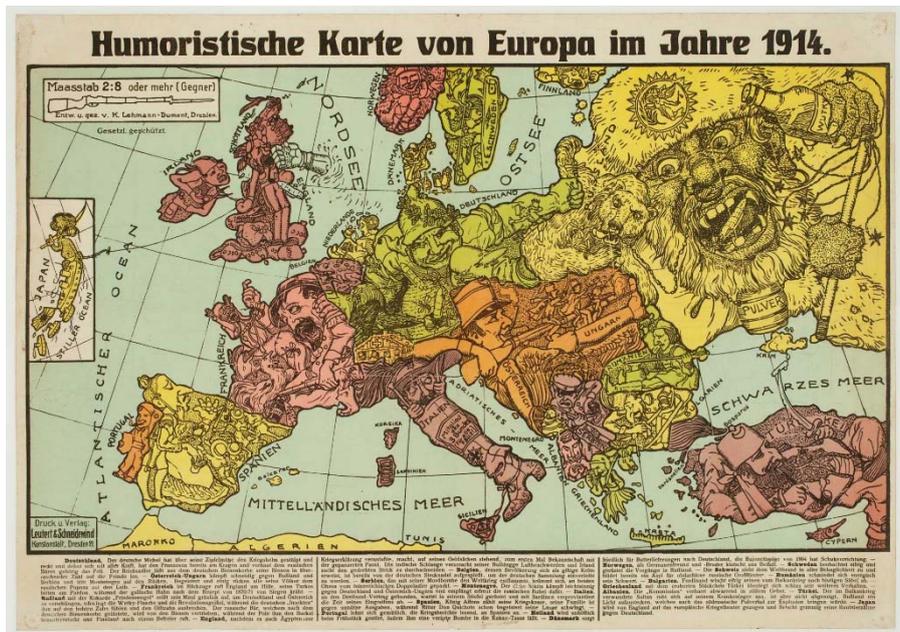
14 LEHMANN-DUMONT, Karl.

Humoristische Karte von Europa im Jahre 1914.

Dresden: Leutert & Schneidewind, 1914. Wood engraving, printed in colour, printed area 340 x 485mm. Minor restoration. £1,250

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 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

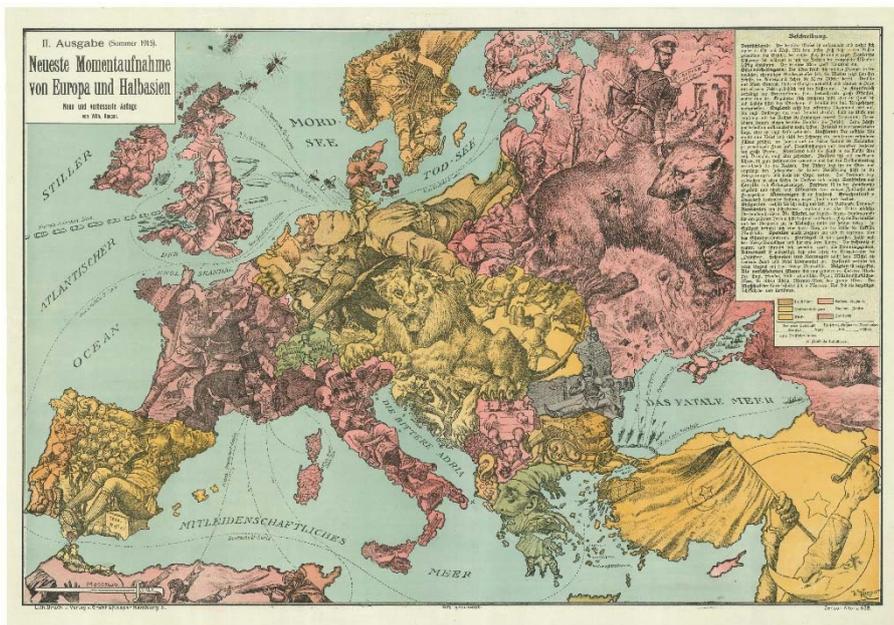
A German serio-comic view of the Great War

15 KASPAR, Wilhelm.

II. Ausgabe (Sommer 1915). Nueste Momentaufnahme von Europe und Halbasien. Neue und verbesserte Auflage.

Hamburg: Gracht & Kaspar, 1915. Chromolithograph. Sheet 490 x 700mm. Original folds. £1,900

The second edition of this German satire of Europe during the First World War, with 'Deutsche Michel' (the German everyman, equivalent to England's John Bull) as hero, kicking out at Russia and France. Austria is a lion, clawing the Balkans and Italy. Bees and zeppelins threaten Britain, with a suggestion that the German U-boats could wreak havoc on the neutral American shipping supplying the British. France, aided by a British soldier, raises a sword to the German Eagle, and pays the Italian poet Gabrielle D'Annunzio to pleas the Entente case to Italy. The Russian bear, wounded with shells, is being led away by Grand Duke Nicholas, who was sacked as commander in August. Turkey has blocked the Bosphorus. SOUCACOS: p.226-7.



S/N 19274

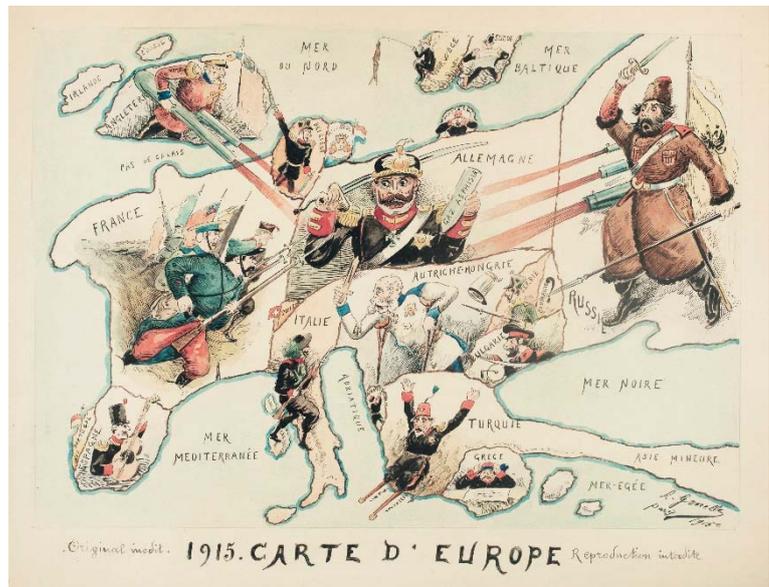
A fine manuscript 'Serio-Comic' map of First World War Europe

16 GONELLS, R.

1915. Carte d'Europe.

Paris, 1915. Ink and watercolour on cartridge paper. 430 x 560mm. £3,000

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 decrepit 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 stilts 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

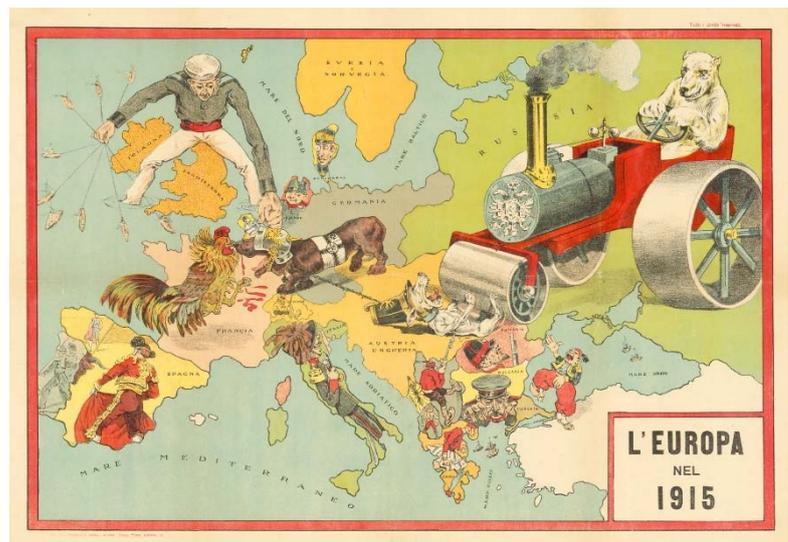
An Italian Serio-Comic map of Europe during the Great War

17 Anonymous.

L'Europa nel 1915.

