



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.

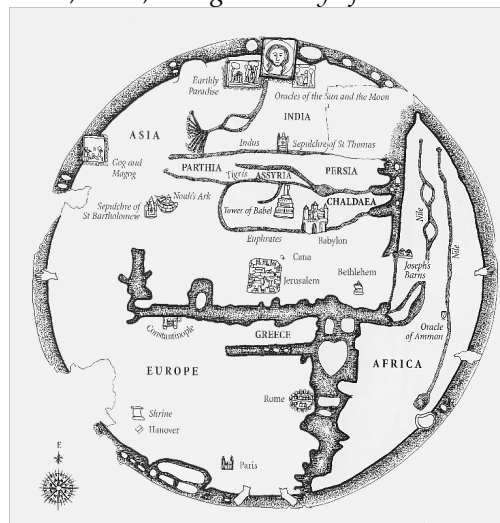
These developments reflected the momentous political upheavals that took place in Europe between 1848 and 1871, a period that started with almost European-wide Revolution and concluded with War between France and Prussia. Revolution and War, the development of new emergent nation states such as Germany 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

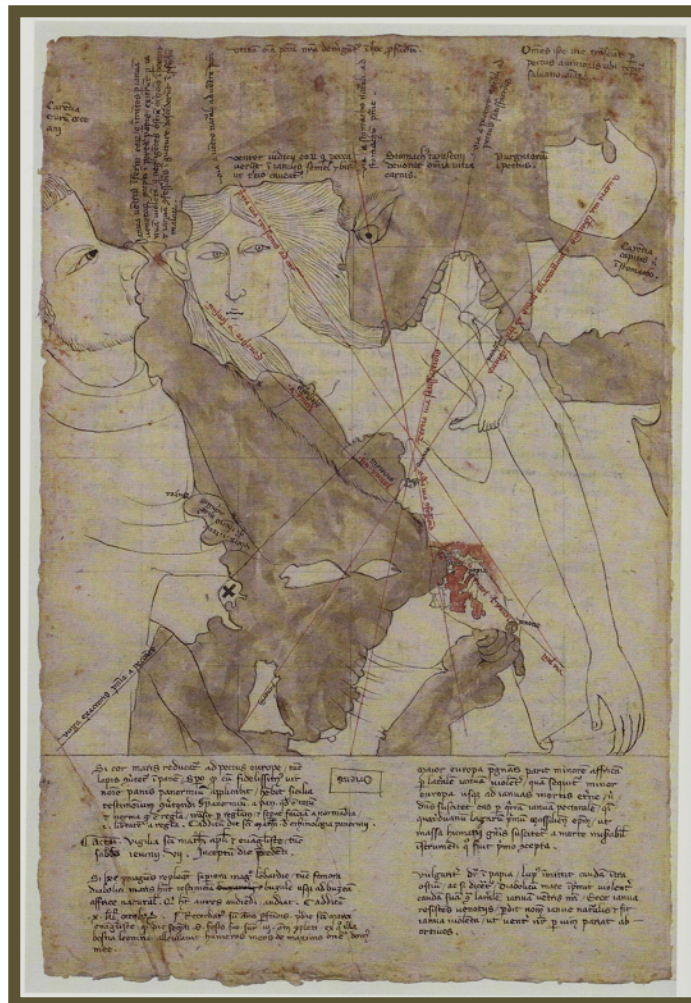
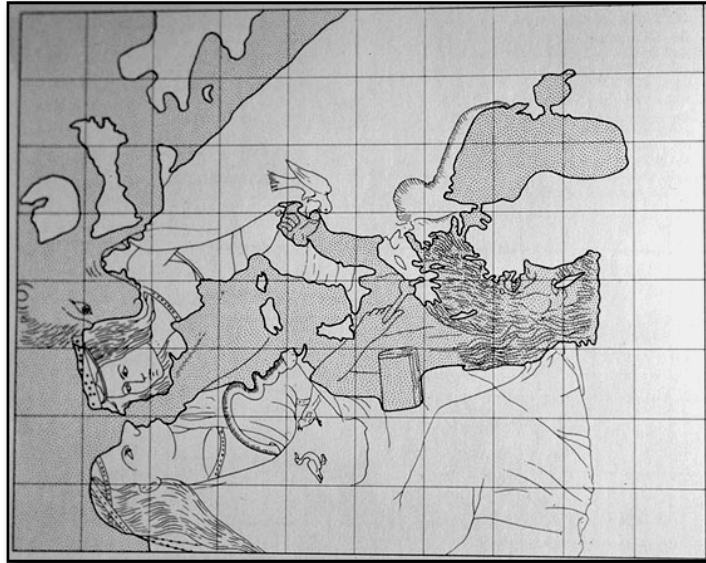


Opicinus de Canistris Map of the World, 1296-1300

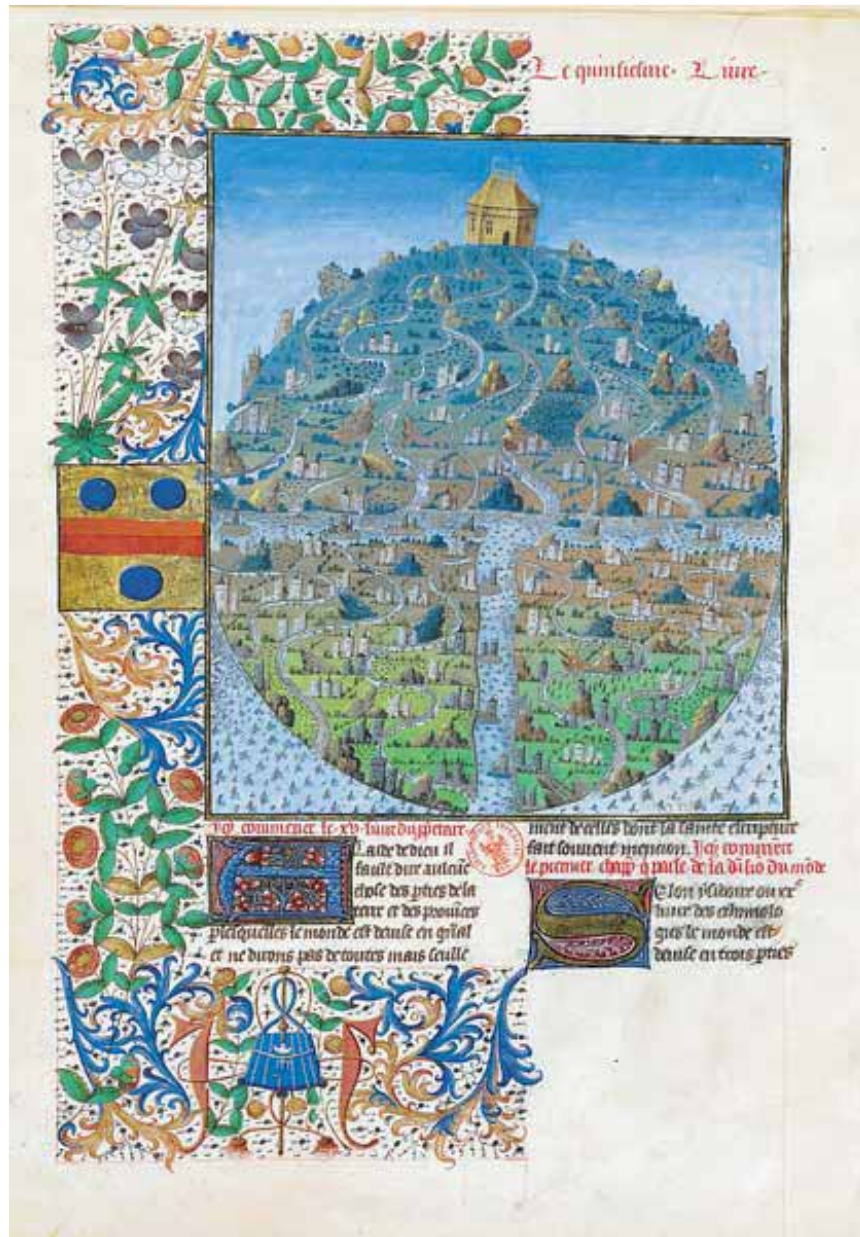
In de Canistris's maps the physical geography is adapted somewhat to animal and human forms - the image of a king conforms to the shape/content of Europe, with the image of his queen forming North Africa. There is no further attempt to personify any other landmasses; however, the Bay of Biscay adjacent 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. Opicinus 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, Opicinus de Canistris and the Medieval Cartographic Imagination* by Karl Whittington)



Opicinus de Canistris, Biblioteca Apostolica Vatican, Vat. Lat. 6435fol 79v (detail)



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 Noahic 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 Japheth
Bibliotheque Royale Albert Ier, Brussels, MS. 9231, fol. 281v



T-O map from 1482, British Library, Royal MS 15EIII f.67v

While fabulous beasts were still to be seen on maps of the New World, more familiar creatures were appearing on some maps of the Old. They were not always in the form of small vignettes, placed in blank spaces for decoration; sometimes they even absorbed whole continents, reducing the maps to relative insignificance.

