There is a whole genre in map-making that entails using anthropomorphic or zoomorphic figures in maps. This is a tradition that began in the mediaeval times and continues until the present day. There are several sub-genres of these anthropomorphic maps, one of which is the satirical or political cartoon type of map that uses animals or people to create the outline borders of nations. These are very cleverly done, and are often brilliant commentaries on events or circumstances of the day, usually espousing a partisan point of view of the facts. In some ways, these are off-shoots of the sub-genre of propaganda maps, and reached their apogee right before and during World War I in Europe. Unfortunately, much of the iconography is lost on modern viewers, because we are no longer familiar with what the symbols stand for. But viewers back in the days when the maps were published would have undoubtedly understood the humor of recognition over the manner in which many of their neighboring nations, both enemies and allies, were portrayed, feeding into deeply-held stereotypes and prejudices.

Whilst there are many different strands and levels to this alternative tradition of map representation, in the 19th century it was given new life in a distinctive genre of European satirical map - the political cartoon map - which reflected and mirrored the momentous political and cultural changes that took place within Europe between 1845 and 1945. While the 17th century carte-a-figures had literally ‘marginalized’ its peoples and places, between about 1850 and 1914 this distinctive new form of European map witnessed those same peoples and places first being brought onto the map and then actually absorbed into the map. Instead of the European Queen of Sebastian Munster, the individual nations of Europe were now themselves ‘caricaturized’ in a novel and striking ‘serio-comic’ fashion. Not only were the political leaders of Europe satirized but, increasingly, separate and distinctive European national identities given new and symbolic visual expression.

These developments reflected the momentous political upheavals that took place in Europe between 1848 and 1871, a period that started with almost European-wide Revolution and concluded with War between France and Prussia. Revolution and War, the development of new emergent nation states such as Germany and Italy and the rise of the so-called ‘Great Powers’ fed the creative fires of an emerging legion of satirical artists and caricaturists across

There are many examples of these kinds of maps, some of which are include here, but this is by no means an exhaustive collection. The majority of these types of maps are from the period 1870-1920, but there are also some more recent ones as well. Below are some of the best of the rest, more or less in chronological order, starting with some earlier mediaeval ones that are non-satirical but still symbolic and allegorical. In general, mediaeval maps, even the ones purporting to be an accurate reflection of reality, were often infused with symbolism and religious iconography, as seen, for example, in the T-in-O maps and other mappae mundi. Also, there is a rich tradition in European cartography of drawing mythical beasts and imaginary people in the margins of the maps, not only to act as “fillers” for unknown parts of the globe, but also to illustrate (at least in the cartographer’s mind) what kind of creatures you would be likely to find in these parts. These maps with extensive marginalia were also precursors to the
anthropomorphic maps below.

The Ebstorf mappamundi, 1234, using the body of Christ as a symbol for the world.
Opicus de Canistris Map of the World, 1296-1300

In de Canistris’s maps the physical geography is adapted somewhat to animal and human forms - the image of a king conforms to the shape/content of Europe, with the image of his queen forming North Africa. There is no further attempt to personify any other landmasses; however, the Bay of Biscay adjacent to France takes on the form of a lion with his mouth agape; and the Eastern Mediterranean is shown as an old bearded man holding a dove, a book and a scepter. There is no real attempt to depict the landmasses with any degree of current geographical knowledge, the British Isles, Ireland, and Scandinavia are drawn crudely even by the standards of the day. However, the purpose of these maps were obviously not geographical or navigational, but purely a fascinating, eye-catching medium for conveying a set of ideas. While some earlier scholars would have labeled these maps as “the epitome of medieval European cartography”, due to the very ecclesiastical form and content, they were, indeed, an exception in this period’s mapmaking. Opicus de Canistris (1296 to ca. 1350), a Pavian who worked at the papal court in Avignon, drew a series of imaginative maps, while acknowledging in a text written between 1334 and 1338 his use of nautical charts. Canistris’ maps are fanciful anthropomorphic perspectives on geography, cartography and religion, a style that was to become a popular form of social and political commentary in the 17th - 19th centuries. (see Body- Worlds, Opicus de Canistris and the Medieval Cartographic Imagination by Karl Whittington)
Opicinus tie Canistris, Biblioteca Apostolica Vaticana, Vat. lat. 6435, fol. 53v
A T-O mappamundi from Livre des proprietes des choses from 1372 by Jean Corbechon
The Three Noahiac Continents by Jean Mansel (1446-1451)
In about 1446-1451 Jean Mansel composed a universal history titled *La fleur des histoires*, and then in the 1460s wrote a longer version of the same work. A famous and often reproduced world map in a manuscript of the short version of Mansel’s book, which was probably made by Simon Marmion in about 1460, illustrates the division of the world among the three sons of Noah.

T-O Noahic map from Jean Mansel’s La fleur des histoires, Lambert of St Omer, 30x22cm, 15th century showing the three continents settled by the three sons of Noah – Shem, Ham and Japhet

Bibliotheque Royale Albert Ier, Brussels, MS. 9231, fol. 281v
T-O map from 1482, British Library, Royal MS 15EIII f.67v
Europe as Queen of the World, ca. 1537 (Sebastian Munster)
The cartographical personification of Europe as a regal figure is not only figurative: the woman whose golden gown extends across the region, hemmed along the Danube helped personifies the integrity of the new relation of the Habsburg court to Europe. Indeed the situation of her imperial crown in Spain, suggests the investment of the house of Habsburg the head of the Christian world, her right arm holding an orb rooted in Sicily and her left scepter at the same time as European expansion brought the first age of globalism. While comprehending all Europe, and bridging its confessions divides in an image of sovereign unity, the map celebrated the European continent as a community in an oddly retrograde if deeply evocative symbolic form—transposing the region to a single regal body, and isolating that body from the interconnected global world. Originally designed by Johannes Putsch (Bucius) in 1537 and later published in Sebastian Munster’s Cosmographia. Munster also published the first separate map of the European continent in his Geographica 1540, which was intended to represent the “reality” of contemporary Europe. The Europe Regina represents the European continent as a queen with the Iberian continent as her crown, Bohemia as her heart, France as her upper body, and several Slavic countries as her lower body. But Europe as the Queen of the World is meant as a “metaphor, in which hidden meanings and a much deeper ‘essence’ could be interpreted through the employment of allegory and symbol, through the use of imagination and anthropomorphism.”

The Europa Regina illustrates the political situation through the way the map was drawn. It portrays the dominance of the Holy Roman Empire under Charles V and the political influence of the Habsburgs, thus France, Spain, and Bohemia all have prominent places in the map. More generally, the map also displays the dominance of medieval Christian Europe in the world overall. The continents of Asia and Africa have much smaller roles. Obviously, these maps have been clearly influenced by strong nationalism and the desire to make a statement about the political situation at that time.

Seventeenth century Europe was the dominant continental power, a symbol of civilisation and culture, heiress of the great classical Empires of Greece and Rome. So she appeared in visual form on the title pages of the great atlases of the period, such as Ortelius’ Theatrum Orbis Terrarum. It was also in this guise that she took cartographic form in the oft-reproduced map of Europe in the shape of a Queen.
The Near East as Pegasus, 1581
This map is among the earliest representations of a landmass in the form of an animal (or human). The cartographer Heinrich Bunting [1545-1606] was a contemporary of Gerard Mercator and Sebastian Munster. He included three anthropomorphic maps in his successful scientific atlas *Travels according to the Holy Scriptures*: the world as a flower, Europe as a woman, and the Near East as the flying horse Pegasus. In *Pegasus Map* the face is Anatolia, the chest is in the Holy Land and the legs are in Sinai Peninsula. The head represents Asia Minor with the mouth at Istanbul. The wings portray Central Asia and Siberia. The Caspian Sea appears horizontally between the wings and the saddle. Persia is delineated on the horse blanket with the forelegs forming Arabia. The hind legs represent the Indian and Malay Peninsulas. The atlas was published first in 1581 and had more than 60 editions till the end of the 18th century.”