Milan: Luigi Ronchi di Candido Varoli, 1915. Chromolithograph, sheet 450 x 650mm. Binding folds reinforced, small repairs. £2,500

An Italian satirical map of Europe, with caricatures for the countries at war. France is a cockerel pecking the nose of the German dachshund, whose pickelhelm is being punched by a long-legged British sailor. Austria howls with pain as its hind leg is crushed by the Russian steamroller driven by a grinning polar bear, and he is stabbed in the back by a Serbian bayonet.



Partly based on the 'Hark Hark' map by Johnson Riddle, this version seems to date to before the Treaty of London brought Italy into the war in May 1915; a later version has the placid Italian shown here clubbing the Austrian dog with the butt of his rifle. See SOUCACOS: *Satirical Maps* p.216-7 for later issue.

S/N 18439

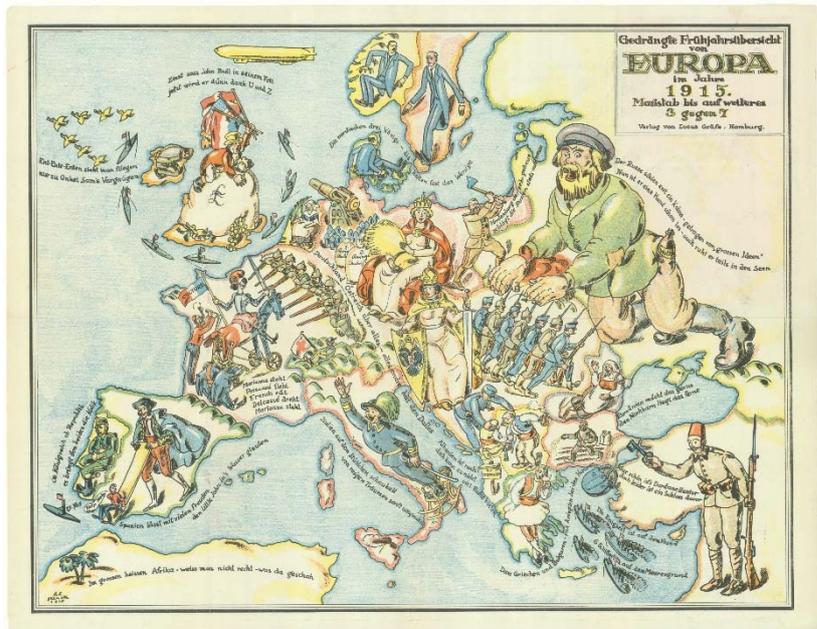
A German serio-comic view of the Great War

18 A.K.

Gedrängte Frühjarsübersicht von Europa im Jahre 1915. Misstabe bis auf weiteres 3 gegen 7.

Hamburg: Lucas Gräfe, 1915.
Chromolithograph. Sheet 550 x 705mm, with original title label pasted on reverse. Original folds with minor wear. £2,200

A German satire of Europe during the First World War, published in early 1915, before Italy joined the Entente against Germany, as it is shown standing, teetering in a rocking chair. Both Germany and Austria are queens, sending their troops to guard the fronts against France (depicted by Marianne on a rocking horse) and Russia (a large moujik or peasant). Britain sits on a large sack of money. Turkey has padlocked the Dardanelles.



The style of the illustrations and rhymes are more in the style of children's books than most maps of this genre. The most bloodthirsty vignette is the portrait of Paul von Hindenburg chopping off the right hand of the moujik with an axe, a reference to his victory at the Battle of Tannenberg. SOUCACOS: p.222-3.

S/N 19275

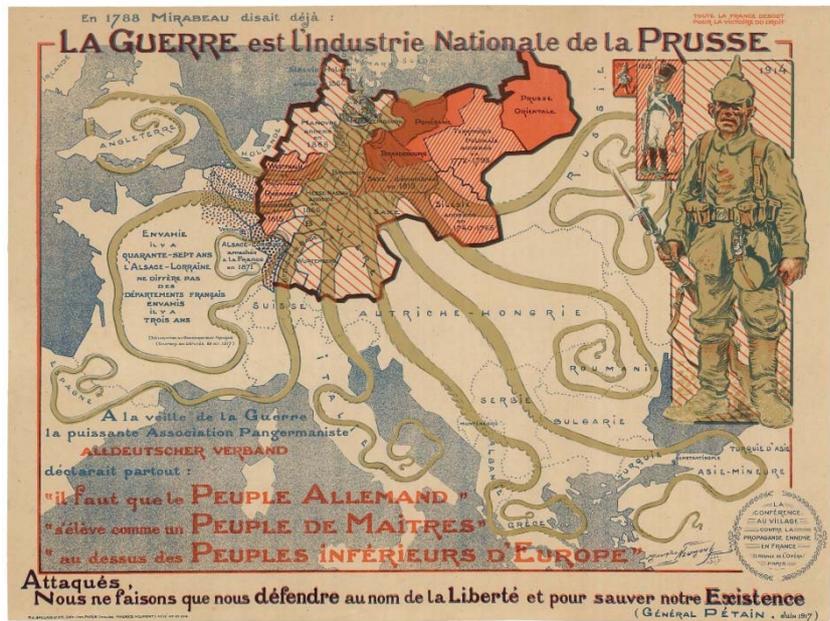
"War is the National Industry of Prussia"

19 NEUMONT, Maurice.

En 1788 Mirabeau disait déjà: La Guerre est l'Industrie Nationale de la Prusse.

Paris: P.J. Gallais et C.ie, for La Conference au Village contre la Propagande Ennemie en France, c.1917. Chromolithograph, sheet 570 x 790mm.. £1,250

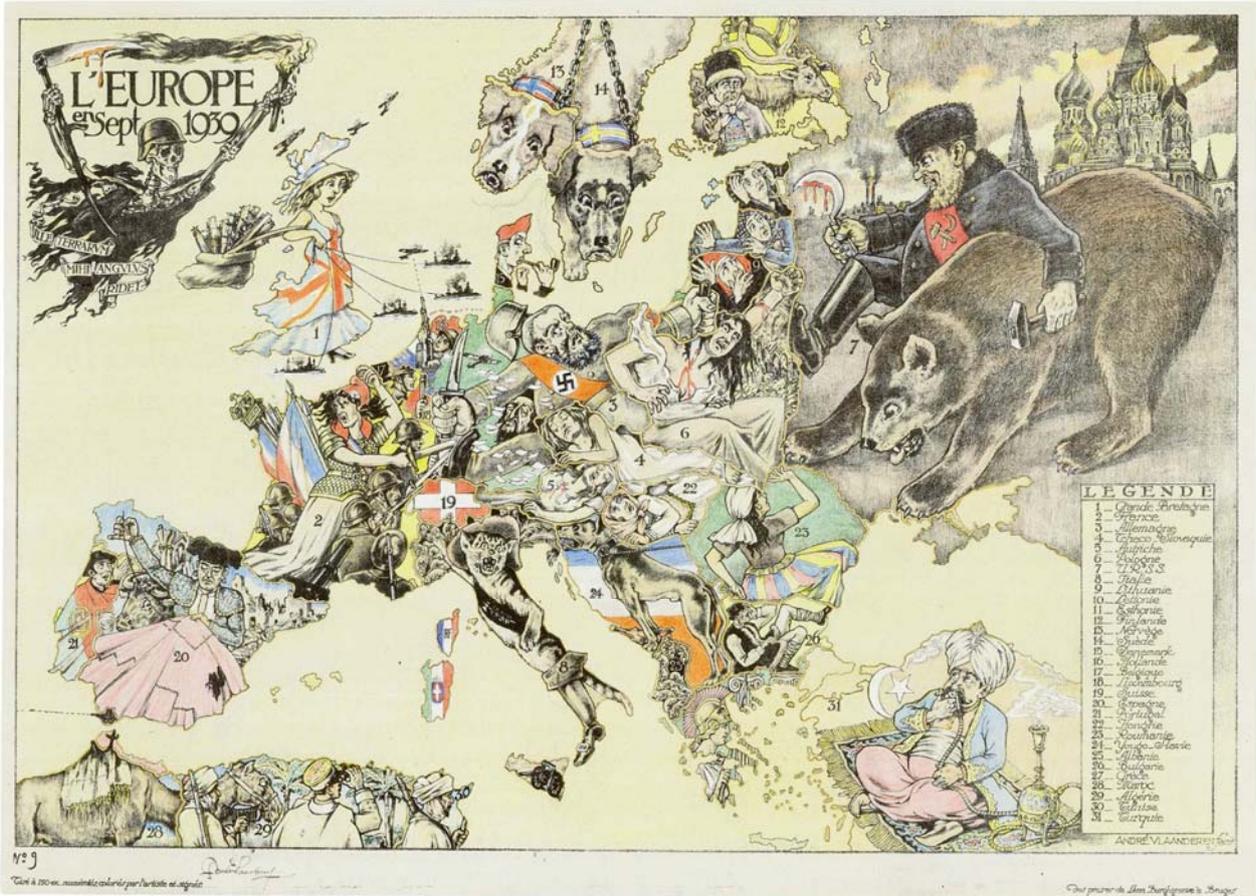
A French serio-comic map for the First World War, by Maurice Neumont (1868-1930), attacking the war-like tendencies of the Prussians and Germans. The map of Europe shows the expansion of Prussia into a united Germany, with the siezed territories of Poland, Sleswig-Holstein, Alsace and Lorraine. Still this is not enough land: a pickelhaubed octopus stretches its tentacles across the rest of the continent. Top right images of soldiers compares the size of the Germanic armies in 1715, 1815 (the year the Prussians helped win Waterloo) and 1914.