Among the earliest examples of this kind of map are those depicting Europe as a woman. First produced by Joannes Bucius in 1537, this theme became very well known through the versions that appeared in Münster's *Cosmography* between 1544 and 1628, and in Heinrich Bünting's *Itinerarium Sacrae Scripturae*. The design has west at the top of the map, with Spain as a crowned head, Italy the right arm, and Denmark the left. Eastern Europe forms the skirt of her dress, the hem of which runs northwards from Greece. It has been suggested that the figure is not a woman, but the Emperor Charles V. The robes are sketchy enough to be either female or imperial, and the argument is based on the idea that Spain was at the time the 'crown of Europe'; the scepter in the left hand, which reaches the British Isles, becomes a symbol of the alliance between Charles V and Henry VIII.

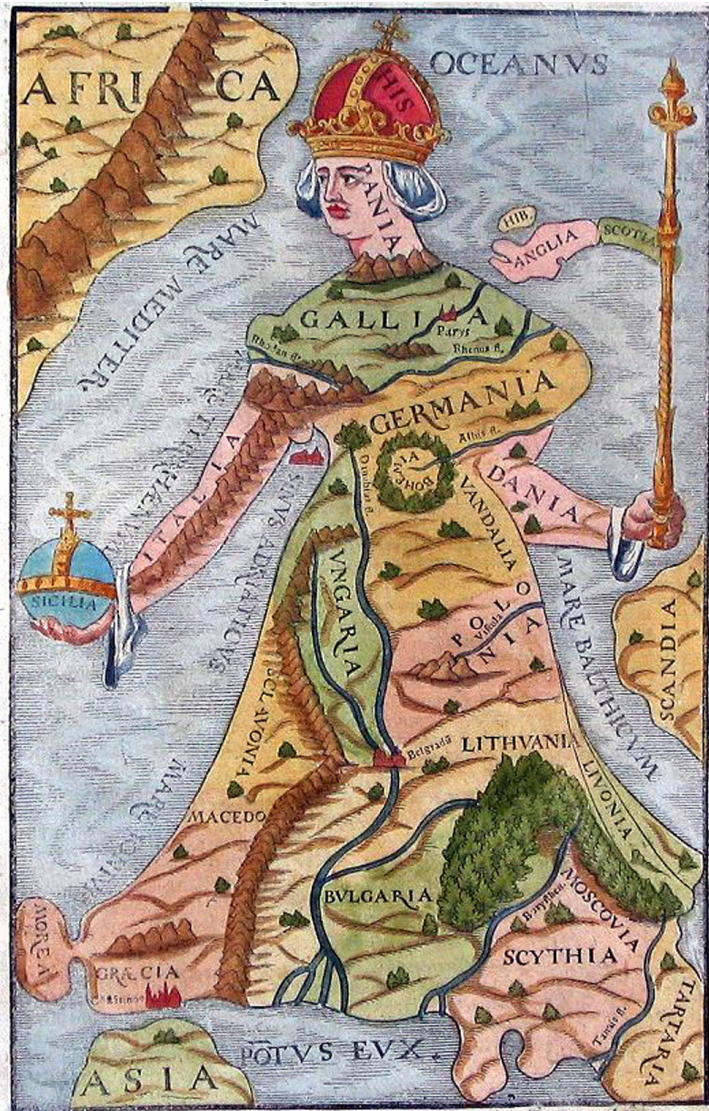
Bünting produced not only a version of Europe as a woman, but two further woodcut maps, in both of which the true shape of the land is considerably distorted. *Asia secunda pars terrae in forma Pegasis* shows Asia in the shape of a winged horse, which is drawn fairly realistically, so that the shape of Asia has to be adjusted: the Caspian Sea

lies horizontally between the wings and the saddle, and modern India is the off hind leg. His third map shows the world as a clover-leaf. Each of the three continents of the Old World forms a section, with Jerusalem in a circle in the middle. England and Scandinavia appear separately at the northern edge of the map, and America, the New World, can be seen in the south-west corner.

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.

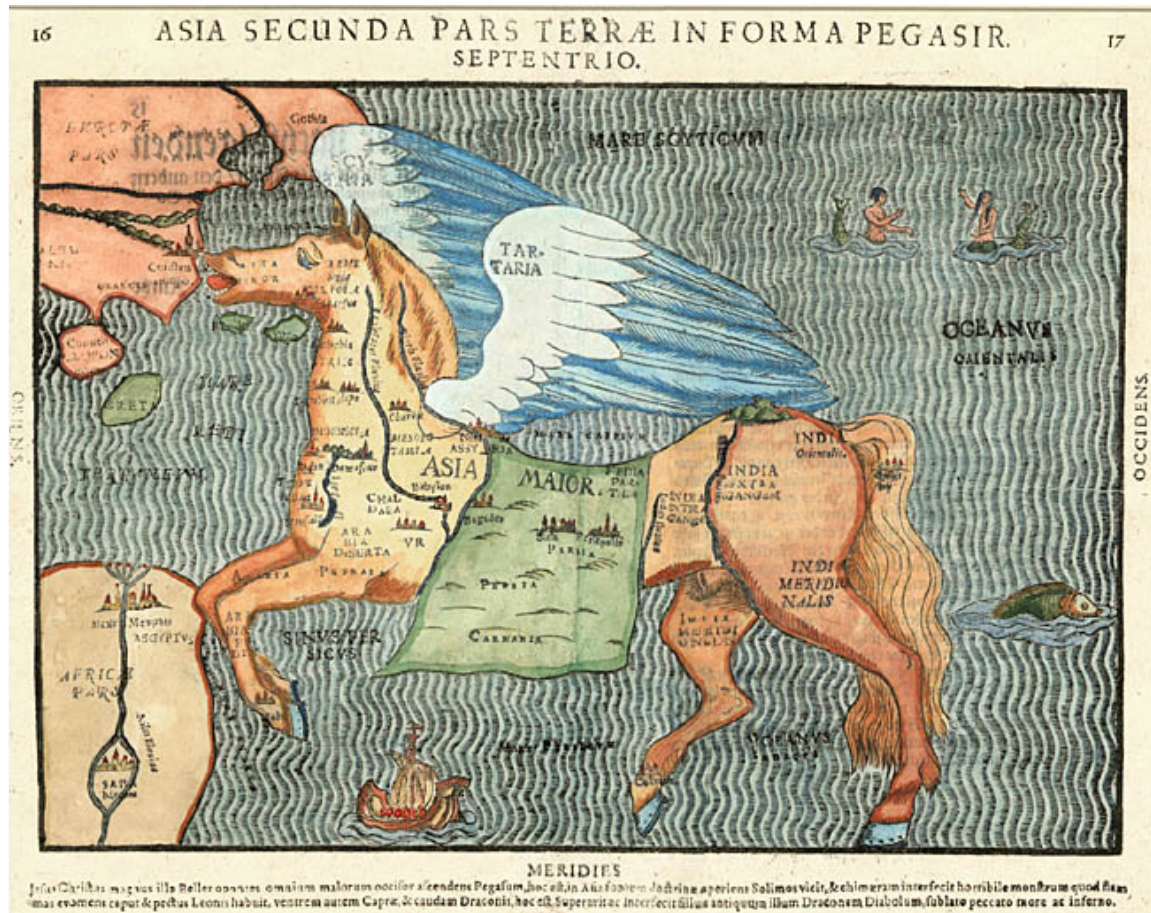


It portrays the dominance of the Holy Roman Empire under Charles V and the political influence of the Habsburgs, thus France, Spain, and Bohemia all have prominent places in the map. More generally, the map also displays the dominance of medieval Christian Europe in the world overall. The continents 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.