The maps contained in German theology professor Heinrich Bunting’s *Travels* according to the Scriptures (1581) are very popular with my students and with the blogosphere: the known world as a clover leaf, part of Asia as the flying horse Pegasus, Europe as the classical virgin Europa. This is still very conceptual geography; the clover leaf map is merely a new version of the medieval T-O map, in which the world is inhabited by the descendants of Noah dwelling in Asia, Africa and Europe. Jerusalem is at the center of the world as it has always been. Even though it is almost a century after Columbus, Heinrich’s “world” map only references the eastern hemisphere. His Europa map was stolen from one of the most popular books of the 16th century: Sebastian Munster’s *Cosmographia*, first published in 1544 and issued in many editions. This is what these new, colorful, fantastical maps are all about: competition in the new age of print.
A Survey of Anthropomorphic Maps
The Belgian Lion, Leo Belgicus, 1583. Belgium, in the 16th century, referred to as the “Low Land Countries” of what are today the Netherlands, Belgium, and Luxembourg. The Leo Belgicus map had a number of iterations, from about 1583 through to 1748. The earliest one was created by Aitzinger, an Austrian cartographer, when the Netherlands were fighting the Eighty Years’ War for independence. The map was depicting the heraldic lion, which occurs in the coats of arms of a number of the Dutch and Flemish provinces, and the head of the lion here (the Netherlandish provinces) are seen roaring at the mighty Spanish Empire. Claes Janszoon Visscher and Jodocus Hondius also created versions of the Leo Belgicus map, and it was re-drawn and re-published at key political junctures in Netherlandish history spanning nearly 200 years (The Twelve Year Truce, the Peace of Westphalia, etc.).

The depictions of Europe as a queen or young maiden played an important part in cartography during the Renaissance. One of the earliest maps like these is the Europa Prima Pars Terrae in Foram Virginis created by Protestant theologian Heinrich Bunting. It is one of the most sought after anthropomorphic maps, and it seems to have been created in 1548. Bunting’s depiction is larger and more sharply defined than other Europa Reginas but the concept is almost exactly the same. The European continent is portrayed in the shape of a queen with Spain as her crown, the upper body is France and Germany, and her gown reaches down to Russia.
A Survey of Anthropomorphic Maps
Brittania, 1791
Etching by James Gillray; published in London by Hannah Humphrey in 1791. This is a comic map of England formed by an old woman seated in profile to the left on the back of a dolphin-like monster, whose open mouth (right) represents the Thames River, the two points of its tail being “Lands End” and “Lizard Point”. She holds a trident in her left hand. Her right hand (on which is a dove) and right foot form the north of Wales and the north of the Bristol Channel. The peak of her cap is “Berwick”. Many other names are inscribed round the coast. The sea forms a background. Wright & Evans, in their 1851 book, Historical and Descriptive Account of the Caricatures of James Gillray, describe Brittania thus: “A rather ludicrous burlesque on the map of Great Britain, the work of some amateur artist, and etched by Gillray.”
The 17th century Dutch carte-a-figures represented an almost iconographic image in which the geographical center of the engraved map sheet was supplemented by decorative images of peoples and places around its borders. The ostensible aim was to try to provide the viewer with an encapsulation of the fundamental ‘essence’ of each country displayed.
Geography Bewitched or, a Droll Caricature Map of Scotland, designed by Robert Dighton; published in London by Bowles & Carver in 1793
Johnny Bull on a Whale: Geography Bewitched or, a Droll Caricature Map of England and Wales, 1793. Designed by Robert Dighton; published in London by Bowles & Carver. Robert Dighton was well known as a portrait artist and is regarded as one of the most talented social caricaturists of the late 18th and early 19th centuries. He also achieved notoriety as a thief of valuable prints from the British Museum which he sold on the open art market to supplement his income from painting and etching. Ironically, many of Dighton’s original drawings and print illustrations can be now be found in the British Museum Prints Room.
A Survey of Anthropomorphic Maps

A New Map of England and France. The French Invasion; - or - John Bull Bombarding France With Bum-Boats, by Gillray, 1793

With this other Gillray map, this caricature deals with the then very acute British fear of a French invasion. At that moment in time, France was raging with a revolutionary fervour, perhaps comparable to Iran at the height of its Islamic revolution, vis-à-vis the threat that emanated from it towards the surrounding established regimes. One could call this caricature a fine example of scatological cartography, since George III [John Bull] “craps vigorously on the coast of France, dispersing a number of tiny gunboats (...) The image is gross, but the King’s evacuations are heroic, patriotic and contemptuous, expressing the feelings of the brutish but uncensored John Bull, whom he here embodies.” George III indeed literally embodies England, with Northumberland as his nightcap, Kent and Cornwall as his feet and the ‘bum-boats’ fanning out from his bottom-cheeks, situated somewhere between the busy ports of Bournemouth and Portsmouth. “The ‘British Declaration’ (also) emitting from John Bull’s backside refers to a royal promise that the port of Toulon, then occupied by the British, would be ceded to France on the restitution of its monarchy.” Both preceding quotes were taken from a catalog accompanying an exhibit at London’s Tate Museum in 2000, entitled: ‘James Gillray: The Art of Caricature.’ This James Gillray (1757-1815) etched bitingly satirical caricatures of contemporary political and social issues. Most of his baroque-ish, Rubenesque work was published between 1792 and 1810. He is considered a major influence on caricaturists to this day.
France as a Ship, 1796
Published in London shortly after the French Revolution, it is a naval metaphor for the Ship of State. It should be noted that the English, still strong monarchists, were in general appalled by the French Revolution, and sympathized with the fallen monarchy. The English were (rightfully) concerned about the rapid change in affairs in their traditional enemy’s government, and what it would portend for them.

The cartouche in the lower left reads: “The Kingdom of France is represented under the form of a ship, that, being the arms of Paris, and that City being known on the 13th and 14th of July 1789, by its insurrection, to have given so great a shock to the monarchy, that its influence extended to all the provinces, except those distinguished as land. The Vendeans remaining stedfast in the Royal Cause, and to the present time preferring death to a renunciation of their principles: are supposed, embarked, to recover the lost standard of their ancient Constitution.” It is interesting to see how the cartographer transformed the shape of France into a ship, making the revolutionary provinces into parts of the ship, while making the provinces that resisted the revolution into land (Brittany, Gascony, etc.). The broken away anchor represents how the now king-less France is adrift and unmoored. The royal flag with the fleur-de-lis is being rescued by the counter-revolutionaries in the small boat, while the main ship flies a red pennant, (approximating the location of Paris, the ground zero of the revolt) symbolizing the blood shed during the revolution.
Whimsical Sketch of Europe, 1806
Published in London by Laurie & Whittle. Great Britain is an adaptation of the map above inscribed Johnny Bull on a Whale; a thistle growing out of his head represents Scotland; an Irish harp is Ireland. The contour of Europe is roughly correct; on most of the countries are little figures or scenes. On France a landscape (torn). On Spain a whole length portrait of Charles IV(?), hanging askew. On Switzerland a funeral urn flanked by yews. On Portugal, as on Italy, a landscape. On Holland a Dutch toper. On (west) Germany crowned heads looking out through prison bars. On Prussia is an infantry soldier. On Sweden a reindeer sledge; Norway and Denmark are blank. On Russia are polar bears and a hunter. In Turkey a Turk advances towards Britannia, who is seated, with cap of Liberty, Lion, and olive-branch.
The Gerrymander, 1812
The painter Gilbert Stuart was inspired by the awkward shape of an electoral district on a map he saw in a newspaper editor's office. He decorated the snake-shaped district with a head, a set of wings and claws, making it out to be some kind of antediluvian monster. "That will do for a salamander," he said to the editor. "Gerrymander!," replied he to Stuart. For the man responsible for the odd shape of that electoral district, in eastern Massachusetts, was Elbridge Gerry, governor of the state. His Democratic-Republican partisans had stitched together the district in such a way as to assure the electoral victory of their candidate and therefore the defeat of the candidate for the other main party, the Federalists. The year was 1812, and the first of many recorded uses of the term occurred that spring. The continued popularity of the term - and relevance up to the present day - stems from the practice in the United States of revising the boundaries of electoral districts every 10 years, in order to keep up with demographic change. A very wise provision, and many of those districts do in fact change, but not always with the accurate representation of the electorate in mind.
L’Europa Geografico-Politica, 1817

A Survey of Anthropomorphic Maps
The Eagle Map of the U.S., 1833

The Eagle Map of the United States, engraved for Rudiments of National Knowledge Presented To The Youth of the United States, And To Enquiring Foreigners, By A Citizen Of Pennsylvania, an atlas published in 1833, depicting the geographic extent U.S. at that time. The map represents America as an eagle, with its head coinciding with New England (except Maine), its eye with Vermont, its neckline following Lakes Ontario and Erie, the wing outlines Lakes Huron and Superior (and further west the eventual Canadian-American border at the 49th parallel). The eagle’s breast follows the Atlantic seaboard, its talons form Florida – even though the claws protrude far from the coastline, and somewhat ominously, towards Cuba. The real reason why this particular iconic representation of America’s national bird never caught on, is in the tailfeathers – shaped to follow a border no longer in existence by 1848. The western borders of the subsequent independent and later U.S. state of Texas are recognisable, for now as the dividing line between the U.S. and Mexico. The feathers follow the U.S. inland border as it moves north, and disappears out of sight at the area disputed with Great Britain. Meanwhile, the great inland empire of Louisiana is already being divided up into U.S. states, with Louisiana and Missouri separated from the ‘mainland’ of the formerly French lands.
Comical Battle Map of Crimean War, 1854
A bibliographically unknown caricature map of Europe showing the political situation of the Crimean War. The Russian Bear, wearing the Imperial crown labeled “Despotism” and branding a cat-o-nine-tails whip strides eastward but looks westward over its shoulder toward an enslaved, chained Polish maiden on her knees. The region labeled “Engentliches Russland” (The Real Russia) is marked Verrath (Teason), Bigottery (Bigotry), etc. The toes of the Russian bear’s right foot take the form of the Crimean peninsula where the French and English fleets gather to “clip the bear’s claws.” The Treaty of Paris, March 1856 concluded the Crimean War and forbade Russia to maintain a fleet in the Black Sea.