A chilling quote comes from the 'Alldeutscher Verband': "The German people should to rise up as a master race over the inferior peoples of Europe". SOUCACOS: Satirical Maps, p.236-7.

S/N 22186

A scarce World War II serio-comic map of Europe



20 VLAANDEREN, Cornelis André.

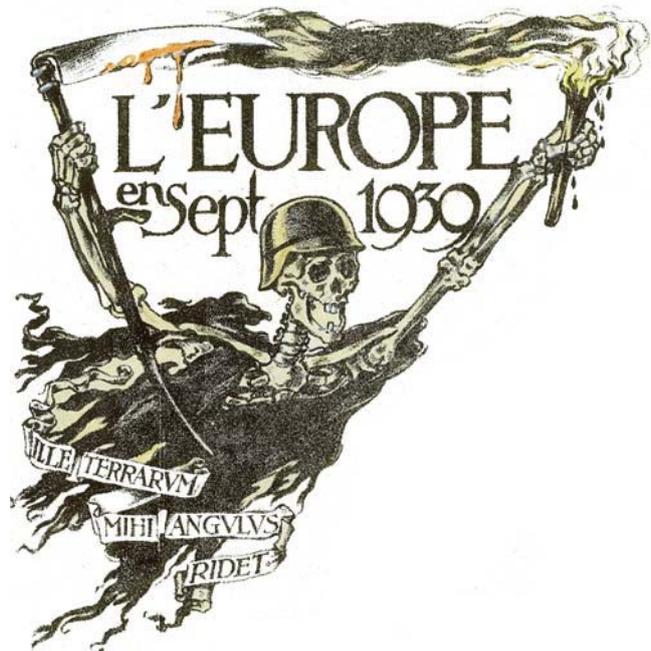
L'Europe en Sept 1939. Ille terrarum mihi angulus ridet.

Bruges: Leon Burghgraeve, 1939. Chromolithograph, no 9 of a limited edition of 150. Sheet 615 x 855mm. £11,000

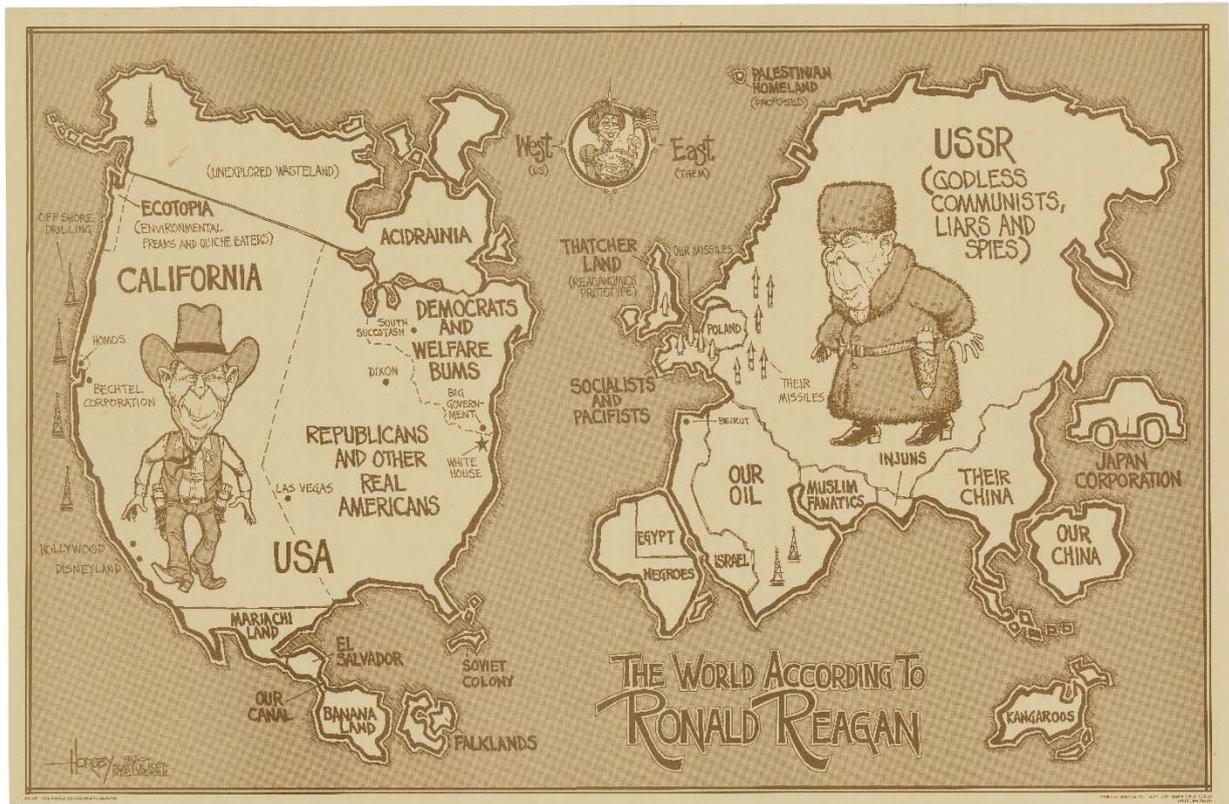
A serio-comic map of Europe at the start of the Second World War inspired by the maps of Frederick W. Rose. It depicts stereotypes of 31 countries, as listed in the key lower right, including: Britain as a woman with battleships on leads; France as Marianne, leading her troops into battle; Germany, with a swastika sash, stabbing a female Poland; and Russia as a Cossack holding a hammer and sickle, his arm around a large brown bear. Around the title is a vignette of a skeleton with a German helmet, holding a bloody scythe and a flaming torch.

A Dutch graphic artist and typographer, Cornelis André Vlaanderen (1881-1955), specialised in book illustrations, book plates and posters.

A scarce caricature map: the only institutional example we can trace is in the University of Alberta Library.



A serio-comic map satirising Ronald Reagan's view of the World



21 HORSEY, David.

The World According to Ronald Reagan.

Seattle: AA Graphics Inc., 1982. Lithographic map, printed in black and brown. Sheet 585 x 895mm. £1,600

A caricature map of the world, depicting President Reagan as a sheriff, his hands twitching over his six-guns as he eyes Leonid Brezhnev in the USSR. The president's figure fills an exaggerated California, with the rest of the U.S. divided between the Mid and South-West ('Republicans and Other Real Americans'), the North-east ('Democrats and Welfare Bums'), with a special mention for San Francisco ('Homos').