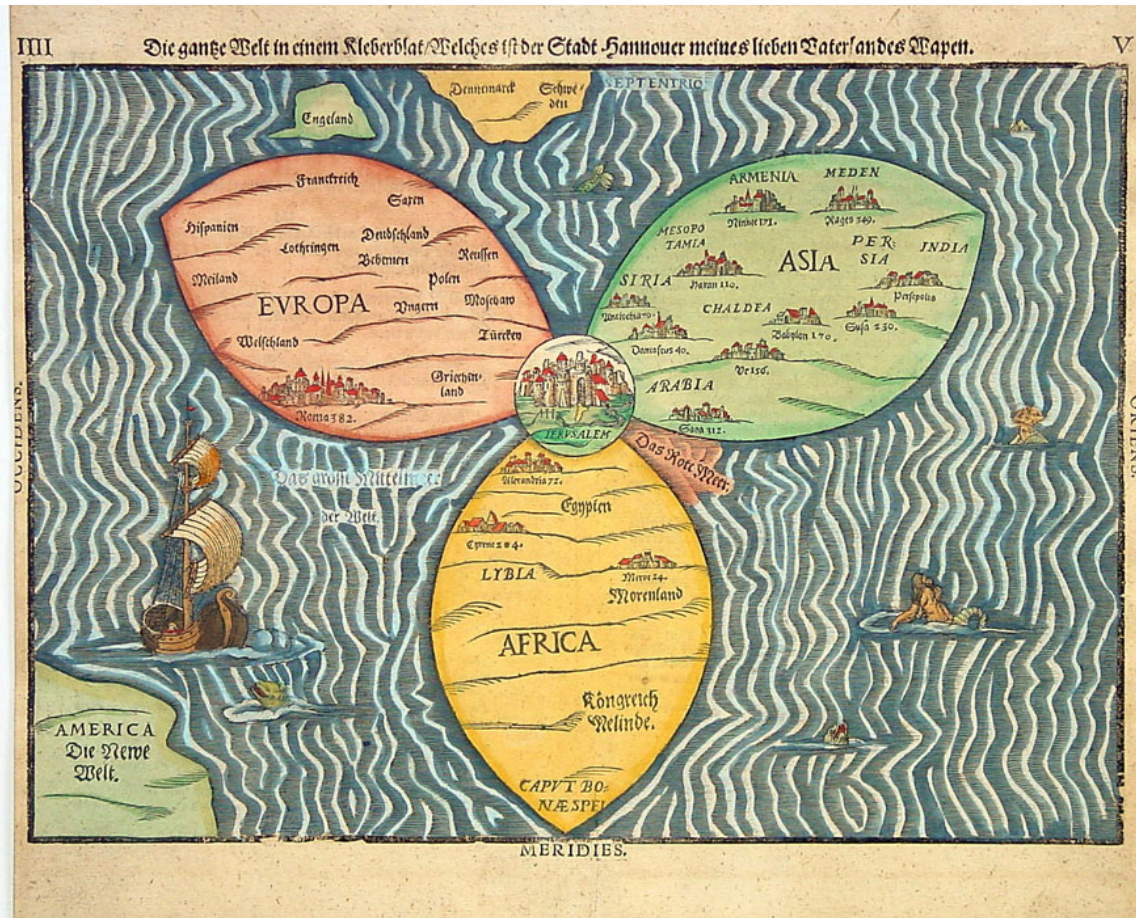
Itinerarium Sacrae Scripturae, 1581

This map is among the earliest representations of a landmass in the form of an animal (or human). The German theology professor and cartographer Heinrich Bünting [1545-1606] was a contemporary of Gerard Mercator and Sebastian Munster. He included three anthropomorphic maps in his successful scientific atlas *Itinerarium Sacrae Scripturae* [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 Bünting's *Itinerarium Sacrae Scripturae* offered a geographical guide to the Holy Land. The popular book was reprinted in more than sixty editions in various languages and contained as many as twelve maps. Most of the cartography faithfully portrayed biblical lands, but three of the maps took much greater liberties with geography: a clover leaf map of the world with Jerusalem at the center, a map in which Europe takes the shape of a woman as the classical virgin *Europa*, and a map of Asia as *Pegasus*, the mythical winged horse. 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

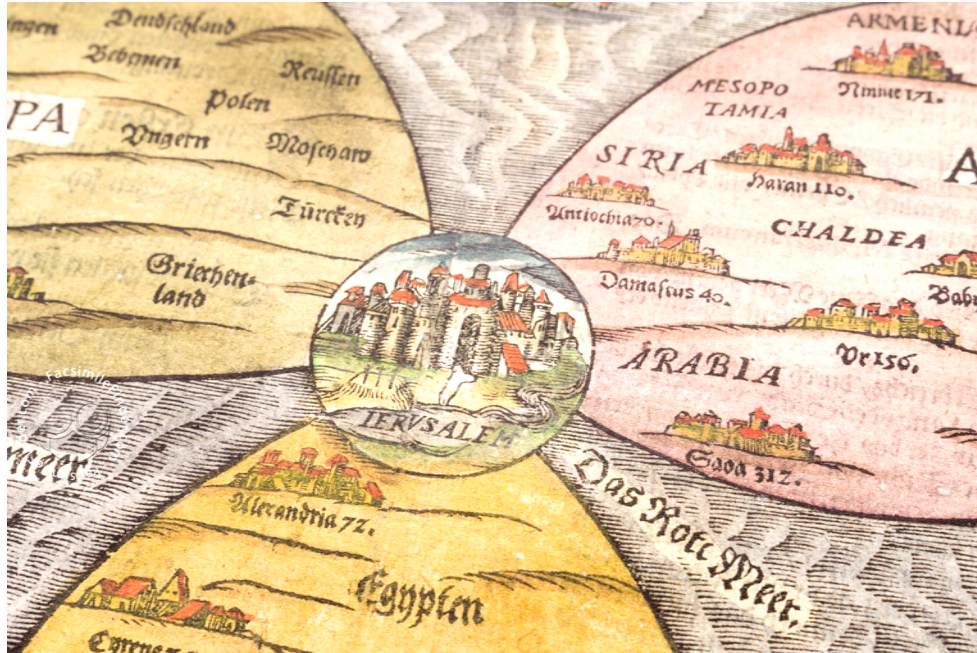
after Columbus, Heinrich's "world" map only references the eastern hemisphere. His *Europa* map was stolen from one of the most popular books of the 16th century: Sebastian Munster's *Cosmographia*, first published in 1544 and issued in many editions (illustrated above). This is what these new, colorful, fantastical maps are all about: competition in the new age of print. On the *Pegasus* map, *Asia Secvnda Parsterr Informa Pegasi*, Asia has been reshaped to conform to the horse's outline. Asia Minor occupies the head, the Holy Land is situated in the chest region, and Babylon appears on the steed's shoulder. Persia is a blanket draped across the horse's back, and India is its hind legs and haunches. *Asia Secvnda Parsterr Informa Pegasi* appeared in several editions of *Itinerarium* as either a woodcut or a copperplate.



Heinrich Bunting's "Cloverleaf" world map. 1581

Jerusalem is at the center, if not the physical at least the symbolic one, of our world. We know that, in respect of the world's shape, its "center" stems from social construction and choices, and not "natural" or physical reasons. Bunting's Cloverleaf map of the world, is a good example of this socially-constructed centrality. Heinrich Bunting did know that the world does not look like a cloverleaf. But he wanted to go beyond the positivist knowledge of our globe's surface, to the one of symbols where the physical is not necessarily the "real" (In this regard we can say that he was a real geographer: a specialist of space who did not only consider positivist space but also socially-constructed ones). Here Jacques Keilo argues that those social constructions of centrality, medieval ones, are still effective and very influential in our Weltanschauung today, and

are still used for political and social propagandas, notably in what concerns Jerusalem, still regarded as one of the holiest sites on Earth and the epitome of desire of two major civilizations.





This map by Bünting is named *Europa Prima Pars Terræ in forma Virginis*, made in Hanover, 1581 (or 1588). Europe is a body politic or, of course, the *Res publica Christiana*. Spain is clearly the head of the continent's political system: the "thinking member" of it. And, inside Spain, this centrality is dwelling, according to the map, in Castile, Aragon and Navarra being peripheries of the head. Then Bohemia is in the placement of the heart: the continent "beats" from Bohemia. For the rest France is a "chest"; Italy is the right hand; and interestingly the British Isles and Scandinavia are "out of place": they float somewhere in the seas around Europe, but are not a "real" part of it, or maybe a "flag", a banner in the hands of Queen Europe.

By far the most popular of the animal maps has always been the *Leo Belgicus*. This particular conceit was originally devised by Baron Michael von Eytzinger in 1583, to illustrate his history of the Low Countries, *De Leone Belgico*. Belgium did not then exist as a separate entity, but formed part of the seventeen provinces of the Netherlands, which covered the whole lowland area. The map, which shows all seventeen provinces enclosed in the form of a lion, is not distorted in any way; the beast's outline is neatly superimposed, with great dramatic effect. The lion is half standing, his right forepaw raised, facing east with mouth open and tongue protruding. His spine follows the coastline from northeast to south-west.

Both book and lion proved immensely popular, and reappeared in several editions. Soon others began to copy the idea. Some kept closely to Eytzinger's design, but others adapted the idea to suit their own fancy. Famiano Strada's version was to become one of the best known: his map was similar to Eytzinger's but with the proportions of the lion slightly altered, and the raised forepaw resting on a shield. In 1611 Cornelis Jansson introduced a new variation, by altering the orientation so that

west was at the top of the map, and designing a lion passant facing southwest.