Though cited in contemporary 19th century bibliographies (without clarification as to its design and content), this extremely rare separately published folding Belgian broadsheet bears the date 4th December 1854. With three closely-related companions, this cartographic quartet provides a unique perspective on the way in which these fascinating comic maps were pirated, plagiarized and copied by printers and publishers in different countries across Europe and around the World, such was their popular appeal, one that transcended international borders and boundaries.

The four maps prove that 1854 was indeed the year in which the Comic Map of Europe was first born, the design template and anthropomorphic national characterizations taking a shape and form that would be reprised, recast and reinvented again and again during the ensuing century.

Interestingly this self-evident plagiarism would bring with it something of a legal sting in the tail for one of those European copyists. It was a pattern of unauthorized international distribution and dissemination that was to be repeated in 1870-71 in the case of Paul Hadof’s
French *Carte drolatique* of Europe, when pirated copies of the original French issue appeared as far afield as Scandinavia, Italy, Germany, the United States, Canada and Australia. And it would be witnessed again, and perhaps on an even wider worldwide scale, with Fred W. Rose’s *Serio-Comic Octopus War Map* in 1877-78.

The following is a contemporary review of this map: “Each of the principal States is emblematically represented, not always by comic features, but by others which are very serious. What indeed is there allied to comicality in the condition of nearly every Continental State? Russia, of course, figures as the Great Bear, with the knout in his paws; Prussia, with a deeper meaning, appears with two heads and hands, each playing its own cards, which so far, is an apt signification of her policy. The artist (Mr. T. Onwhyn) hits Austria quite as hard, in exhibiting her as playing off two Diplomatic notes - one in gratitude to Russia and the other of concurrence with the objects of the Western Powers. Let us hope that this satire on the German Power will soon be true only of the past. We have said enough to show the design and character of this geographical and pictorial *jeu d’esprit*. A glance at it will afford both amusement and instruction, and information as to the policy of each State not very wide of the mark.”
Detail from Rock Brothers & Payne’s Comic Map of the Seat of War with entirely new Features, by Thomas Onwhyn, May 1854
Admiral Sir Charles Napier in his flag ship, *HMS Duke of Wellington*, progresses with the British Fleet through the Baltic intending to give the Russian Bear "a flea in his ear" – detail from *Comic Map of the Seat of War – May 1854*

Detail of the Black Sea and the Russian Bear’s Claws being clipped – *Comic Map of the Seat of War – May 1854*
Louis Mols-Marchal — Carte Drolatique et Comparative des Etats de L’Europe — Bruxelles — Dec 1854
Scott’s Great Snake, 1861

Although propaganda maps are better known from their use during World Wars I and II, an occasional map of this type was published during the U.S. Civil War. Such works are designed to have a maximum psychological impact on the user of the map. The commercial publisher J. B. Elliott of Cincinnati published a cartoon map in 1861 entitled *Scott’s Great Snake* which pictorially illustrates Gen. Winfield Scott’s plan to crush the South both economically and militarily. His plan called for a strong blockade of the Southern ports and a major offensive down the Mississippi River to divide the South.
St Patrick in Ireland, 19th century
Geographical Fun: Humorous Outlines of Various Countries - Russia, 1869
The artist William Harvey created in the 19th century a full atlas of anthropomorphic maps under the title Geographical Fun: Humorous Outlines of Various Countries. The atlas was published in 1869 and included 12 maps of European countries, each with a unique character. These types of maps were often used as mnemonic devices for young students to learn geography, which in those days pretty much meant the correct locations of the countries of the world and their salient features.
A Survey of Anthropomorphic Maps

Geographical Fun: Humorous Outlines of Various Countries - Wales, England, France, Russia, Prussia, Denmark, Germany, Holland & Belgium, Italy, Spain & Portugal 1869
A Survey of Anthropomorphic Maps

FRANCE.

A handsome lady represents fair France, Empress of arts, of fashions, and of the dance. Her glittering glass declares that virtue, power, beauty, wealth, arts, are her imperial doves.
A Survey of Anthropomorphic Maps

For Shakespeare's Prince, and the Princess of Wales,
To England dear: Her royal spirit quoite;

from distant saint, she rocks upon the snow;
Shrieking from unseen breeze from morn below.
A Survey of Anthropomorphic Maps

Let's consider Germany, in her delight,
And on her visaged future proudly glancing.
Her joy expressed by a lady dancing.

...
A Survey of Anthropomorphic Maps

5.6

HOLLAND AND BELGIUM.

NORTH SEA

GERMANY

FRANCE

Dame Holland, trick'd out in her gila clothes,
And Master Belgium, with a punchy nose;

Seems on the map to represent a land,
By patriot worth, and perfect art made grand.
A Survey of Anthropomorphic Maps
A gallant piper, struggling through the heather,
His wind bag broken, wearing his clay rough.
Yet, strong of heart, a fitting emblem shines
For Scotland—land of heroes and of casks.
A Survey of Anthropomorphic Maps
**Hegemonies in Europe, 1870**

The period 1848-1877 was a very tumultuous one for Europe, marked by revolutions, nation unification, most notably in Germany and Italy, empire-building, numerous wars of aggression, such as the Crimean War, the Balkan Crisis involving the Ottoman Turks, and unrest in (and caused by) the behemoth ever-expanding nation of Russia. The world was also becoming more connected, and events and struggles in Asia and Africa impacted Europe and to a lesser extent, America. This was a period of American isolationism, which was soon to end by the later 19th century with the advent of America’s own brand of imperialism.

Also available in English titled: COMIC MAP OF EUROPE. This was an anonymous caricature map of Europe at the beginning of the Franco-Prussian War 1870. Subtitle: ‘England enraged forgets Ireland but still keeps it in her power. Spain & Portugal smoke away lazily. France tries to overthrow Prussia who advances one hand on Holland and a knee over Austria. Italy advises Bismark to keep off. Corsica and Sardinia laugh on at everyone. Denmark hopes to recover Holstein. Turkey is drowsily awakening from smoke. Sweden (sic!) crouches like a panther. Russia as a begger trying for anything to fill his basket.'
A Survey of Anthropomorphic Maps

L’Europe en 1871, Carte Psychologique dressée par Hadol
Fred W. Rose, The Avenger, an Allegorical War Map 1877

A Serio-Comic map of Europe during the Great Eastern Crisis, depicting Russia as a winged avenging angel, stabbing the reclining figure of Turkey with the Sword of Protection for the Oppressed, reference text panels in English and German, lower left and upper right, respectively, 44.5 x 60 cm. This map is the lesser known companion to Rose’s famous Serio-Comic War Map for the Year 1877, in which Russia is depicted in a very different light as a rapacious octopus.

The *Avenger* adopts a distinctly pro-Russian take on the Eastern Question and Russo-Turkish War. Gladstone’s sensational & deeply provocative pamphlet, “The Bulgarian Horrors and the Question of the East” first published in September 1876, had sold in the hundreds of thousands and set alight the British political debate over the “Eastern Question”, highlighting the plight of Bosnian and Bulgarian Slavs who has risen in insurrection against Turkish rule in the Balkans in 1875. The insurrection had reportedly cost as many as 15,000 lives, many of these victims of the infamous Turkish irregular soldiers, the *bashibazouks*. Gladstone promulgated the removal of all Turkish control and authority, “bag and baggage”, from those areas of the Balkans where the political independence of the native Bulgarians and Slavs should henceforward be allowed to flourish and develop. And this under the ever-watchful eye of their longstanding Orthodox Christian and pan-Slavic protector, the Russian Tsar.