South of the border is 'Mariachi Land', El Salvador, 'Our Canal' and 'Banana Land'. Cuba is a 'Soviet Colony' and the Falklands Islands, in the year of the Falkland War against Argentina, are almost as big as South America.

Across the Atlantic the UK is marked Thatcher Land, France is labelled 'Socialists and Pacifists' and Africa is divided between Egypt and 'Negroes'. In Asia, a huge Israel also contains Beirut; Arabia is marked 'Our Oil' and Persia 'Muslim Fanatics'; mainland China is 'Their China' and Taiwan 'Our China'; and 'Japan Corporation' is shaped like a car.

In the Indian Ocean is a compass rose, with a central image of Granny and her apple pie, cardinal points 'West (Us)' and 'East (Them)'.

David Horsey (b. 1951) was an editorial cartoonist working for the Seattle Post Intelligencer when he drew this, the first of two world maps focusing on Reagan's foreign policy (the second, 1987, shows Gorbachev as the rival gunslinger). He won the Pulitzer Prize for Editorial Cartooning in 1999 and 2003. He now works for the Los Angeles Times.

S/N 22176

SATIRE

A barber's shop or 'A satire of the Westminster Election of 1784'



22 BUNBURY, William Henry.

A Barber's Shop. From an Original Drawing by W. Bunbury Esq.r in the Possession of S.r Joshua Reynolds to whom this Plate is Inscribed by his much obliged & most humble Servant, John Jones.

London: John Jones & William Dickinson, 1785. Coloured stipple engraving. Sheet 505 x 660mm. Trimmed within plate, some minor repairs. £1,800

A humorous scene in a barber's shop, with caricatured figures of barbers and their customers, who are being shaved, having their hair combed, staunching a cut on his cheek, or admiring their curled hair in the mirror. At closer inspection the satire is more political, with scattered references to the famous 1784 General Election in Westminster. The shaving barber's apron is inscribed 'Success to the Poll'; the names of the three candidates are on pieces of paper that poke out from pockets; and the two dogs that fight over a wig bag have the names of the two Tory candidates and the Whig.

In 1784 William Pitt the Younger called an election in an attempt to get a better majority for the Tories in Parliament. The candidates for the two Westminster seats were two Tories, Admiral Samuel Hood and Sir Cecil Wray, and the Whig Charles James Fox. Both sides spent a fortune and campaigned bitterly., with both George, Prince of Wales, and the Duchess of Devonshire campaigned for Fox. On the 17th May Fox and Hood were declared the winners but the result was contested by the Tories in an attempt to delay Fox taking his seat. On 4 March 1785 the House of Commons finally ordered the Returning Officer to declare the result. It is no wonder that the man reading the newspaper here is claspng his bald head with a concerned expression. *GEORGE: Catalogue of Political and Personal Satires in the British Museum, 6882.*

The famous 'Hieroglyphic' portrait of Napoleon

23 VOLTZ, Johann Michael.

Napoleon. The First, and Last, by the Wrath of Heaven Emperor of the Jacobins, Protector of the Confederation of Rogues, Mediator of the Hellish League, Grand Cross of the Legion of Horror, Commander in Chief of the Legions of Skeletons left at Moscow, Smolensk, Leipzig, &c., Head Runner of Runaways, Mock High-Priest of the Sanhedrim, Mock Prophet of Mussulmen, Mock Pillar of the Christian Faith, Inventor of the Syrian Method of disposing of his own Sick by sleeping Draughts, or of captured Enemies by the Bayonet; First Grave-Digger for burying alive; Chief Gaoler of the Holy Father and of the King of Spain, Destroyer of Crowns, and Manufacturer of Counts, Dukes, Princes, and Kings; Chief Douanier of the Continental System, Head Butcher of the Parisian and Toulonese Massacres, Murderer of Hoffer, Palm, Wright, nay, of his own Prince the noble and virtuous Duke of Enghien, and of a Thousand others; Kidnapper of Ambassadors, High-Admiral of the Invasion Praams, Cup-bearer of the Jaffa Poison, Arch-Chancellor of Waste-Paper Treaties, Arch-Treasurer of the Plunder of the World, the Sanguinary Coxcomb, Assassin, and Incendiary.....to / Make Peace With !!!

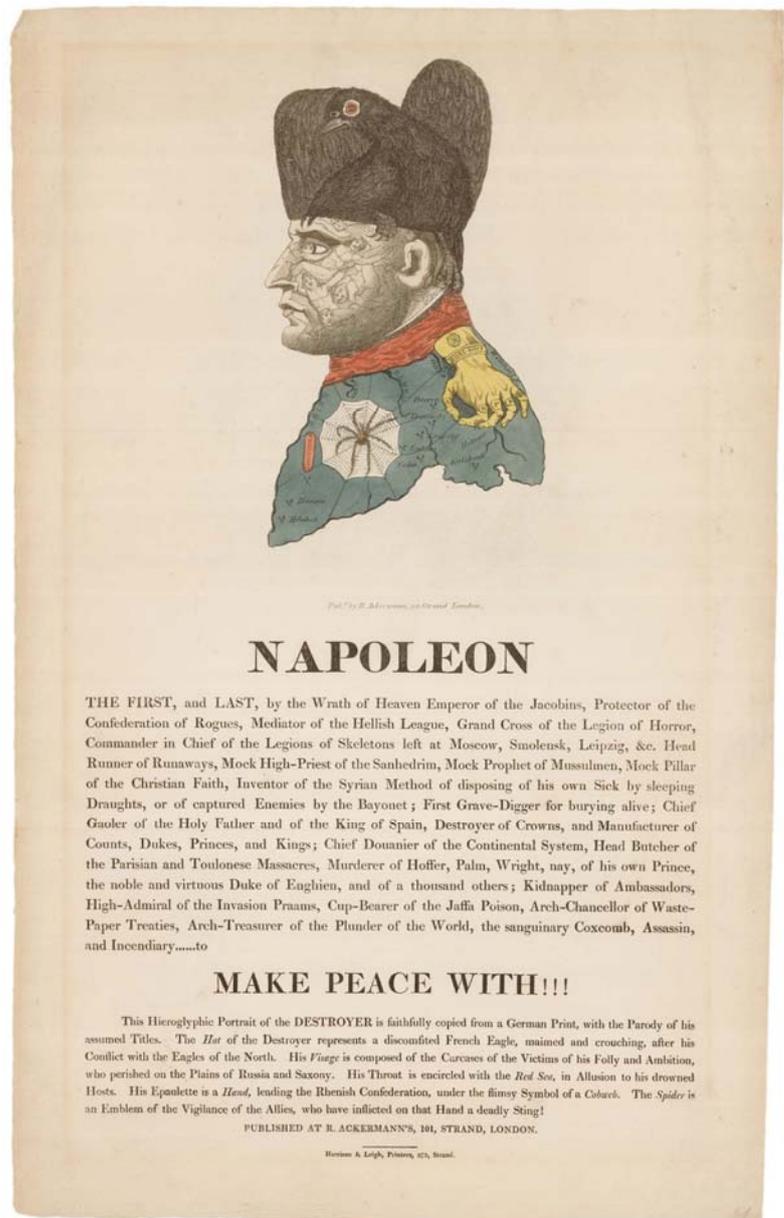
/ This Hieroglyphic Portrait of the Destroyer is faithfully copied from a German Print, with the parody of his assumed titles. The Hat of the Destroyer represents a discomfited French Eagle, maimed and crouching, after his Conflict with the Eagles of the North. His Visage is composed of the Carcasses of the Victims of his Folly and Ambition, who perished on the Plains of Russia and Saxony. His Throat is encircled with the Red Sea, in Allusion to his drowned Hosts. His Epaulette is a Hand, leading the Rhenish Confederation, under the flimsy Symbol of a Cobweb. The Spider is an Emblem of the Vigilance of the Allies, who have inflicted on That Hand a deadly Sting!