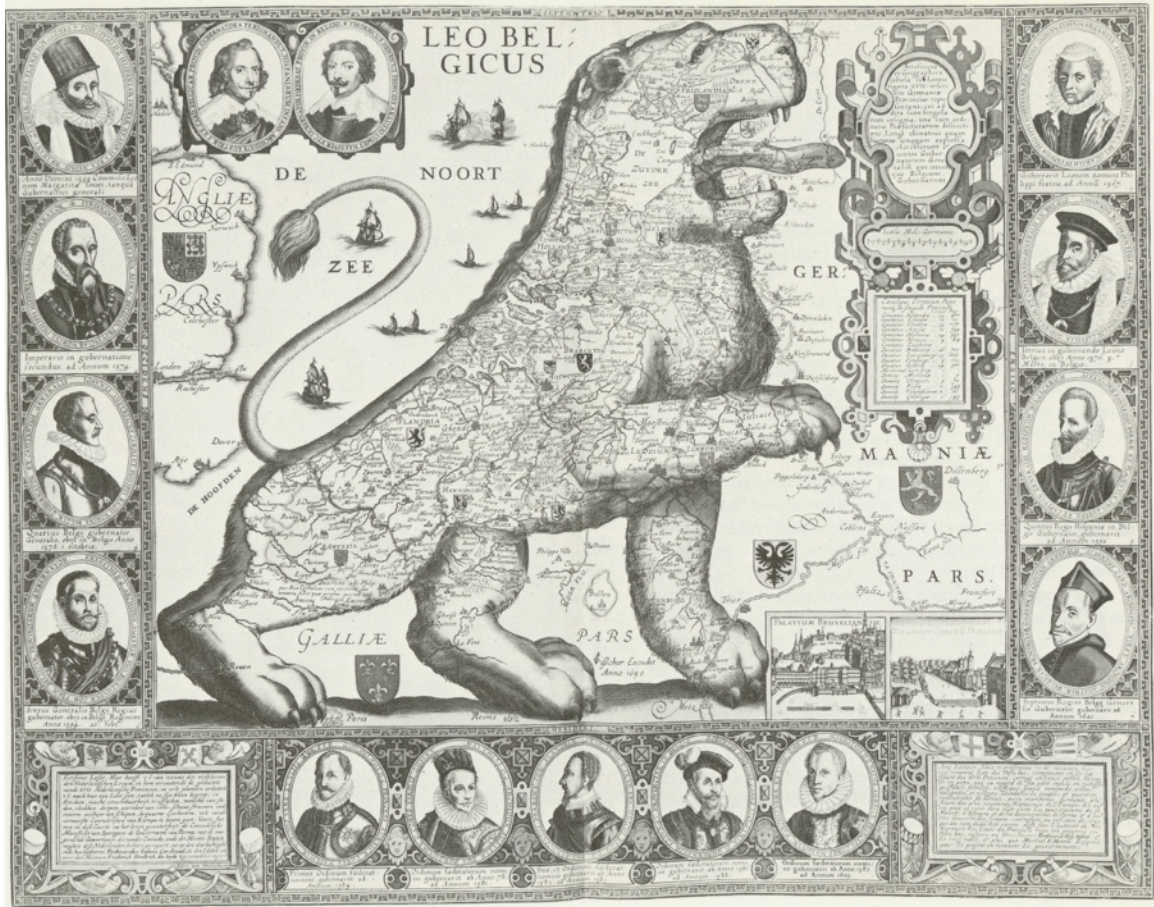
In 1598 Joannes van Doetichum had produced a very close copy of Eytzinger's lion, down to the shields of the seventeen provinces scattered over the appropriate areas. Nearly all the provinces bore some kind of lion on their arms, so the design of the *Leo Belgicus* was appropriate as well as attractive. Van Doetichum's version had an extremely elaborate border incorporating the portraits of thirteen Governors of the Netherlands. Claes Jansz. Visscher reissued it in 1650, updating the coats of arms and adding two further portraits. In 1656 he reissued the Jansson version, with the lion passant. These were not Visscher's only *Leones Belgici*: as early as 1609 he had produced a variation showing the lion sitting down, its raised forepaw resting on a sword; and in 1633 a lion rampant carrying a scimitar. The idea of the *Leo Belgicus* was indeed so popular that further versions, in several styles, continued to be published as late as the beginning of the 19th century.

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.



Leo Belgicus, 1650, Claes Jansz Visscher



Claes Janszoon Visscher, *Novissima et accuratissima Leonis Belgici sen septemdecim regionum descriptio*, ca. 612



Nova Dilionis Bernensis Tabula Geographica Ursa effigie delineata, 1690

A map showing the Swiss canton of Bern in the shape of a bear couchant (lying down). It holds a sword and scepter topped with an acorn, representing military and ecclesiastical power. The acorn is both a symbol of the risen Christ and a heraldic signifier of independence, referring to the synod held there in 1532 where Bern and several other cantons decided to embrace Protestantism, and to Switzerland's contemporary role as a refuge for Huguenots and Waldensians fleeing persecution in France and Savoy.

The bear is the emblem of Bern, and has been closely connected with the city throughout its history. The earliest known use of the bear as the city's symbol was on a seal of 1224. Traditionally, the city itself is meant to have taken its name from the animal; stories range from the city being named for the first animal the Duke of Zahringen saw while hunting, to it being named for a local Roman deity. Bears have been kept in the city since the medieval period, when one was brought back as a trophy from the Battle of Novara. There is still a bear pit in the city center today. The map was clearly designed as an expression of Bernese autonomy, and to reinforce Bernese self-identification with the positive attributes of their emblem.



"Lion's Head map" by Johann Heinrich Streulin expressing Zurich's self-confidence at the end of the 18th century



A Geographical Picture of Asia, 1817, Richard Holmes Laurie, James Whittle

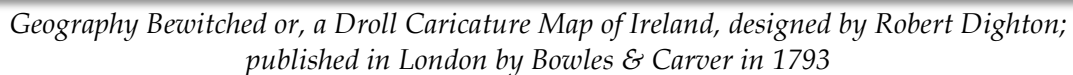
Caricature map of Asia, here represented as a wild boar, with a leaf (the Arabian Peninsula) in its mouth. An unusual aspect of the map is the use of aquatint, a medium often reserved for views rather than maps, due to its tendency to obscure detail. Here it is used to great effect with the boar's coat rendered beautifully, superbly framed by great waves which crash along the southern and eastern coasts of Asia. The wild boar or pig was often seen as a symbol of wealth, abundance and good luck in many East Asian cultures including China and Japan.



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."





24

By the end of the 18th century, humorous maps of this kind were appearing as separate publications rather than as illustrations accompanying a serious text. In 1795 Bowles and Carver were advertising several hundred different prints for sale, mostly of moral or humorous subjects - among others they were offering Hogarth's *Marriage-a-la-Mode* series. Two of the latest additions to their catalogue at this time were *Geography Bewitched! or, a droll Caricature Map of England and Wales* and a companion *Map of Scotland*, each costing 6d plain or 1s colored. England and Wales are in the shape of a cheery, beer-drinking, pipe-smoking fellow sitting on a large fish, whose open mouth is the mouth of the Thames and whose tail is Cornwall; Scotland is represented as a hunchback clown sitting on a cushion. There is no reason to suppose that any specific satire was intended by either of these pictures; they were intended simply for amusement, the shapes having been suggested by the coastlines.



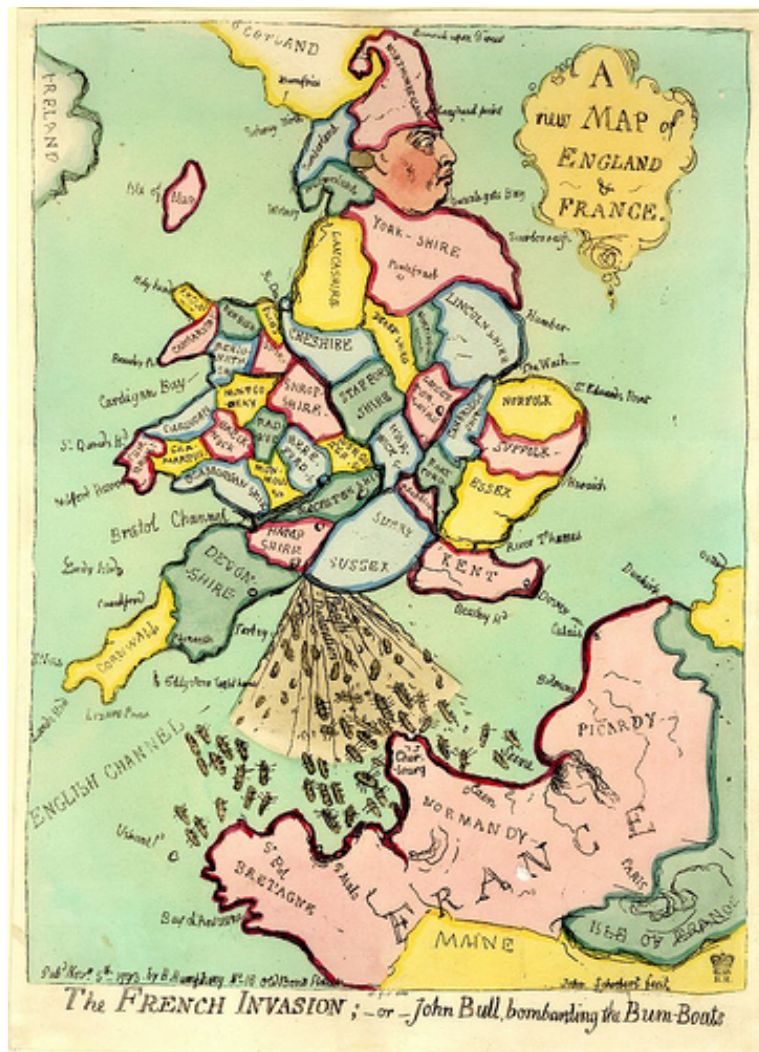
Geography Bewitched or, a Droll Caricature Map of Scotland, designed by Robert Dighton; published in London by Bowles & Carver in 1793

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 found in the British Museum Prints Room.