In the *Avenger* map itself, the reformist and progressive Russian Tsar, his features clearly those of Alexander II [1818-1881], a large medallion around his neck commemorating the end of Russian serfdom in 1861, points the tip of a rapier into the midriff of the prostrate figure of the Turkish Sultan, the “Sick man of Europe”, its steely blade inscribed with the words “Protection of the oppressed”. The Sultan’s own scimitar blade, by contrast, swinging idly from his right hip, is inscribed with the words “Bulgarian atrocities”, adjacent skulls and the impaled corpse of a
naked child labeled “Bulgarian” adding further clout to the propagandist message, one made ever more explicit in the accompanying reference key.

In complete contrast, the Tory position on the “Eastern Question” was that Turkey should be supported, almost of necessity, as a geopolitical counterweight to the expansionist power of Russia, not least as a means of safeguarding British access to the recently constructed Suez Canal, a communications lifeline to British Imperial India. Turkish power and influence was also seen as a potential buffer against Russian threats in Persia, Central Asia and along the Indian Raj’s northern frontiers.
A Survey of Anthropomorphic Maps

Porcineograph – The USA as a Pig, 1876

Full title of map: *THIS PORCINEOGRAPH is copied from the Census Surveys of 1870, adding only 3 feet of territory (?) resting on Cuba, Mexico and Sandwich Islands, and the Hydro-Cephalus from Canada. Congressional Legislation is required to PERFECT this GEHOGRAPHY.* (mis-spellings are the cartographer’s)

The familiar shape of America’s 48 contiguous states is shadowed by the silhouette of a trotting porker. The bristles on its back peek out over the long, straight border with Canada. Maine figures as its eastbound snout, its right eye is placed between Lakes Erie and Ontario to coincide with the Niagara Falls & Cataract. A giant pig’s ear covers much of Michigan and Wisconsin, in imitation of the Great Lakes. Two legs of the continent-sized beast are coterminous with actual geographic features: its right front leg, raised, is the Florida peninsula, its right back leg, touching putative ground, is Baja California, the Mexican peninsula. An imaginary left back leg is reaching across the Pacific to step on the islands of Hawaii, or, as they were then also commonly referred to, the Sandwich Islands (bacon sandwiches, by the look of these). Its imaginary front left companion rests on a sausage-shaped Cuba. The state of Washington has sprouted a bristly, curly tail wrapped around Alasqueue. The pig’s feet on Cuba, Baja and Hawaii account for the three added ‘feet’ of territory mentioned in the title. The claim on Cuba is justified by the (southern) US’s Spanish legacy, the extension towards Hawaii simply by America’s Pacific reach. The justification for the appropriation of Baja is, rather cryptically: Cast not thy (Mexican) pearls before swine least (sic) they tread them under their feet. Not all the entities shown here were states at this time; some were still territories, a few still had to acquire their final borders: the Dakotas were still Siamese twins, and Arizona and Wyoming were still to lose western bits of their territories to Nevada and Idaho, respectively.

Contrary to what one would associate with depictions of pigs (gluttony, greediness, dirtiness, etc.) this map was apparently not a satirical commentary on American piggish-ness. It was created by a Mr. Baker of Massachusetts, one of the early developers of a popular sewing machine, who made a fortune, retired young, and got on a kick about hygienic living, which for him included the healthful raising of pigs. This map was distributed to guests at the opening of his new utopian estate and piggery.
A Survey of Anthropomorphic Maps
A Survey of Anthropomorphic Maps

Das heutige Europa [Today's Europe]
Published in Zurich by Caesar Schmidt in 1875
Serio-Comic War Map for the Year 1877
This cartoon-map give a satirical take on the events of 1877 – a volatile year in Europe. It uses an outline of Europe as the framework for presenting its political comment, assuming that its readers will recognize the shapes and identify the countries within. The map’s publication was first announced in the national press in the York Herald of June 7th 1877, a, follows:

A wry curious and clever war map is just now the rage of the print sellers’ shops in London. Russia is represented as an octopus, extending its arms in every direction, and laying hold of all that is capable of annexation. The different countries are represented by human and other figures. Their geographical outline at the same time being strictly preserved. Thus Turkey is indicated by a full-dressed Oriental, the Dardanelles being described by the belt of a white shirt protruding between the tunik and what - as the Turk is “unspeakable” - I may with apposition call the “unmentionables”. On arm of the octopus has laid hold of the foot of the figure representing Turkey in Europe, and another the head as representing Turkey in Asia. Austria is holding back Hungary, who, dagger in hand, is anxious to follow after Turkey; Greece is a crab, hanging on to the skirts of the Ottoman; Italy is a girl rinking, with a dangling Pope as a puppet; England is Mr. Gladstone with his resolutions, and a Highlander (typifying Scotland) sitting on his hat; Spain is a young King recumbent; Ireland is a Home Rule priest; and so on. The map, as I have said, is extremely ingenious, and I know that it has already passed into several editions, without a single copy going to the provinces ...

An amended second edition appear, to have been published less than three weeks later, revealing for the first time the full identity of the map’s author: F. W. Rose, as announced by the York Herald on June 25th 1877. Twenty-five years after the Octopus Map was first published, it was used again by Japanese propagandists to win European support against Russia during the Russo-Japanese War.

In the late summer of 1877 a new and revised edition of the Octopus Map was published. As well as amending several features of the map itself and widening its geographical coverage to include the southern shores of the Mediterranean, the size of the Russian Octopus also seems to grow proportionately larger and its tentacles ever more substantial, entangling and invasive. And like the Avenger map, the new edition of the map now incorporates a fully bi-lingual English-German key.

As noted by Roderick Barron in his IMCOS Journal article “Mistaken Attribution” (Autumn 2016, #146), Rose was certainly not the first to design or produce serio-comic maps; the genre had in roots deep in medieval allegorical cartography and evolved almost in parallel with traditional cartography over the ensuing centuries. One can see the serio-comic design form first crystallizing and taking definitive shape in Britain at the time of the Crimean War with Rock Brothers and Payne’s 1854 ‘Comic Map of the Seat of the War’, designed by the popular illustrator of Charles Dicken’s Pickwick Papers, Thomas Onwhyn (1814-1886), and continuing in the work of Parisian artist Paul Hadol (1835-1875) during the Franco-Prussian War (1870-71) before the first appearance of Rose’s milestone ‘octopus’ map in the summer of 1877. The genre reflected and exploited an increasing popular engagement with politics at both a national and international level. Its designers and artists employed symbolic or metaphorical Imagery - anthropomorphic [human] or zoomorphic (animal) forms - to present what were often serious political or propagandist messages in comic or satirical form. In the course of almost exactly 33 years, Rose designed Five extremely popular serio-comic maps, all published by the London map seller and geographical publisher, George Washington Bacon (1830-1922).
A Survey of Anthropomorphic Maps
In the autumn of 1877, Europe was poised on the brink of war. Russia threatened to invade the enfeebled Ottoman Empire in support of its fellow Christian Bulgarians who had been victims of a Turkish massacre. Britain and Germany, concerned at the potential growth in Russian power, were determined that it should not conquer Constantinople, and with it direct access for its fleet to the Mediterranean.

The crisis inspired what is generally considered the British graphic artist Fred Rose's cartographic masterpiece. This is the less well-known and slightly revised version. Russia, with its two capitals of St Petersburg and Moscow, is portrayed as an octopus. Its tentacles throttle Poland, nearly strangle Finland, which both then formed part of the Russian Empire, and threaten Persia, central Asia, Christian Armenia, the Holy Land and, by way of Bulgaria, Constantinople, which is shown as the Sultan's gold watch. Rose acknowledges the Turks' crimes in Bulgaria, by way of the skull, but Greece alone, portrayed as a crab, is ready to join Russia in attacking the Turks. Hungary wants to intervene, but is restrained by the Austrian part of the Austro-Hungarian Empire. Wilhelm I, Emperor of the recently unified German Reich, is pushing back the Octopus and shepherding his plentiful ammunition. England and Scotland look on anxiously.

The other powers are concerned with their own affairs. Spain, portrayed through its newly restored king, Alfonso XII, is resting after decades of civil wars, France, led by Marshal MacMahon and hoping to avenge its defeat in 1870-1, is training a machine gun on Germany. Recently unified Italy is a young girl, while Belgium is represented by its cruel and avaricious monarch, Leopold II, who is counting his money. Ireland is a monk with 'home rule' on the brain. Britain emerged as the principal gainer when peace was signed in Berlin in 1878, acquiring Cyprus. But Rose did not show it.