London: Rudolph Ackermann, 1814. Etching with original hand colour, set in letterpress. Sheet 480 x 295mm. Faint mount burn. £950

An English important anti-Napoleon propaganda broadsheet, based on the work of Johann Michael Voltz (1784-1858), featuring a satirical portrait of the French emperor. His hat is the Imperial Eagle; his face is composed of dead bodies; 'His Throat is encircled with the Red Sea, in Allusion to his drowned Hosts'; his epaulette is a grasping hand; and his uniform is a cobweb over the 'Rheinish Confederation'.

This satire was one of the most widespread depictions of Napoleon: according to the British Museum: 'Versions were produced in nine European countries, twenty-three in Germany alone'. *British Museum Satires* 12202.

S/N 22183



A famous satire of the French Revolutionary Wars

24 GILLRAY, James.

Fighting for the Dunghill: _ or _ Jack Tar settling Buonaparte.

London: Henry George Bohn, 1851.
Coloured etching. 265 x 360mm. £350

A British sailor, 'Britannia Rules the Waves' on the hat, sits astride a globe, his right foot taking purchase on Malta. He battles Napoleon Bonaparte, bare-chested (with Nelson inscribed on his hollow solar plexus) but wearing a bicorn hat and sleeve ruffles, who is falling backwards with his nose gushing blood.

A satire on the British naval dominance in the Eastern Mediterranean, following Nelson's victory at the Battle of the Nile in June 1798. Having destroyed the French Mediterranean fleet, Nelson turned to Malta, besieging the French garrison there until their supplies ran out.

The caricature was drawn and etched by James Gillray and originally published by Hannah Humphrey in November 1798. 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 as it included the coarser 'Suppressed Plates'.

S/N 21230



A Spanish satire on the Channel Tunnel attempt of 1882

25 Anonymous.

El Loro. ¡ yees! mi temer una invasion. [My fear is invasion!]

Barcelona: V. Perez, 1882. 4pp. Double page chromolithograph with wood-engraved heading on verso. £950

A scarce print of a caricatured British soldier, with a pillbox hat with its strap under his nose and mutton-chop whiskers, peering down the Channel Tunnel through a telescope, fearing an invasion. He overlooks the tricolor French rats that have reached the shells of his howitzer.

In 1875 an Act of Parliament authorised the Channel Tunnel Company to start trials and, using a rotary boring machine, a tunnel just over a mile long was dug from the bottom of Shakespeare Cliff. However public disapproval of this breach in England's natural defences caused political support to dry up. A month after this cartoon was published the project was abandoned.

'El Loro' (the Parrot) described itself as a 'Periodico Ilustrado Joco-Sério'.

S/N 19850



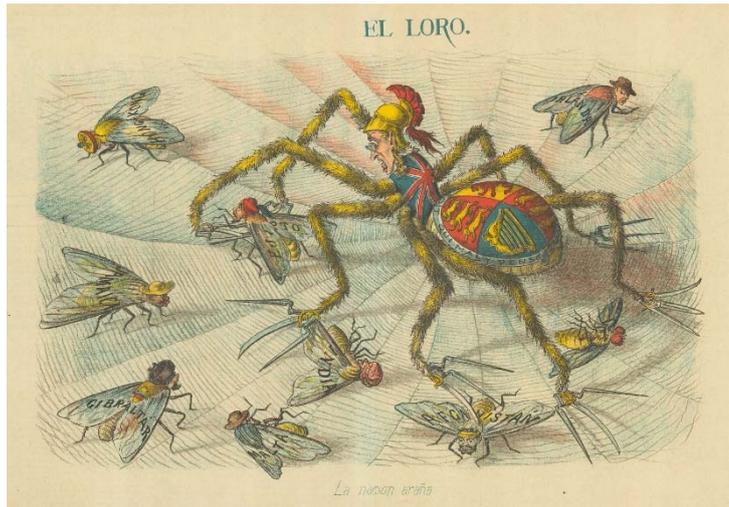
A Spanish satire as Britain seized the Suez Canal

26 Anonymous.

El Loro. La nacion araña. [The Spider Nation.]

Barcelona: V. Perez, 1883. 4pp. newspaper, complete, double page chromolithograph with wood-engraved heading on verso. £1,600

A scarce newspaper publication with a large cartoon depicting Britain as a spider, wearing glasses and a Romanesque helmet, a Union-Jack on its thorax and the Royal Arms on its body, with swords and bayonets at the end of each leg. It bears down on a fly with a human head marked 'Ejpto', one of nine flies caught in a large web. Others are marked Ireland, Hong Kong, Jamaica, Gibraltar Malta, India and Afghanistan



After a revolt the Ottoman Khedive (viceroy) invited the British Army in to help him keep control of Egypt in 1882. This allowed Britain to control the economically-vital Suez Canal, much to the dissatisfaction of the French (the major shareholders in the Suez Company) and the rest of Europe. 'El Loro' (the Parrot) described itself as a 'Periodico Político Ilustrado'.

S/N 19851

A satire on an incident in the 'Great Game'

27 MORGAN, Matthew Somerville.

Peace!!! A Legacy of the Late Government.

London, 1885. Wood engraving. Sheet 545 x 370mm. Small tear in wide margins. £320

The British Lion and the Russian Bear, both in infantry uniforms, jostle each other over a map showing Afghanistan and Turkistan. It is a satire on the 'Panjdeh Incident' of 1885, an attempt by the Russians to seize territory from Afghanistan, an official British Protected State since the Treaty of Gandamak of 1879, immediately prior to planned Anglo-Russian negotiations over fixing the borders of the two countries.

On the 30th March Russia attacked an Afghan fort called Ak-Tepe, killing 900 Afghans. The news reached Prime Minister William Gladstone on the 7th April, and preparations were made for war. However Tsar Alexander III offered talks and, with an Afghan Amir who did not want to see the western powers at war in his country, a deal was reached, in which Russia retained some new territory.



In June 1885 Gladstone's government fell (caused by the disaster at Khartoum) and was replaced by the Conservatives, led by Lord Salisbury. St. Stephen's Review, also conservative, here portrays the peace as a climb-down (Britain certainly didn't fulfil its Gandamak obligations), putting the blame squarely on the ousted Liberals.

The artist, Matt Morgan (1839-90), was the magazine's chief political cartoonist from January to August 1885.

S/N 22190

PROPAGANDA

Handkerchief commemorating Queen Victoria's record-breaking reign

28 Anonymous.

Souvenir of the Longest Reign in British History. Her Most Gracious Majesty Queen Victoria.

n.d., c.1897. Cotton handkerchief, with wood-engraved design. 560 x 590mm. Small rust spot in unprinted area. £600

A souvenir handkerchief celebrating Queen Victoria becoming the longest-reigning British monarch, surpassing her grandfather, George III, who had reigned 59 years. In the centre is a large portrait of Victoria as Empress of India and a roundel of her aged six. To the left are portraits of the Prince and Princess of Wales (her eldest son, Albert Edward, and his wife, later Edward VII and Queen Alexandra); to the right are Victoria's grandson, George, Duke of York and his wife (later George V and Queen Mary) and their son Edward (later, briefly, Edward VIII). In the corners are the four most important possessions of the British Empire, Canada, Australia, South Africa and India.



Although Victoria became the longest-reigning monarch in 1896, she had the celebrations delayed until the following year so they would coincide with the first-ever British Diamond Jubilee (a celebration of a 60-year reign).

Victoria's record was broken in 2015 by her great-great-granddaughter, Elizabeth II.

S/N 22068

The world "In the Claws of the British"

29 Anonymous.

Bajo la Zarpa Británica. Breve Historia del Militarismo Inglés.

German, F. Haase, c.1914. Lithograph with letterpress, Sheet 810 x 1120mm. Original folds with some reinforcements on verso.

£1,250

A German propaganda map from the First World War for dissemination in Spain, a neutral country during the conflict. It shows the British Empire in red, with the countries linked with slave chains. According to the text it was published to counter a recent British piece that quoted Pan-Germanist ideology, insinuating that it was official German policy.