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 biting 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

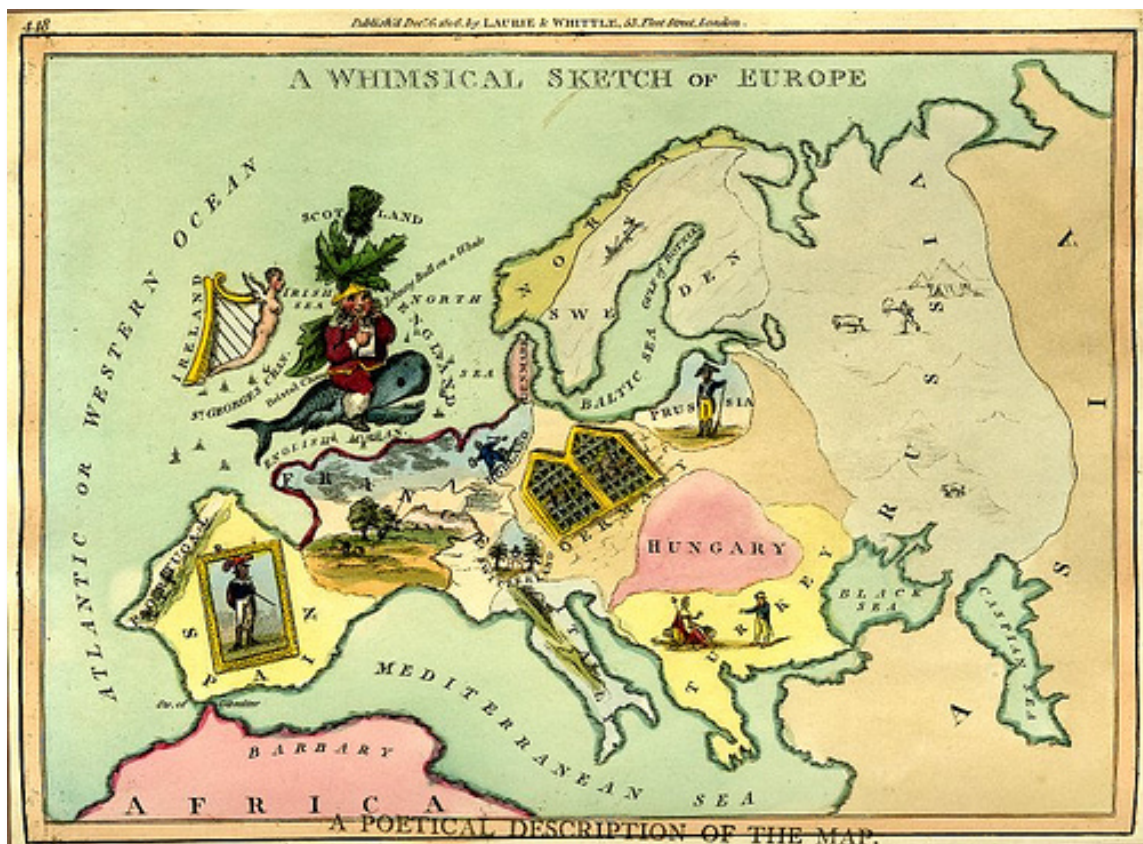
Published in London shortly after the French Revolution, it is a naval metaphor for the Ship of State. It should be noted that the English, still strong monarchists, were in general appalled by the French Revolution, and sympathized with the fallen monarchy. The English were (rightfully) concerned about 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 Vendéans 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-lys 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.









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 tail-feathers – 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 recognizable, 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.

When this map was published in 1833, the United States didn't have an East Coast yet, for lack of a West Coast. The gigantic Louisiana Territory, acquired some thirty years earlier from the French, gave America dominion over the Mississippi basin, but Mexican land and the Oregon Territory, claimed by Great Britain, still stood between the United States and its "*Manifest Destiny to stretch 'from sea to shining sea.'*"

Back in 1833, this mapmaker tried to attach America's iconic bird to the shape of the nation at that time. The result was this *Eagle Map of the United States, Engraved for Rudiments of*

National Knowledge. The map represents America as an eagle (although it looks more like a dove), its head coinciding with New England (except Maine), its eye punching a hole in Vermont, its neckline following Lakes Ontario and Erie, the wing outlining Lakes Huron and Superior (and farther 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, toward 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 after 1848. Only the western borders of the subsequent independent and later U.S. state of Texas are still instantly recognizable, in 1833 still the dividing line between the United States 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. Hardly any part of this watershed border has been preserved in the straight lines making up most of the boundaries of the western states.

Meanwhile the great inland empire of Louisiana was already being divided up; the territory was renamed Missouri Territory to avoid confusion when Louisiana achieved statehood in 1812. Strangely, no other name was chosen for the remaining territory after Missouri itself became a state in 1821 (although areas east of the Missouri River became part of Michigan Territory in 1833, and part of Wisconsin Territory in 1836, when Michigan became a state). This map was published in Philadelphia in 1833 by Carey & Hart, in a now extremely rare atlas, *The Rudiments of National Knowledge, Presented to the Youth of the United States, and to Enquiring Foreigners, by a Citizen of Pennsylvania.*

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.



Jules Gérard, *Carte Comique du Theatre de la Guerre*, Bruxelles, 1854

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.

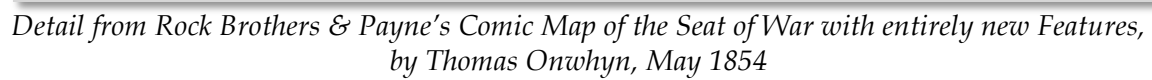
The four maps prove that 1854 was indeed the year in which the *Comic Map of Europe* was first born, the design template and anthropomorphic national characterizations taking a shape and form that would be reprised, recast and reinvented again and again during the ensuing century.

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 Hadol'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 quire 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."

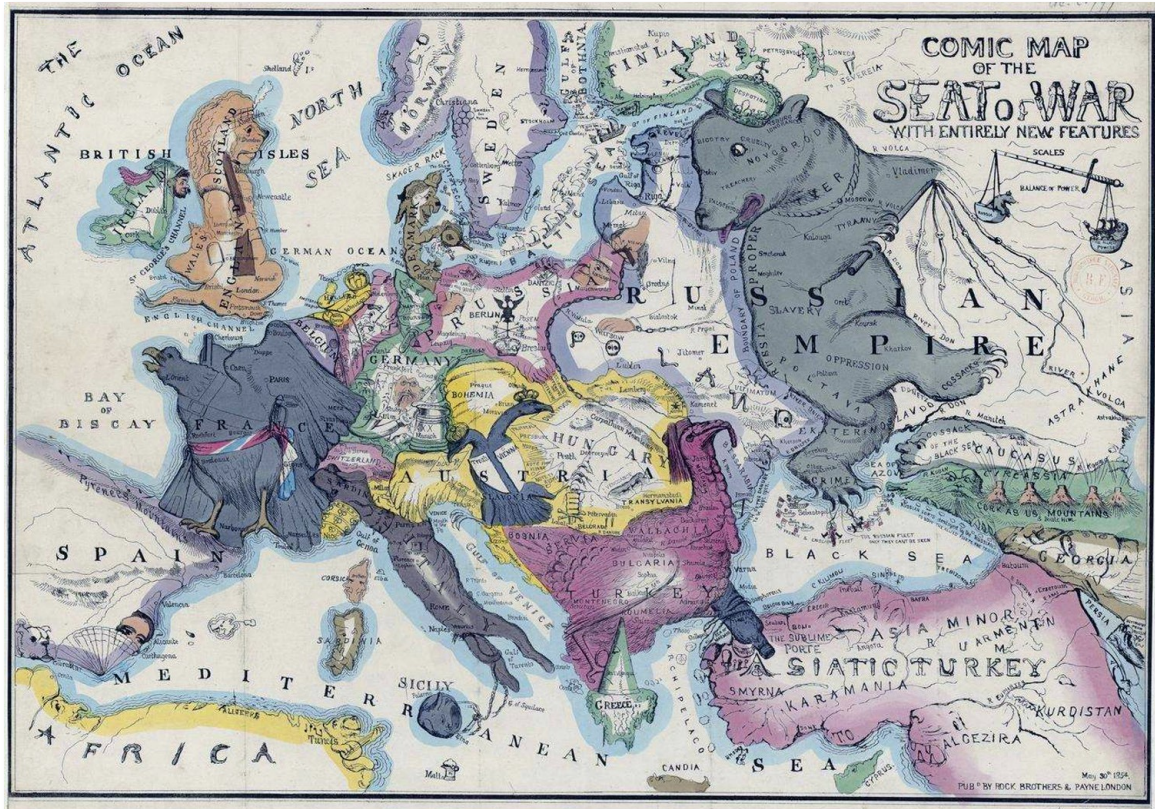




Admiral Sir Charles Napier in his flag ship, *HMS Duke of Wellington*, progresses with the British Fleet through the Baltic intending to give the Russian Bear "a flea in his ear" – detail from *Comic Map of the Seat of War – May 1854*



Detail of the Black Sea and the Russian Bear's Claws being clipped – *Comic Map of the Seat of War – May 1854*