The cartoon belongs to a tradition stretching back to the 1330s when Opicinus de Canistris (see #230) made moral points through the allegorical portrayal of Mediterranean coastlines as people. Rose's particular models go back to at least the 1850s, but Rose was the acknowledged master. His octopus had a long life: twenty-five years later Japanese propagandists were using octopus maps to win European support against Russia during the Russo-Japanese War.
The lack of international copyright regulation meant that in the ensuing month, Rose’s ‘octopus’ map spawned upward of a dozen pirated copies which appeared all around the world as far afield as North America, Sweden, Portugal and Persia. It is this global coverage that undoubtedly contributed to the enduring legacy of the octopus as a popular propagandist trope.
“Russia is a political octopus. Her limbs are stretched out in every direction both in Europe and Asia, and she is slowly but surely dragging to their doom not only Servia, Montenegro, Bosnia, the Herzogovina, and Bulgaria, but quite as certainly Khiva, Persia and Afghanistan ...”

Below is the charming sketch by illustrator Whew that accompanies this quote, depicting a Russian octopus, in the guise of the Tsar, his tentacles reaching out across a map of Eastern Europe and Central Asia. It is quite possible that Rose almost certainly acquired a copy of Benjamin D:: His Little Dinner, and that this simple octopus sketch provided the direct spark of inspiration for Rose’s subsequent design of the Octopus War map, published just a few months later in the early summer of 1877.
Fred W. Rose’s 1877 *Serio-Comic War Map of Russia* as a monstrous, smoky grey octopus inspired Japanese illustrator Kisaburō Ohara to show the country’s overbearing reach during the Russo-Japanese War. In his 1904 map, created when he was a still a student at Keio University, Ohara’s pudgy octopus twists its arms around different countries represented by comic caricatures either trying to fight off Russia’s reach to no avail or observing complacently. Whereas Brederode and Rose focus upon Russia, Ohara has expanded the idea to encompass all of Eurasia. Russia’s eight grasping tentacles extend across Europe and Asia; on many countries they already have a firm grip. The octopus’s eight arms extend to Finland all the way to Korea. On the map, Ohara wrote: “For the black octopus is so avaricious, that he stretches out his eight arms in all directions, and seizes up every thing that comes within his reach.”

The map’s legend and text is in English, as Ohara intended it to be a message for the British. The Russians and Japanese were struggling for control of Port Arthur which would be surrendered to the Japanese who defeated the Russian Fleet in December of 1905, several months after this map was printed. Ohara sums up the situation in his English language descriptions of the map; he was adamant that Japan could fend for itself as the scripture in the upper-left corner says::

Black Octopus is a name newly given to Russia by a certain prominent Englishman. For the black octopus is so avaricious, that he stretches out his eight arms in all directions, and seizes up every thing that comes within his reach. But as it
sometimes happens he gets wounded seriously even by a small fish, owing to his too much covetousness. Indeed, a Japanese proverb says: 'Great avarice is like unselfishness.' We Japanese need not to say much on the cause of the present war. Suffice it to say that the further existence of the Black Octopus will depend entirely upon how he comes out of this war. The Japanese fleet has already practically annihilated Russia's naval powers in the Orient. The Japanese army is about to win a signal victory over Russia in Corea and Manchuria. And when ... St. Petersburg? Wait & see! The ugly Black Octopus! Hurrah! Hurrah! for Japan.

A consensus of collectors and scholars believe that it was intended for an English as much as a Japanese audience. He reminds us that the Russo-Japanese war was primarily a naval engagement. The map served as a warning to the British - stay out of the war. By April of 2004, one month before Ohara printed this map, the Japanese had already defeated the Russian Navy. Only foreign influence, potentially in the form of the powerful British navy, could have prevented the Japanese from taking Port Arthur.

On the other hand, the map also clearly expresses Japanese Imperial intentions. The English boldly suggest that the Japanese may well advance as far as St. Petersburg. In terms of the geographical representation of central Asia, it is noteworthy that China's borders are not that of Qing China, but rather are severely limited, excluding Chinese claims to Tibet and Turkestan.

The document was created right after Japan successfully conducted a surprise attack against the Russian fleet anchored at Port Arthur, Manchuria—this marked a turning point in a heavy naval-powered war. Ohara’s map urged Britain, a dominant naval force, to maintain its neutrality and keep its fleet out of the conflict.
A Survey of Anthropomorphic Maps

Japanese Serio-Comic Map] Asia Europe Zanshin Kokkei Chizu, Tani Tomosumi, 1905

Rare Japanese Serio-Comic map, decrying the Imperialist actions of Russia. A fascinating and richly illustrated Serio-Comic map, providing a Japanese-centric view of Russian political and military aggression at the beginning of the 20th Century. The principal imagery shows tiny Japan firing a bullet directly into the forehead of the massive, militaristic Russian octopus, whose eight tentacles emanate from its beard, crushing to death a number of Baltic and Eastern European nations and ominously threatening China, Tibet and other Asian nations.

The very descriptive Kanji text panel translates approximately as follows:

(whom did Japan think of itself?)
Russia outlaw devours the weaker countries. With more than 2500 years of arrogance, they do not know remorse. Our country punishes Russia and is playing an active part to help a neighboring country.

If here we explain Russia and the relations of all the countries of the world as a funny map, Finland, Poland, Montenegro, Serbia, Bulgaria, Rumanian six countries were coiled around Russian mustache, and lifeblood has been sucked, already became skeleton.
The wealthy do not fight, the United Kingdom on the sidelines.
France has become the Bank of Russia.
Germany is disgusted with tyranny of Russia. He watching whereabouts of the Russo-Japanese War with folded arms.
Spain and Portugal are indifferent to Russia, and they take a nap.
Italy has no time for it with Roma.
Arabic is also just looking drooling.
Let sleeping dogs lie.
Ms Netherlands, Belgium, Luxembourg, and Swiss wisdom.
Denmark brag of being an independent country small.
Hungary was about to fight against each other saying "I do not like behavior of Russia", and has been restrained by Austria.
Turkey has been bitten in Greece in an attempt to avoid the mustache.
Persia also wrapped in the mustache of Russia, stifling.
Tibet's right hand is caught by the mustache.
Burma, Siam, Annam cannot but say grace towards Japan.
China and Korea which was nearly saved from the Russian mustache, depend on Japan.
So, fired bullets to red beard of Russia that has been stretched to Japan.
The ridiculousness of Russia upset.

Handwritten Kanji text on the verso describes the original acquisition of the map, etc. as follows:

Cavalry division cavalry messenger of the second D.H.Q. Tacjobana.
January 24, 1905 mailing
I send it from the battle front. Arrival of February 5
Souvenir to Eiken
A Survey of Anthropomorphic Maps

Komische Karte von Europa.

NEU!

5.6

60
A Survey of Anthropomorphic Maps

Wales, 1910
1910 map of Russia showing a young Tsar Peter protecting his mother
A satirical postcard c.1914, showing Western Europe taking the form of the Kaiser astride his “dream horse”. (Photo: Courtesy Barron Maps)

In this French postcard, produced around 1914, the nations of Western Europe are depicted in the form of a German Kaiser riding a wretched-looking horse and wielding the British Isles as a flag. Russia, meanwhile, is shown as a salivating bear hot on the Kaiser’s tail.
Created by French artist E. Muller, this satirical map from 1914 assembles a version of Europe dominated by the faces of its political leaders.
A Survey of Anthropomorphic Maps

Europäische Keilerei 1914.

Verlag für politische Cartoon Willy, 1914, Berlin, Grosserstrasse 14.
A humorous and zoomorphic map of Europe c.1914-1916, from Portuguese artist A. Soares. (Photo: Courtesy Barron Maps)

Portuguese artist A. Soares created this map of Europe, which was printed around 1916. Barron describes it as “one of the strangest and most curious” examples of a zoomorphic World War I satirical map due to the particular animals involved—they do not reflect the usual national stereotypes. The kangaroo representing Serbia and the Turkish crocodile are particularly perplexing.
England on Guard, 1878

Rose’s next satirical map design published by Bacon early the following year: England on Guard A Serio-Comic Map for 1878. This exceedingly rare production very likely appeared in late January or early February 1878, following the resignation of two key Tory Cabinet ministers - Lords Derby and Carnarvon - in the face of Disraeli’s increasingly warlike posturing towards Russia. Below is a figure of Gladstone in the lower image, William the Woodman, widely ridiculed for his almost obsessive love of tree-falling, taking an axe to the flagstaff labeled British Humor. Rose’s solid conservative sentiment, are clear in this his second map, which was published in late January or early February of that year, The impact of the Eastern Question on the domestic political situation in Britain is brought into stark relief as Disraeli’s Ministry took an increasingly bellicose stance against Russia, who now looked likely to defeat Turkey and capture Constantinople. A decision was made to order the British fleet to the Bosphorus and to seek a £6 million Parliamentary grant as a contingency against anticipated hostilities. It left Disraeli’s Cabinet deeply divided and led two of his most influential Ministers - Foreign Secretary and closet Russophile Lord Derby and the equally pacifist Earl of Carnarvon - to resign. Rose alludes to this, desertion in the map: “A timid earl, alarmed at the sight of a naked sword deserts his post and hides his blushing face from the public gaze”.