The title translates as: 'In the claws of the British. A brief history of English militarism!'. The text box continues: 'The claws of England, subtly gloved in sheepskin to deceive its intentions...', continuing with 'Las heridas' (The wounds), a list of the countries of the Empire, and 'Las cicatrices' (The scars), a list of wars and battles. IMPERIAL WAR MUSEUM: PST 13129, described as Spanish.

S/N 19640

An uncommon First World War cartographic keepsake

30 Anonymous.

It's a Long, Long, Way to Tipperary, My Heart's Right There.

c.1914. Colour-printed cotton handkerchief. 320 x 330mm. £600

An unusual World War I keepsake, with a map of the British Isles and northern France, with three women and a child representing the four countries of the United Kingdom waving to a British Tommy on the Western Front.

The title is taken from the famous music hall song, first performed in 1912, telling the story of a homesick Irish worker in London, missing his homeland. It was soon adopted as a British Army marching song, highlighting the soldiers' stoicism while fighting abroad.

This example is remarkably good condition for its age.

S/N 21716



A British WWI propaganda poster for Italian readers

31 Anonymous.

Il Calamaro o' 'Pesce Diavolo' Prussiano.

London: printed by H. & C. Graham for the War Office, 1916. Lithograph. Sheet 385 x 560mm. Remargined on sides, original folds flattened with repairs. Bookseller's ink stamp on reverse. £2,200

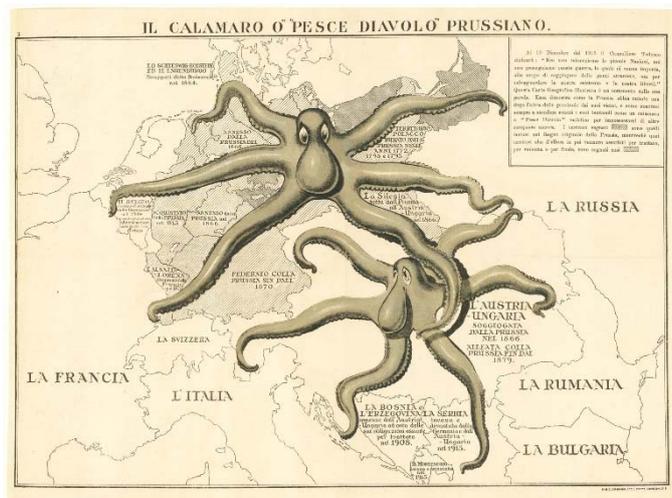
A very scarce propaganda map, with the twin octopi of Prussia and the Austro-Hungarian Empire spreading their tentacles across central Europe. It was printed in London for dissemination in Italy: although Italy had joined the Entente powers against Germany and Austria in May 1915, public opinion was still divided. Not only did the Socialist parties oppose the war, but also the Italian government had existing diplomatic grievances with both Britain and France.

This map updates Frederick Rose's famous 'Octopus Map' of 1877, with the Russia being replaced as the cephalopod. The text box top right quotes German Chancellor Theobald von Bethmann-Hollweg, 'We do not threaten small nations', while the map demarks the areas annexed by Prussia and Austria from the Partitions of Poland (1772-1795) & Schleswig-Holstein (1864) to Belgium (1914) and Serbia & Montenegro (1915).

According to the Imperial War Museum the map was also published in Swedish (with no effect on Sweden's policy of neutrality) and English. Hopefully the proof-readers of the other versions were more careful: 'Calamaro' is Italian for squid, not octopus.

As we sourced this map from Italy it seems that this example was actually circulated at the time. IMPERIAL WAR MUSEUM: IWM PST 13542.

S/N 18748



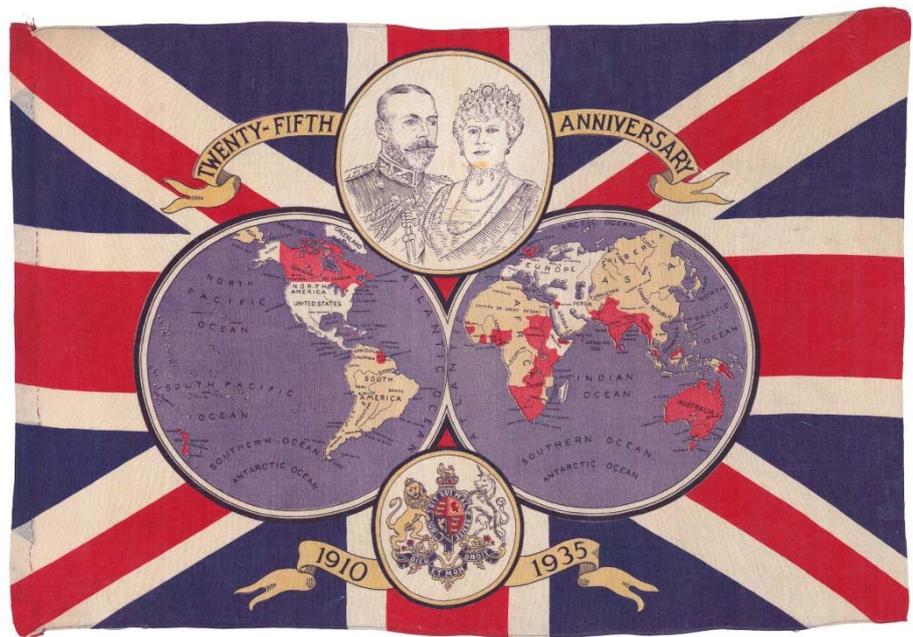
Souvenir flag for the Silver Jubilee of George V & Queen Mary

32 Anonymous.

Twenty-Fifth Anniversary.
1910-1935.

1935. Colour-printed wood
engraving on linen. 570 x
820mm. £750

A souvenir flag published for the silver jubilee (twenty-five years on the throne) of King George V and Queen Mary. Below their images is a double-hemisphere world map with the British Empire coloured red and a coat of arms.



S/N 18048

A souvenir flag for an abandoned coronation

33 Anonymous.

Coronation King Edward VIII.

n.d., 1836. Colour-printed
map on cotton, sheet 220 x
325mm. Stitch holes in left
edge. £325

A souvenir Union flag superimposed with a map of the world showing the British Empire in red and a portrait of Edward VIII in the upper cusp.



The flag was intended to be waved at the coronation of Edward, eldest son of George V who had died in January 1936. However Edward's intention to marry Wallis Simpson, a twice-divorced American, caused him to abdicate in December, before his coronation ceremony could be held.

Stitch holes and creasing on the left edge show this example had been attached to a stick ready for waving; possibly the stick was recycled for the May coronation of George VI, father of our present queen.

S/N 21989

An American newspaper map of German bombing targets

34 FLOERCKY, Herbert E.

How Nazi Bombers May Blast Britain's Hope.

Baltimore: March 31st, 1940. Colour-printed wood-engraving. Sheet 510 x 400mm. A few small repairs. £550

A newspaper map of showing the potential targets of German bombers and submarines in England, Wales and Scotland, published two months before the Dunkirk evacuation. The text on the reverse contains humorous articles from the newspaper.

S/N 20582



A British propaganda poster praising the R.A.F.

35 Anonymous.

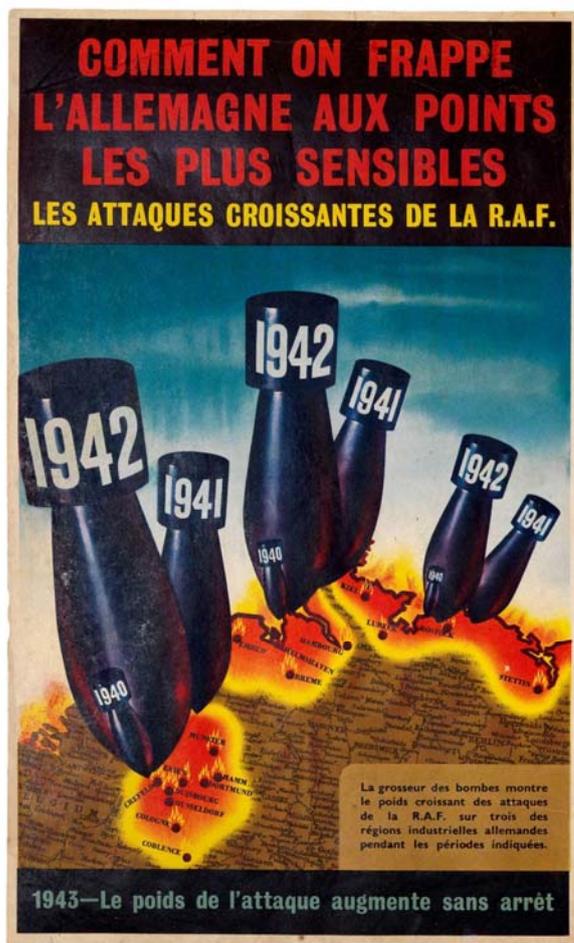
Comment on Frappe l'Allemagne aux Points les Plus Sensibles. Les Attaques Croissantes de la R.A.F. 1943 - Le Poids de l'Attaque Augmente sans Arrêt.