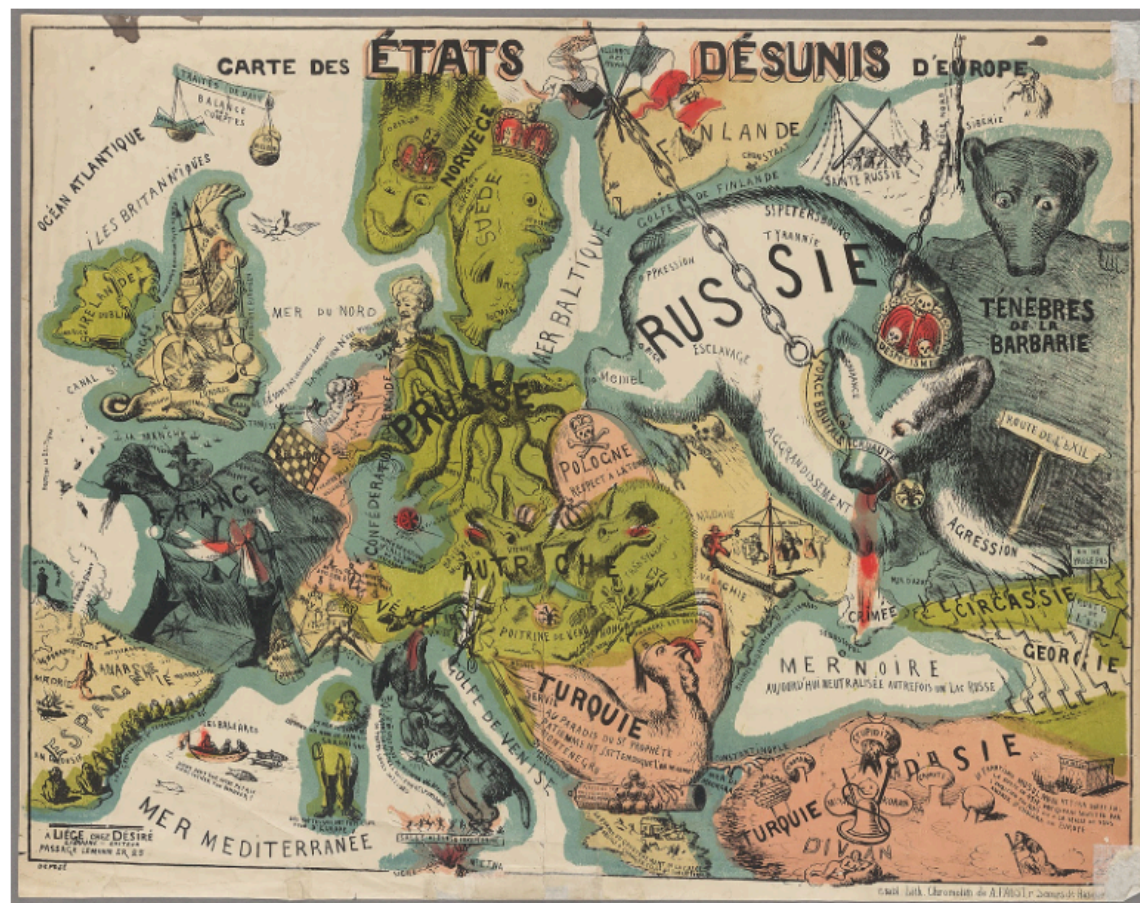
British satirical propaganda map of Europe at the end of the Crimean war (1856)





Louis Mols-Marchal – Carte Drolatique et Comparative des Etats de L'Europe – Bruxelles – Dec 1854

Disunited States of Europe (1864) (French)



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* that 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.



We propose a powerful movement down the Mississippi to the Ocean, with a cordon of posts at proper points ... the object being to clear out and keep open this great line of communication in connection with the strict blockade of the seaboard, so as to envelop the insurgent States and bring them to terms with less bloodshed than by any other plan.

-General In Chief Winfield Scott, in a Letter to Major General George B. McClellan, dated May 3, 1861

The American Civil War lasted from 1861 to 1865 and cost over 600,000 lives about ten times the American death toll in Vietnam, and still the highest number of U.S. casualties in any conflict. If U.S. Army (i.e., Northern) general in chief Winfield Scott (1786-1866) had had his way, the number of casualties might have been a lot lower. At the beginning of the war, he devised a plan that would have ended the secession of the Southern states with minimal loss of life. This plan involved strangling the Southern economy by a twofold blockade. On one hand, the north would impose an economic blockade of Southern seaports, preventing the export of cash crops such as tobacco and cotton and the import of arms. On the other hand, the Union would take control of the Mississippi River, thus dividing the main part of the Confederate States of America from its westernmost parts on the right bank of the river.

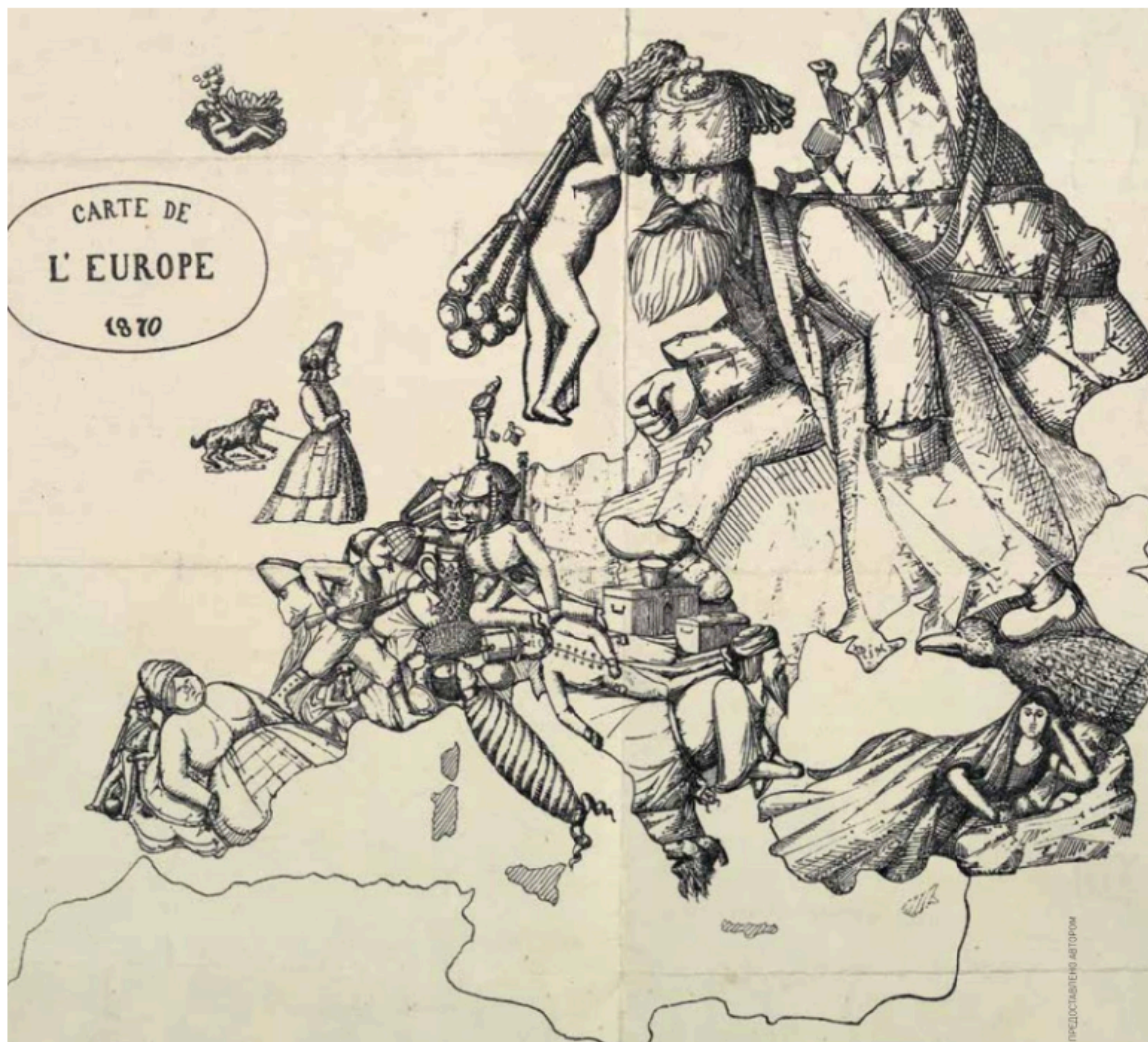
The popular newspaper cartoon pictured here gave Scott's scheme its name: the "*Anaconda Plan*," after the giant snake that throttles its victims. The name anaconda is borne by four types of South American snake, which makes the etymology even more paradoxical. Scott's plan was not well received; the public mood called for a large-scale invasion. President Lincoln didn't choose: He implemented the blockade as proposed by Scott, and the large-scale invasion. A total of two million Union soldiers repeatedly tried to capture Richmond, the CSA capital in Virginia, contributing to the eventual heavy toll in lives. This map, dating from the beginning of the Civil War, is illuminated with several symbols and slogans, starting from the snake's tail:

- In the state of New York is placed a winged helmet, the attribute of Hermes (Mercury), the god of trade. The helmet is labeled "*Free Trade*"; a figure seemingly armed with a bayonet is rushing south.
- Pennsylvania is the location of what appear to be ordinary farmhouses.
- In New Jersey, the capital, Trenton, is marked out-in the wrong place-with dates referring to its important role in the events of (17)76, and (18)61.
- Maryland is labeled "*We give in*," while in Virginia, the western, pro-Union part of the state is about to secede (West Virginia was recognized as a state in 1863). The snake's tail is coiled around a flagpole planted at Washington, D.C., crowned with a phrygian cap, symbol of freedom since the French Revolution.
- In Virginia, a beehive crowned with a Confederate flag is seen discharging its inhabitants all over the South.
- In North Carolina, a person is scooping up rosin (a form of resin obtained from pines), clarified by the slogan "*Poor eating*." A string of small stick figures is seen escaping from South Carolina; a larger runaway slave, headed north with his knapsack, is labeled "*Contraband*."
- Strangely, the figures run toward the "*Knoxville Whig*," the name of a paper, published in Knoxville, Tennessee, that was pro-slavery despite also being pro-Union.
- In Georgia, a disused cotton factory is falling into ruin, due to the economic blockade. In northern Florida, a black stick figure in a patch of green might signify a runaway slave hiding in the woods and/or swamps of the region.
- A disgruntled Alabaman complains, "*Dam old Virginia, took our capitol*." Montgomery, Alabama, functioned as the Confederate capital for a few months in 1861, before it was replaced by Richmond, Virginia. "*Burning Massa out*," in neighboring Mississippi, probably refers to local slave risings prompted by the war and its prospect of freedom.
- "*A Union Man*" with a noose round his neck shows how dangerous it must have been to show your sympathy for the North's cause in Louisiana. "*Can't ship now*," says a figure to his companions, idly lying on cargo, untransportable due to the blockade.
- A Texan firing on runaway slaves is reminded, "*Costly shooting \$1000.00 a head*."
- Indian Territory (later to become Oklahoma) is taken up by an Indian smoking a pipe, wigwams in the background and a baby hanging from a tree branch by its wrapping.
- In the state of Kansas (sic), "*Union Music*" can be heard. The head of the snake is chasing after "*Jackson & Co*." on the MissouriArkansas border, observed by what appears to be an Arkansas militiaman (with two daggers drawn, sporting the slogan "*Hold Me*") and a Tennessean with a telescope. From southern Illinois, a Union cannon is trained on the Rebels.
- Kentucky is quite literally sitting on the fence, labeled "*Armed Nutrality*" (sic); Illinois is illustrated with a plant, named "*U.S. sucker*"-the state's nickname used to be "*the Sucker State*," possible after the tobacco plant ubiquitous in its southern half.
- Indiana contains an illustration of a pork barrel, and a train headed east to Ohio, also covered by sheaves of grain, illustrating the respective agricultural riches of both states.
- Iowa is endowed with marksmen bearing the "*Hawk-Eye*" epithet still current for the state (but dating from an earlier reference to an eponymous scout in *The Last of the Mohicans*, published in 1826).



St Patrick in Ireland, 19th century

Comic Map of Europe (1870) (French)



Caricature map of Europe by Paul Hadol (1870)





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 anthropomorphic 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.

This book showed these 12 anthropomorphic depictions with each figure dressed in appropriately typical garb, all stretching and crouching to twist their bodies into a shape resembling the outer borders of their respective countries. Stereotypes were not shunned: Denmark was presented as a female ice skater, Russia as a bear, Scotland as a "gallant piper," Ireland as a peasant woman with child, and so on.

"It is believed that illustrations of Geography may be rendered educational," stated the writer, "Aleph" (pseudonym of Dr. William Harvey), in the introduction, "and prove of service to young Scholars who commonly think Globes and Maps but wearisome aids to Knowledge If these geographical puzzlers excite the mirth of children, the amusement of the moment may lead to the profitable curiosity of youthful students and imbue the mind with a healthful taste for foreign lands.

While the rhymes accompanying each map were Harvey's, the maps themselves were the product of Lillian Lancaster, nee Eliza Jane Lancaster and better known perhaps as a pantomime artist both in Britain and the United States. Aleph tells of how she drew the humorous maps at age fifteen to entertain her bedridden brother.

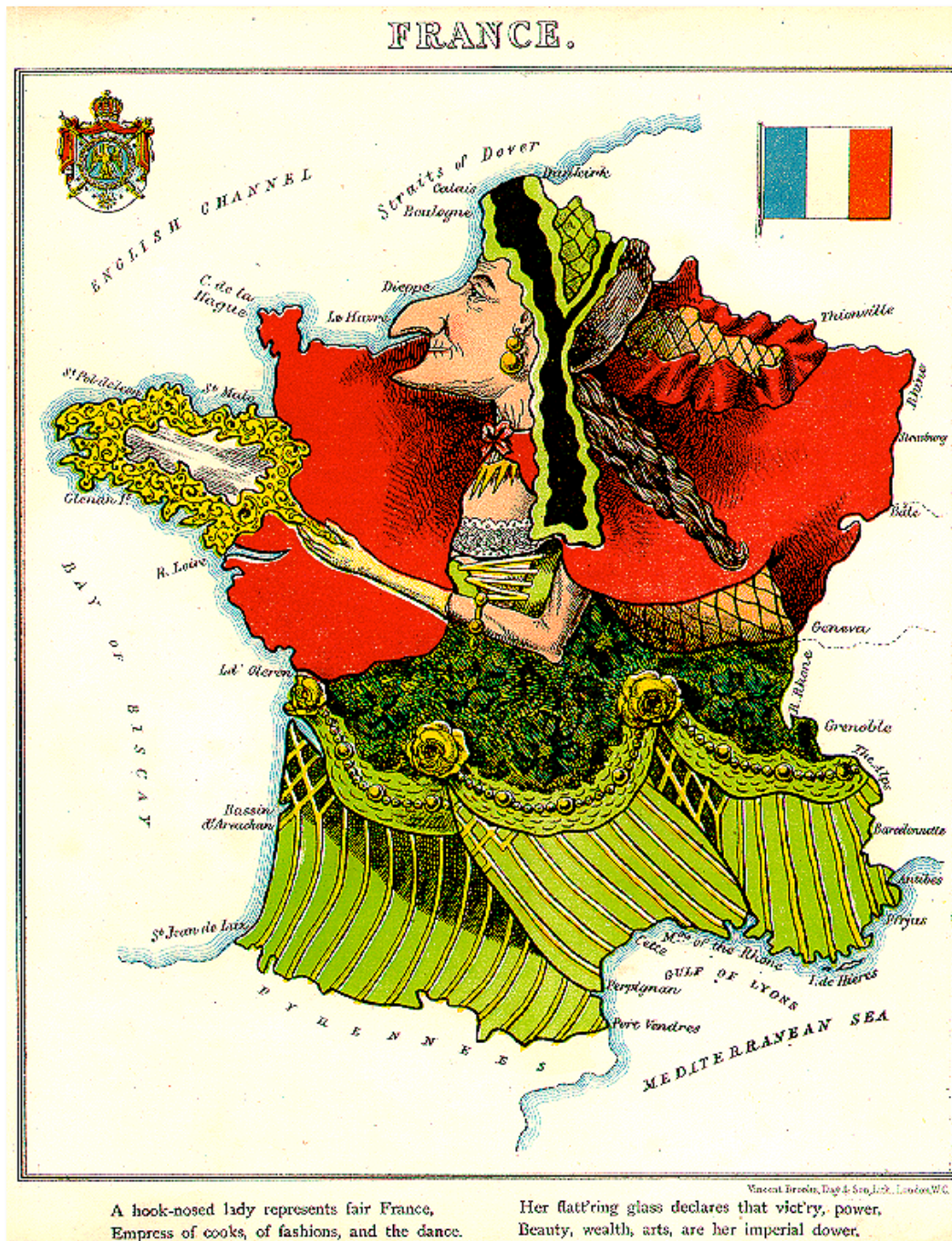


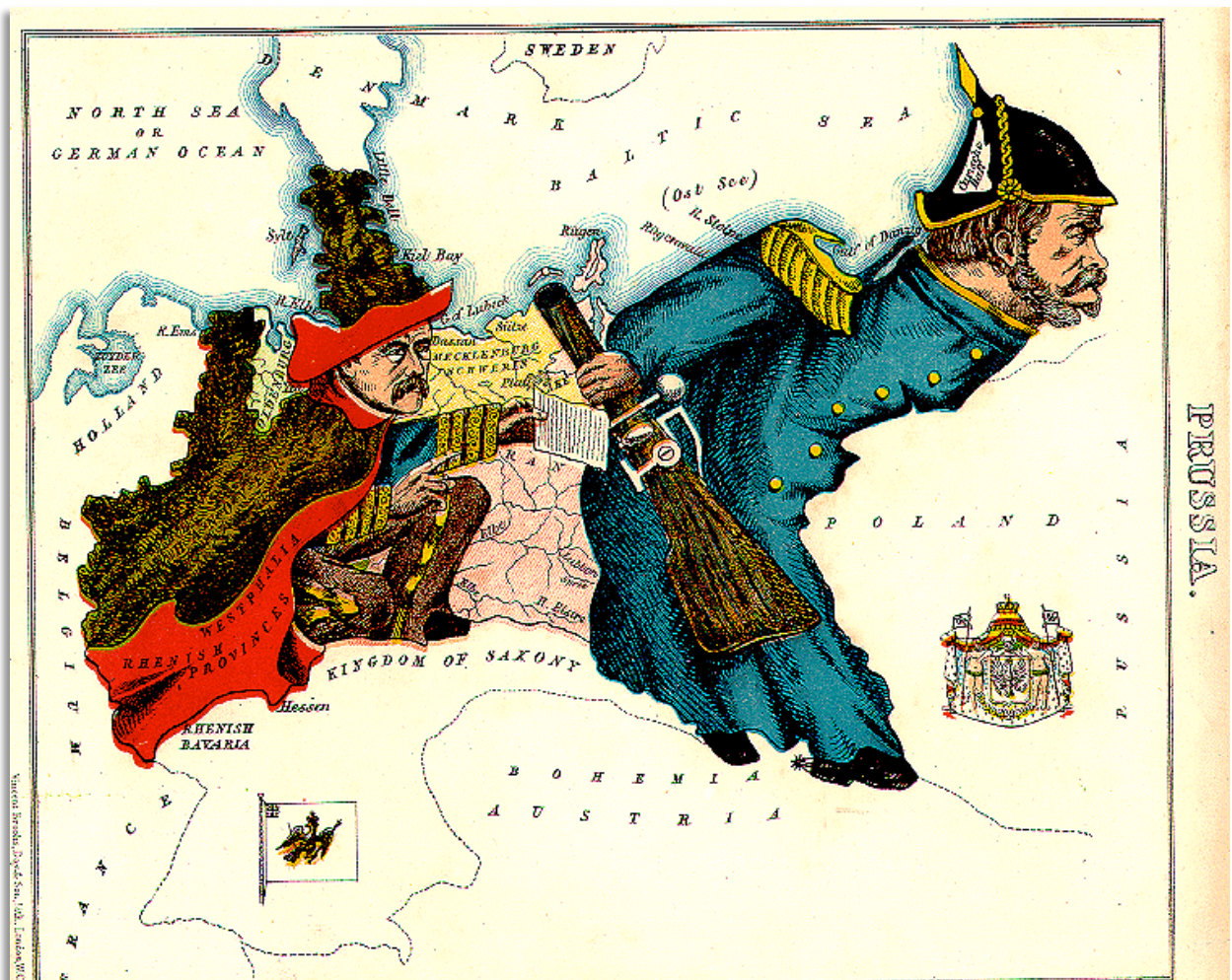
Geographical Fun: Humorous Outlines of Various Countries - Wales, England, France, Russia, Prussia, Denmark, Germany, Holland & Belgium, Italy, Spain & Portugal 1869