Rose’s 1880 map in which the ultimate British patriot, the ermine-clad Lord Beaconsfield puts the prostrate figure of Liberal leader, Lord Hartington, to the sword. His other Liberal opponent, William Gladstone, is portrayed as a busy-bodying Scottish windbag (with bagpipe, labeled “Speeches” in hand), the kilted Midlothian campaigner, opportunistically exploiting Government difficulties both at home and abroad, particularly in Ireland. Here symbolic Erin adopts an increasingly obstructionist stance, traduced by the siren voice, of Home Rule, a movement championed by both Gladstone and the Parnellites, but portrayed by Rose as another diabolical Liberal plot to break up the United Kingdom and sever Ireland’s historic bonds of union with England.
England on Guard: A Serio-Comic Map for 1878 by F.W. Rose
Comic Map of the British Isles Indicating the Political Situation in 1880 by Frederick W. Rose. This was an electioneering counter to the King Jingo map by the liberal Nemesis (Alfred F. Robbins)
The Overthrow of his Imperial Majesty King Jingo I. A Map of the Political Situation in 1880 by Nemesis (liberal activist Alfred F. Robbins)
The United States Presidential Election, 1880
The Victorian British cartographer Lillian Lancaster drew this map depicting the American election of 1880 between Civil War General Hancock and James Garfield (on the left, shown as a crying child having his leg pulled by Hancock, while Uncle Sam looks on, smirking, with New England as his top hat). Garfield won with the smallest popular vote victory in US history (not counting the 2000 election, where George W. Bush actually LOST the popular vote, but still won the election! Winning candidates who lost the popular vote also occurred in the elections of 1824, 1876, and 1888).
L’Europe Animale - Physiologie Comique [The European Animal - Comical Physiology]
Designed and drawn by A. Belloquet; published in Brussels by Vincent in 1882
Philp’s Comic Map of Scotland 1882
English Imperial Octopus, 1888
American cartoon of John Bull (England) as an Imperial Octopus (with its arms and with hands!) in – or contemplating being in – various regions around the world, such as Ireland, Malta, Cyprus, Cape Colony, Gibraltar, Boersland, Jamaica, Egypt, Canada, Australia, and India.
The Silver Dog With the Golden Tail - Will the Tail Wag the Dog, or the Dog Wag The Tail? 1896

An 1896 map published in the Boston Globe, as a political cartoon advocating for free and unlimited silver coinage – a departure from the gold standard – to lift the nation out of financial depression. This issue of the gold standard was a huge political flash point at the time, and inspired the well-known populist tale, the allegorical book by L. Frank Baum The Wonderful Wizard of Oz, published in 1900 (for instance, the yellow brick road was the metaphor for gold, and Dorothy wore silver slippers, unlike in the 1939 film when they were changed to ruby slippers. The characters all represented personalities in the debate who would have been well-known in the day. There are numerous other references in the book that would have been obvious to a knowledgeable contemporary audience). Both the 1896 and the 1900 presidential elections hinged on the debate about the return to “bi-metalism” or the retention of the gold standard. The western U.S. states (where the silver mines were located) obviously wanted a return to bi-metalism, and formed the “Free Silver” movement.
Angling in Troubled Waters: a Serio-Comic map of Europe, 1899

After the design of Fred W Rose; published in London by GW Bacon in 1899. Caricaturist Fred W Rose created this cartoon map in 1877, when British hostility to Russian territorial ambitions in the Balkans, at the expense of the tottering Ottoman Empire, were at its height. British determination to resist what were held to be Russia’s overweening territorial ambitions was not confined solely to India.

The Balkan crisis of 1877, in which the British government sided with the Ottoman Turks against the Russian tsar, led to the publication of this curious Serio-Comic War map by the noted Victorian graphic artist and caricaturist Fred W Rose. It illustrated the threat posed to British interests by the Russian octopus in its quest for world domination. Rose continued to produce eye-catching cartographical curiosities for the rest of the century, including what was probably his masterpiece, Angling in Troubled Waters: A Serio-Comic Map of Europe in 1899.
Fascinating political caricature map by Frederick Rose of the countries of Europe, known as the "Octopus Map" from the brooding presence of the Russian Empire depicted as a massive octopus, whose tentacles stretch out towards Europe. China is shown in the grasp of Russia, as is Persia and Poland. France and Spain are attractive women, while Germany, Italy and England are Military commanders. This map, by Rose, followed the style created by a Frenchman, Joseph Goggin, showing Russia as an octopus.

Great Britain - John Bull has been attacked by two wild cats. He is however able to rely on the stores of ammunition behind him, as well as his own pluck and great resources. The letter at his feet from his friend Uncle Sam, would be more encouraging were it not for the post-script. The Nationalist section in Ireland has taken this opportunity to vent his abuse upon him, but is restrained by the loyalty of the people.

France too, is scolding and threatening to scratch with one hand, while with the other she is beckoning on Germany to help her. Although the Dreyfus affair is thrust into the background she is much occupied with her new doll's house. She has somehow managed to break all the toys on her girdle and her heart is sore, for she attributes these disasters to John Bull.

Holland and Belgium are also calling him unpleasant names.

Spain, weary with her recent struggles, remembers that John was in no way inclined to help her, and looks up hoping to see him attacked by some of her neighbors.

Portugal is pleased to think he holds the Key of the situation.

Norway and Sweden though still struggling to get free from their mutual leash, turn their attention to John's difficulties, while Denmark is kindly sending him a present of provisions.

Austria and Hungary will be content with dreadful threats

Switzerland's satisfaction that her Red Cross has done good service, is marred by the news of John's victories, which she is reading.

Italy alone holds out the hand of encouragement to his old friend.

In Corsica the shade of her great departed son is wondering why people don't act, as he would have done, instead of growling and cursing.

Turkey, resting comfortably on his late foe Greece, is smiling at the thought that these troubles do not harm him and perhaps he is not sorry that John will not come to much harm.

Russia, in spite of the Tzar's noble effort to impress her with his own peaceful image, is but an octopus still. Far and wide her tentacles are reaching. Poland and Finland already know the painful process of absorption. China feels the power of her suckers, and two of her tentacles ever invviously creeping towards Persia and Afghanistan, while another is feeling for any point of vantage where Turkey may be once more attacked.
1904 map from a Humorous Diplomatic Atlas of Europe and Asia by a Japanese student
A Survey of Anthropomorphic Maps
1910 map of Russia, showing the young Tsar Peter being protected by his mother
A Survey of Anthropomorphic Maps

Humoristische Karte von Europa im Jahre 1914.

[Image of a map of Europe with anthropomorphic features]
The Situation in the Far East, 1900

Imperialism in China around 1900 -- with the bear representing Russia intruding from the north, the lion representing the United Kingdom in south China, the Gallic frog representing France in southeast Asia, and the American eagle representing the United States approaching from the Philippines. On the eagle is written “Blood is thicker than water”, a reference to U.S. Navy Commodore Josiah Tattnal’s saying in 1859.
**Hark, Hark, the Dogs Do Bark, 1914**

A dog-orientated interpretation of the political situation in Europe in 1914, in which many of the principal countries of Europe are defined in distinctly canine terms. “The Dogs of War have been let loose in Europe...” begins the accompanying text below the map. Germany is identified as an aggressive helmeted Dachshund, [hund being the German word for hound or dog, but “Hun” being the English word for German in those days] its Austrian ally a yapping Mongrel, Belgium a tiny and easily mauled Griffon, France a dandified Poodle and Britain a watchful Bulldog, biting the Dachshund’s nose. Other European countries are identified by figures which are equally amusing - a Spanish bullfighter; a smiling Dutchman; a knife-wielding Greek ready to stab his neighbours in the back; an Italian carabinieri with pistol in hand; a cold-footed Swiss mountaineer; a Russian bear at whose side a massive steamroller moves westward, the Tsar at its steering wheel; a kneeling Turk with French lapdog in tow; and Britain be-straddled by the figure of a giant sailor from whose hands flow strings to which are attached numerous battleships - a reference to Britain’s impressive naval strength.
European Revue Kill that Eagle, 1914, London.
This satirical map of Europe is “a document proving the perfidy of Albion.” [Albion is an ancient name for England.] While German assets and blood fight for the fatherland, England regards the war merely as business by saying sneeringly: “Business as usual.” [The eagle represents Germany.] The map was issued and later reproduced in German, with the note that the map was “reproduced by a German printer without kind permission from our English cousin, as an eternal memento. Printer and Publisher W. Nölting, Kaiser Wilhelmstr. 28 x 20 inches
While the soldiers of World War I fought on various fronts across Europe, artists and governmental departments on the home front engaged in their own propaganda battle via posters, postcards, and patriotic memorabilia.