British, 1943. Chromolithograph. Sheet 330 x 200mm. Some slight creasing, reinforced on reverse. £350

A propaganda poster showing R.A.F. bombs falling on a map of northern Germany. There are three regional targets, with their cities shown aflame: the Rhineland, including Dusseldorf and Cologne; the North Sea coast, with Bremen and Hamburg; and the Baltic coast, with Kiel, Lubeck, Rostock & Stettin. The area has three bombs dated 1940, 1941 & 1942, increasing in size dramatically, representing the amount of ordnance dropped, as the Allies fought back.

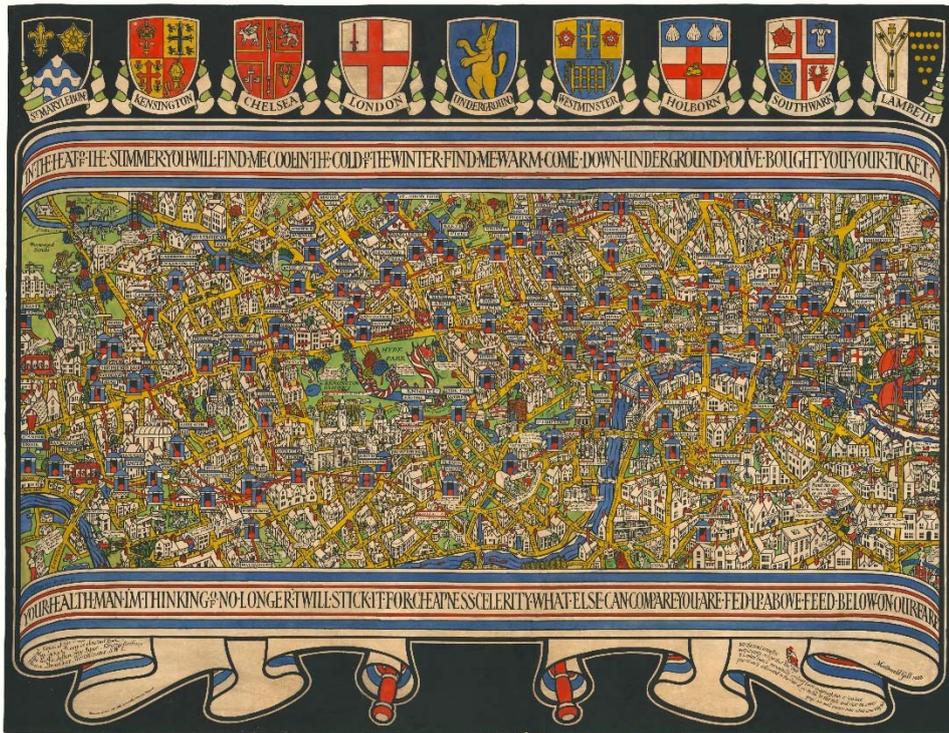
This poster was also published in other languages, including Portuguese and Arabic.

S/N 19642



ADVERTISING

Early poster map of London's Underground exhibited by Gill himself



36 GILL, Leslie MacDonalD.

In The Heat Of The Summer You Will Find Me Cool In The Cold Of The Winter Find Me Warm Come Down Underground You've Bought Your Ticket? Your Health Man I'm Thinking No Longer 'Twill Stick It For Cheapness Celerity What Else Can Compare You Are Fed Up Above Feed Below On Our Fare'.

London: Underground Electric Railways Company of London, 1922. 1015 x 1270mm. With exhibition label with Gill's name and address on reverse. Backed with canvas. £7,500

A scarce map of Central London showing the Underground stations, drawn by Leslie MacDonalD Gill, in the style of his famous 'Wonderground' map of 1914, but with new details. The label reads 'Exhibit by The British Society of Poster Designers', with Gill's name and address written in ink.

This version does not extend as far north or south as the 'Wonderground', but instead has nine armorials (the eight principal London boroughs and a ninth for a rabbit, returning to the Alice theme) and a decorative scroll containing the title. Bottom right is his signature and a further text: 'Will the tired traveller wearisomely realise that this map is meticulously accurate (with exceptions), that it has been punctiliously delineated to the scale of six inches to the mile and that its merry quips are well meant even when unintelligible'.

Leslie MacDonalD Gill (1884-1947), younger brother of Eric Gill, specialised in graphic design in the Arts and Crafts style. His most important commission was from the Imperial War Graves Commission, designing the script used on Commission headstones and war memorials, including the 'Thiepval Memorial to the Missing of the Somme'. He produced a number of maps, two of which appeared in the British Museum exhibition 'Magnificent Maps in 2010: 'The Wonderground Map of London' (1914) & 'Tea Revives the World' (1940).

'The British Society of Poster Designers' was founded in 1926, four years after this map was published. They are known to have held one exhibition, at the Royal Institute Galleries in 1928, at which this poster was probably shown.

A vivid poster map advertising the GPO's communication network



37 GILL, Leslie MacDonald.

Post Office Radio-Telephone Services.

London: His Majesty's Stationery Office, 1935. Colour lithograph, 990 x 1230mm. Some spotting, laid on canvas. £6,500

A colourful map of the world, on an azimuthal projection, although Gill has chosen to depict two Antarcicas (one under Australia, the other under South America) rather than stretch the ice out across the bottom of the map. The British Empire is shown in red. In various places around the map are scrolls with literary quotes relating to travel from Ovid, Wolfe, Tennyson and, of course, Shakespeare: his "I'll put a girdle round about the Earth in forty minutes" (Robin, 'A Midsummer Night's Dream') is placed in the Pacific and his "There are more things in heaven and earth, Horatio, that are dreamt of in your philosophy" (Hamlet) in the Indian Ocean.

Under the map are five roundel illustrations: 'Rugby Radio Station, Telephony Transmitter Room'; 'R.R.S. Main Power House'; 'Faraday Building, London'; 'R.R.S. Aerial Tuning Inductance'; and 'R.R.S. Demountable Valve'.

Bottom right is the new logo of the GPO, also designed by Gill. The company must have been pleased with the result, as the GPO commissioned another map, with the same map projection for their Steamship Routes in 1937.

S/N 21957

An advertising poster for Air France with a world map

38 BOUCHER, Lucien.

Air France. Réseau Aérien
Mondial.

Paris: Perceval, 1947.
Chromolithograph. Sheet SIZE
535 x 910 £1500

An Air France poster showing the airline's expanding network immediately after the Second World War. It has a map of the world on

Mercator's Projection, marked with the airline's routes to the United States, Buenos Aires, West Africa, Madagascar, Indochina, Hong Kong and Australia. The map is decorated with some of the traditional elements of world maps, including a large compass roses with Air France's Pegasus logo, ships, fish and animals.

Lucien Boucher (1889-1971) started his career as a cartoonist for satirical magazines before focusing on poster artwork for film and advertising. He is best known for the series of Air France posters that he made between 1934 and 1962.

S/N 22185



A vivid celestial chart produced as an Air France poster

39 BOUCHER, Lucien.

Air France.