Antiquarian map dealer Rod Barron’s collection of World War I propaganda maps provides a fascinating look at the range of persuasive images being produced by both the Allied and Central sides during the war. Below are some highlights from his collection.
The British fleet takes the symbolic form of a bulldog in this map of the North Sea from c. 1914-1915. (Photo: Courtesy Barron Maps)

The British propaganda postcard above shows the ships of the British fleet in the formation of a British bulldog. The dog’s eyes are fixed on the German port of Kiel, a major naval base during World War I.
A German propaganda poster from 1918 entitled “Freedom of the Seas.” (Courtesy Barron Maps)

The German poster above, produced in 1918, depicts Britain as an evil octopus whose tentacles reach around the world. (It’s somewhat of a mutant octopus, given its 27 tentacles, but there is no established terminology for cephalopods that only exist in the minds of German propaganda poster artists.)

In 1877, British map artist Fred W. Rose became the first person to use an octopus to represent a formidable nation. Rose produced his Serio-Comic War Map, which depicted Russia as an enormous, bulging grey octopus, its tentacles seemingly poised to unfurl on neighboring nations. Ever since, octopuses have regularly appeared in satirical and propaganda maps, from the World Wars to the Cold War, and even, says Barron, “present-day Russia under Putin.”
In this map Britain morphs into a highland soldier leaping into the eyeball-to-eyeball conflict between France and Germany.
A Survey of Anthropomorphic Maps
Satyrische Europa Karte Weltkrieg 1914 [Satirical Map of Europe in the World War 1914] (by E Zimmerman; Hamburg, W. Nölting [pub.])

From the Library of Congress, this print shows a map of Europe at the outbreak of World War I with each country depicted as a human figure representative of the particular state of affairs or attitudes of the country, for instance, Germany is depicted as a soldier fighting with both Russia and France, while eyeing England; published in 1914. The Russian bear sprays insect repellant on the Russians and holds out his empty wallet while roaring “hunger.” Finland, chained to Russia, tries to cut itself free. The Russian is under fire from Austria and Germany. His (chamber) pot is full of victories. His uniform shows a tear in East Prussia and Lithuania. The Austrian duly scratches the Serbs. Rumania is at the ready. Bulgaria is still wounded from the Balkan War. The Turk awakes, he looks at his harem woman. Norway and Sweden are neutral, Denmark supplies butter. Italy has both feet in one boot and remains neutral. The German pushes Belgium out of the way with the elbow and is at Franzi’s head. Bordeaux becomes an asylum for the homeless. The victories of the English and French are false, like the snakes that proclaim them.
The Illustration of The Great European War No.16 -- A Humorous Atlas of the World, 1914

From the Asian Perspective. The map was actually published in Japan in 1914 and the Japanese script is faithfully - apart from some misspellings - rendered into English with the correct dual names and also title added at the bottom of the print. But the print's title and detailed caricatures across the rest of the world point to the author/illustrator (Tanaka) employing a wider-angled lens, with the focus going far beyond China or Asia. There is a lot to see in the map, not only because it depicts the start of World War I from a satirical standpoint, but because the views being expressed are coming out of Japan/Asia. Notice particularly the tusked wart-hog of Germany, the semi-sea monster appearance of Britain (perhaps inspired by Robert Dighton’s 1795 cartoon map). The China-as-pig figure is seen examining the Manchurian lands of the former Qing Dynasty (ousted in the revolution to be replaced by the early form of the Republic of China) through a magnifying glass.
German Satirical Maps

At the end of July 1915, after the successes of the preceding Gorlice-Tarnow campaign and the recapture by Austrian forces of the Galician capital Lvov (Lviv) in late June, the German Military High Command initiated the Triple offensive across the entire Eastern Front in an attempt to conclusively overrun and defeat the land armies of Russia. In the final week of July, in the face of the combined onslaught of thirteen well-equipped German armies advancing against critically undermanned and poorly reinforced units of just nine defending Russian armies, to avoid potential encirclement, the Russian High Command (Stavka) ordered the "Great Retreat", withdrawing troops from the Galicia-Poland salient with as much equipment and hardware as they could manage. In the ensuing days, the southern section of the front was pushed back, the Russians losing some 100 miles of territory. By July 22nd, German forces had crossed the Vistula River and by early August, the German 12th Army had captured Warsaw. By late August, Brest Litovsk had been captured and by mid-September, von Hindenburg’s forces in the North had also taken the Lithuanian city of Vilna (modern-day Vilnius).

For Germany, the successes on the Eastern Front offered an enormous boost to morale and a potential propaganda coup which they were quick to exploit. Indeed these unraveling events are highlighted in two satirical maps, both published in Hamburg. Both maps were in fact newly revised and updated from earlier editions which taken together, enable us to compare and contrast German perspectives on the political & military situation in Europe at the end of 1914/ beginning of 1915 with that a few months later, in the high Summer of 1915, following these heady German successes on the Eastern front.
The first pair of maps was published by the long-established Hamburg firm of Lucas Grille. The artist for both signs each work in the lower corner with the initials “AK” (by which some authorities attribute the maps to illustrator, Arthur Kampf [1864–1950], who from 1915-1925, was Director of the School of Pictorial Art at Charlottenburg). The printers were the Gebrüder Lüdeking of Hamburg.

This first map, *A Compact Spring Overview of Europe in the year 1915*, evidently dates from the early New Year, prior to Italy’s entry into the War on the side of the Allies in May (note the scale: 3 to 7 (until further notice)!). The second comparative map depicts the war situation in the Summer of 1915, when the military situation became increasingly complex and the Austrians now faced additional hostilities on the Italian front as well (note the newly revised scale of this map: 3 to 8!).

The simple, child-like pictorial style, reminiscent of a traditional nursery-rhyme story, is embellished by short snatches of rhyming verse which highlight the perceived status & position of each of the assorted European neutrals and combatants.

England is depicted as John Bull sitting atop a giant money sack, with a single golden goose continuing to lay its golden eggs below, as coins rapidly spill from a widening fissure in its side. The rest of the flock of golden geese take flight across the Atlantic “much to Uncle Sam’s delight! Once upon a time John Bull could sit in all his fatness, now he’ll become slimmer thanks to U(Boar) and Z(ephelin)”, notes the adjacent verse, a reference perhaps to the first Zeppelin raid on Britain’s East coast in January 1915 and the declaration by Germany of unrestricted submarine warfare and a naval blockade around British territorial waters in February 1915.
In France, warlike Marianne rides a wheeled hobby-horse into battle. The combined strength of Sir John French, President Poincare & Minister Delcassé, fails to turn the gears of the horse to propel Marianne forward.
The allegorical female figures representing Germania and Austro-Hungary are supported by ranks of armed soldiers to West and East, with the note “Deutschland Ost’reich über alles _ alles andre hat den Dalles”[Germany and Austria everywhere - all the others are “on the rocks”]. The neutral Italian swings on an unstable rocking chair, softly dazzled by rosy dreams. Albania is “for hire”, so can offer little peace and quiet. The “Dardanelles door” is now firmly locked, the Turkish key-holder observing the arrival of six German ships, symbol of the new alliance.
The loyal war hero, Paul von Hindenburg, stands axe raised, having sliced through the right wrist of the Russian giant on the Eastern Front: “The Russian appears as a Colossus, full of “Great Ideas”, now he’s one hand less perhaps he’ll rest a little in the pool (of blood)”, comments the propagandist.
Seven months later, the situation appears significantly changed. John Bull is now an isolated fisherman, casting lines around the British Isles in the hope of catching some new allies, whom he can then bankroll with the sacks of money in his war chest: “John Bull tries angling but no little fishes bite any more” notes the verse.

In France, Marianne is now reduced to walking on crutches “made & paid (for) by Italia”, her old war (hobby) horse (as featured in the earlier map) now lying wrecked & upturned in the waters of the Mediterranean.

In Italy, a newly enlisted bersaglieri receives an Austrian rifle butt in the face: “Italy wants to swallow Austria, but has forgotten its power”, comments the German text. On the Eastern Front, the Russian giant is pushed back by German and Austrian troops, “After a short period, the Russian will flee, back to where he came from”, states the commentator.

The Serb seeks a route to the sea through Albania, much to the annoyance of the Italian. The Turk sits devouring Allied warships as neighbors look on in amazement at the Sick Man’s appetite and decide to leave him in peace. This is clearly a reference to the Dardanelles campaign and ill-starred Gallipoli landings that began in late April and dragged on through the summer months of 1915.