Paris: Perceval for Air
France, 1953.
Chromolithograph, image
595 x 955mm. Laid on
archival backing. £1600

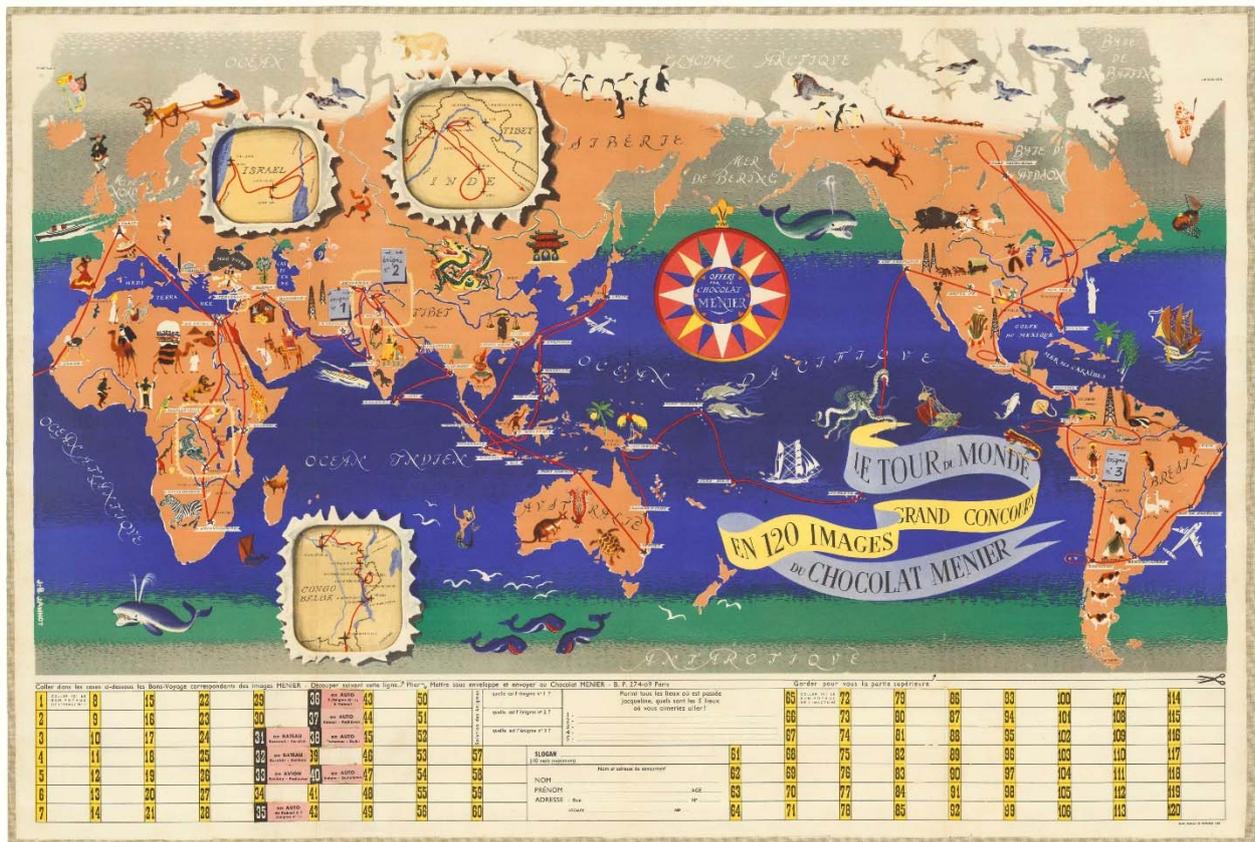
A double-hemisphere
celestial map with the
constellations of the
zodiac in gold and the
others in turquoise, set
against a sky of navy blue,
both with the major stars

marked. At the bottom is a globe with Air France's routes radiating from Paris and two aeroplanes circling. In the upper cusp is a hippocampus (a winged horse with a fish's tail), a logo used by the airline since 1933. In the four corners are winged wind-heads.

S/N 21930



A world map as a chocolatier's competition



40 JANNOT, J.B.

Le Tour du Monde en 120 images Grand Concours du Chocolat Menier.

Paris: Chocolat Menier, 1956. Poster map, sheet 645 x 995mm. Laid on canvas.

£800

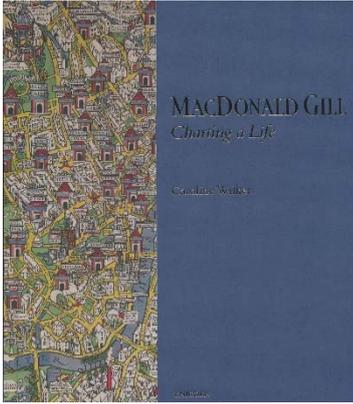
A map of the world centred on the Pacific with a route around the globe, starting and finishing in Paris. Underneath the map is an area to fix 120 'tickets' collected from Menier chocolate products, with three that give clues to 'Enigmas' that had to be solved.

The artist was J.B. Jannot, who used the pen-name Jan-Loup. He worked as an illustrator for Lisette magazine in the 1950s and early 1960s, as well as authoring his own comic stories and producing book jackets.

S/N 19369



REFERENCE BOOKS



An in-depth biography of Leslie MacDonald Gill

WALKER, Caroline.

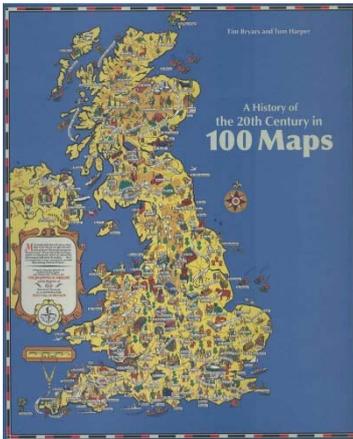
MacDonald Gill: Charting a Life.

London: Unicorn, 2020. Hardback, illustrated cloth gilt; pp. 336, profusely illustrated. New.

£ 30

A fascinating biography of Leslie MacDonald 'Max' Gill (1884-1947), an architect, typographer and graphic artist responsible for some of the most striking maps of the 20th century.

[Ref 20264]



A readable account of 20th century maps

HARPER, Tom & BRYARS, Tim.

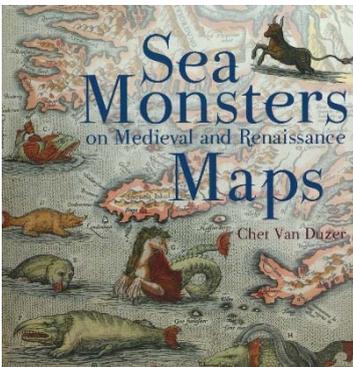
History of the 20th Century in 100 Maps.

London: British Library, 2014. 4to, cloth and illustrated d/w; pp. 240, profusely illustrated. New.

£ 25

Descriptions of 100 maps from the 20th century that illustrate more than just an area. Tom Harper is Lead Curator of Antiquarian Maps at the British Library.

[Ref 18250]



Monsters of cartographers' imagination

VAN DUZER, Chet.

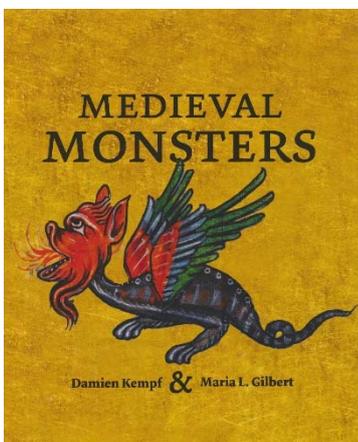
Sea Monsters on Medieval and Renaissance Maps.

London: The British Library, 2014. New. 4to, illustrated wrappers; pp. 144, profusely illustrated.

£ 25

An account of some of the sea monsters found on maps from early manuscripts to printed maps by Ortelius and others.

[Ref 18245]



Monsters on medieval manuscripts

KEMPF, Damien & GILBERT, Maria L.

Medieval Monsters.

London: British Library, 2015. Hardback with illustrated dustwrapper, 200 x 160mm; pp.96, profusely illustrated. New.

£ 10

Some of the bizarre creatures from the imaginations of illuminators of manuscripts.

[Ref 22231]

*Other books available online at
alteagallery.com*