Neutral Spain has continuing designs on the British outpost of Gibraltar (as in the previous map), whilst neighbor Portugal’s suicidal tendencies continue without any outside intervention. In Scandinavia & Holland, the neutrals continue to sit vigilantly on the sidelines, happily trying to avoid any trouble.
In this Kaspar map, dating from the end of 1914, Germany is portrayed as the striding figure of Deutsche Michel, the symbolic sleepy German farmer in hobnailed boots, spiritual embodiment of the nation, easily identifiable by his familiar tasseled nightcap. Supported by the Imperial German Eagle, he crushes Belgium in his right hand, as bees fly towards Britain from artillery batteries along his back. The bees (first referenced in Karl Lehmann-Dumont’s Humoristische Karte von Europa of a few months earlier):

In France, the banner of “Liberte, Egalite & Fraternite” is embellished with the words “Revenge” and “Disgust”, as her troops flee the German assault. Britain is a soldier seated on a bulldog, an array of ships tied to his tailcoats. A vicious cobra, India, encircles his waist, ready to strike, one of the adjacent coat tails marked with the words “Volkerrecht” [National Rights]. Russia is the land of the Great Bear, around which abound scenes of political unrest and abject brutality. The Tsar’s status as the champion of Peace at the 1900 Hague Conference is ironically alluded to in a furled copy of that Treaty visible in the left hand of the giant Russian soldier on the right of the image. Below his army greatcoat, a smoking bomb waits to explode.

Austria is the double-headed eagle attacking her southern foes: a Montenegrin louse and Serbian snake. Albania is an unoccupied throne, referencing the departure into exile of its former monarch in early September 1914. Bulgaria tries to slice off a Grecian hand. Switzerland is a hedgehog and Italy, a classical beauty reclining peacefully. Many of the maritime place names are puns on their original German titles, for example the Nom See [North Sea] becomes the Mord See [Murder Sea].
Notice the bees’ nest and zeppelins in this detail from Karl-Lehmann Dumont’s Humoristische Karte von Europa, 1914
Kaspar provides a completely new explanatory descriptive key to a 1915 revised map as well as offering a color-coded identification of enemy and allied powers. A translation of the key reads roughly as follows:

**Germany**: *Deutsche Michel* has woken up and fights bravely in East and West. With his left foot he strikes the Russian violently in the face, his right foot resists fiercely hard against France’s Eastern border, whilst with his right hand he vigorously holds off the French offensive.

**Bulgaria** remains very quiet and reads the “Balkanska Tribuna”. **Rumania**, at the crossroads, receives from all sides important intelligence from the Quadruple Alliance (Entente Powers).

**Turkey**, Germany’s eastern comrade-in-arms, sits on the Golden Horn and energetically closes up both the Dardanelles and Bosporus with hands and feet; a Holy War now rages in Asia Minor. At Gallipoli can be found a hard nut and, on the coast, a Turkish mousetrap.

**Austria-Hungary**: The Lion clamps its claws hard and impulsively into its faithless former Ally (Italy), the Navy shows him her ships, whilst in the background the 32cm mortar sits waiting at the ready. German and Austrian Generals purge Galicia thoroughly and in Poland they empty out the Russians equally thoroughly with an iron broom. In **France**, the French High Command maintains its unceasing great offensive, in which the English (in self-defense) now give their help, but keeping a hand firmly on Calais. The French leader (Poincaré) makes every effort to provide support for Italian warmongering. **England** throws wide open his well-known liar-mouth (as does the English bulldog, the symbol of England); he clenches his left hand and receives with his right the shipments from “neutral” America. German bombs (Islands) explode around his head. His ships sit in safe-keeping in Western harbors. **Ireland** is in a desperate state.
but dependent upon English support.

Russia: The Russian bear now turns around and pulls in its tail, commanded by its glory-less Leader (Grand Duke Nicholas, removed from overall Command of the Russian Armies by the Tsar in September 1915), in the interior and in the south, Revolution ignites in an enormous conflagration. Curses and disease accompany the whole scene. Finland clenches his fists in his pockets over Russian misery but must be obedient. Italy sits on a rickety throne and has become suicidal and with his right hand has destroyed the Triple Alliance Treaty. The “Poet” (Gabriele d’Annuzio) is situated by his ear and receives Judas’ silver; the deluded population blow the war trumpet and carry on playing the barrel organ. The symbols of the Triple Alliance lie broken in pieces in every corner, the volcanoes (Mt Etna) are horrified. Corsica and Sardinia are Prisoner of War Camps. Serbia is wedged in the stocks and squints towards Albania over her never-ending bone of contention and question marks. Montenegro is a nest of flies. Greece, biding her time, strikes a threatening attitude towards Italy and Serbia.
Spain slowly wakes up and is enraged over the obstruction that is Gibraltar. Portugal is now armed, observes the battlefields and has empty pockets. Switzerland is neutral and tightens the screws powerfully in self-defense against all the firmament. Denmark is indifferent, but elf-like, reads all of the "political" war reports. Sweden and Norway extend a neutral hand towards Michel and offer him sustenance. Holland objects to every assault on her strict neutrality. Belgium is wiped out (vergriffen = literally: out of stock/out of print). The different Oceans and Seas are now changed to: Death Sea (Tod See = Baltic), Murder Sea (Mord See = Nord See = North Sea), English Scandal (engl. Skandal = engl. Kanal = English Channel), the calm Atlantic Ocean (Stiller atlantischer Ozean), the Sea of Influence (Mitleidenschaftliches-Meer = Mitteländisches Meer = Mediterranean), the bitter Adria (die bittere Adria = Adriatic Sea), the Marble Sea (Marmor-Meer = Sea of Marmara), the Fatal Sea (das fatale Meer = Black Sea). The scale of the map can be found in Morocco. The shipping and air routes relating to the current period are new. The X's dotted across the map mark the sires of the growing number of enemy losses and disasters.
This rare political caricature map of Europe depicts the continent at the beginning of World War I. The map depicts the alliance situation and territorial issues towards the end of the first year of the war. The key countries involved in the war are represented by human or animal caricatures with various national symbols that help illustrate the situation. The map itself is devoid of text, with a lettered key inserted at bottom right to identify the countries portrayed. This map was designed by French artist B. Crété and published by Delandre in Paris. A close variant was created by Valdslav Levinsky, an artist in Warsaw, and published in Poland. It is believed that Crété's edition appeared first, in part due to the date (9bre 1914) in the imprint, and the fact that Levinsky’s edition did not pass the censors until April 1915. Several editions were published in Paris and Poland through 1915, with a notable difference in the depiction of Italy. The earlier editions depict Italy as a peaceful mandolin player lulling Sicily to sleep (as seen in this example), while later editions, published after Italy joined the Allies in the war, show Italy as a soldier holding a gun. All editions are scarce.

Each country is depicted in a fascinating and stereotypical manner. France is shown as Marianne riding a cockerel, stabbing a dagger into the forehead of a menacing bull representing Germany. The bull is also being prodded from behind by the dominating figure of Tsar Nicholas II of Russia. Sweden and Norway are illustrated as two young embracing women looking over an atlas. Great Britain is depicted as a naval captain riding a large warship. Austria-Hungary is the only country that is not represented by a human or animal form, but rather is shown as a graveyard surrounding a large fallen crown, foreshadowing the end of the Austro-Hungarian Empire. Numerous other intricate relationships and symbolic references fill the map.
Although the human personification of continents and countries can be seen as early as the 14th century (on maps by Opicinus de Canestris see #230), human and animal metaphors on maps reached a new level in Europe between 1845 and 1945 with political cartoon maps. The rise of these satirical maps reflected the momentous political and cultural changes that occurred during the time. Political leaders were caricaturized and European nations were given symbolic identities that lent humor and accessibility to the geographical map. Based on popular stereotypes, these visual representations even found their way into the classroom to help bring geography and politics to life. Original serio-comic maps are very scarce due to their ephemeral nature.
A Survey of Anthropomorphic Maps
The Allied “Touch,” 1920
The Allies’ “stranglehold” on Germany, after the settlements of WWI. And, so, the stage was set for WWII, just around the corner.....
A Survey of Anthropomorphic Maps
21st century map of Europe with their heads of state, Putin, Queen Elizabeth, Angela Merkle, etc.
A Survey of Anthropomorphic Maps
The Korean peninsula and the islands of Japan
Spanish illustrator Fernando Vincente gave a whole new meaning to the phrase, 'seeing the world with a different eye' by painting various images over existing cartographs and maps. He is creating animals, humans and objects out of the shape of different countries on the map. Vincente collected his unusual canvases on flea markets in Madrid (called 'Rasrto'), in shops and antique fairs.
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