*Geography bewitch' d-Owen Glendowr, In Bardic grandeur, looks from shore to shore,
And sings King Arthur's long, long pedigree,
And cheese and leeks, and knights of high degree.*

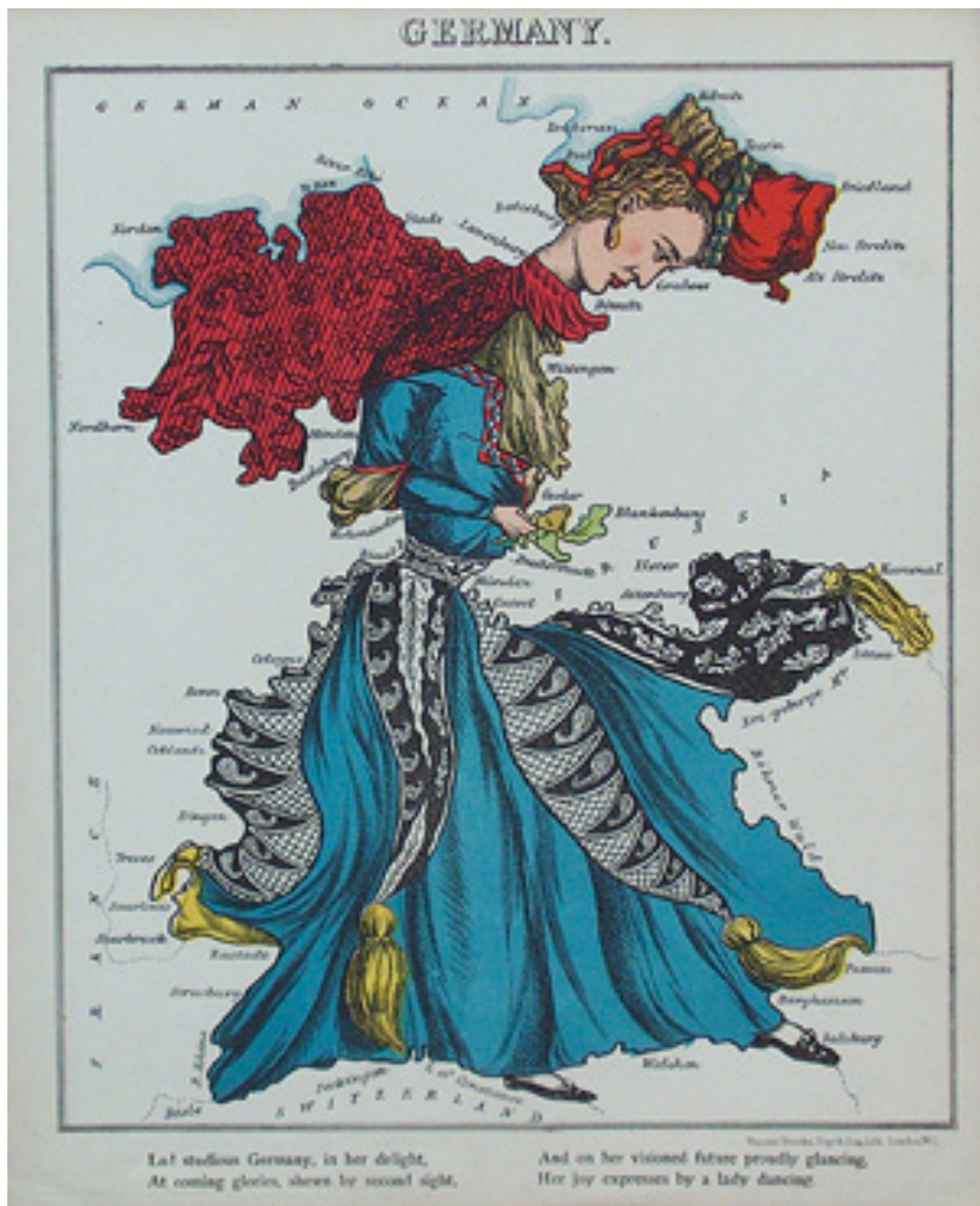


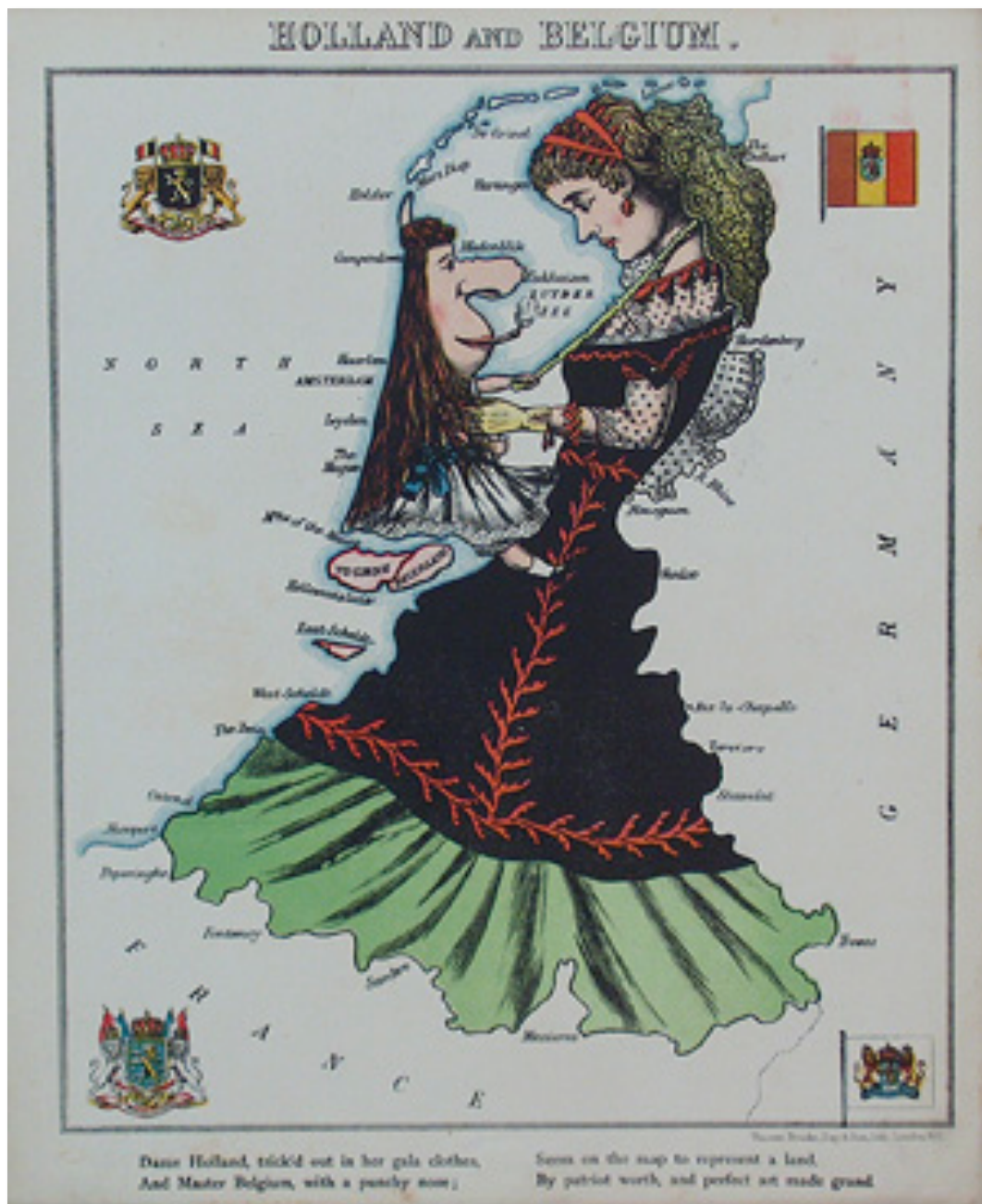




His Majesty of Prussia – grim and old- Sadowa's King – by needle guns made bold

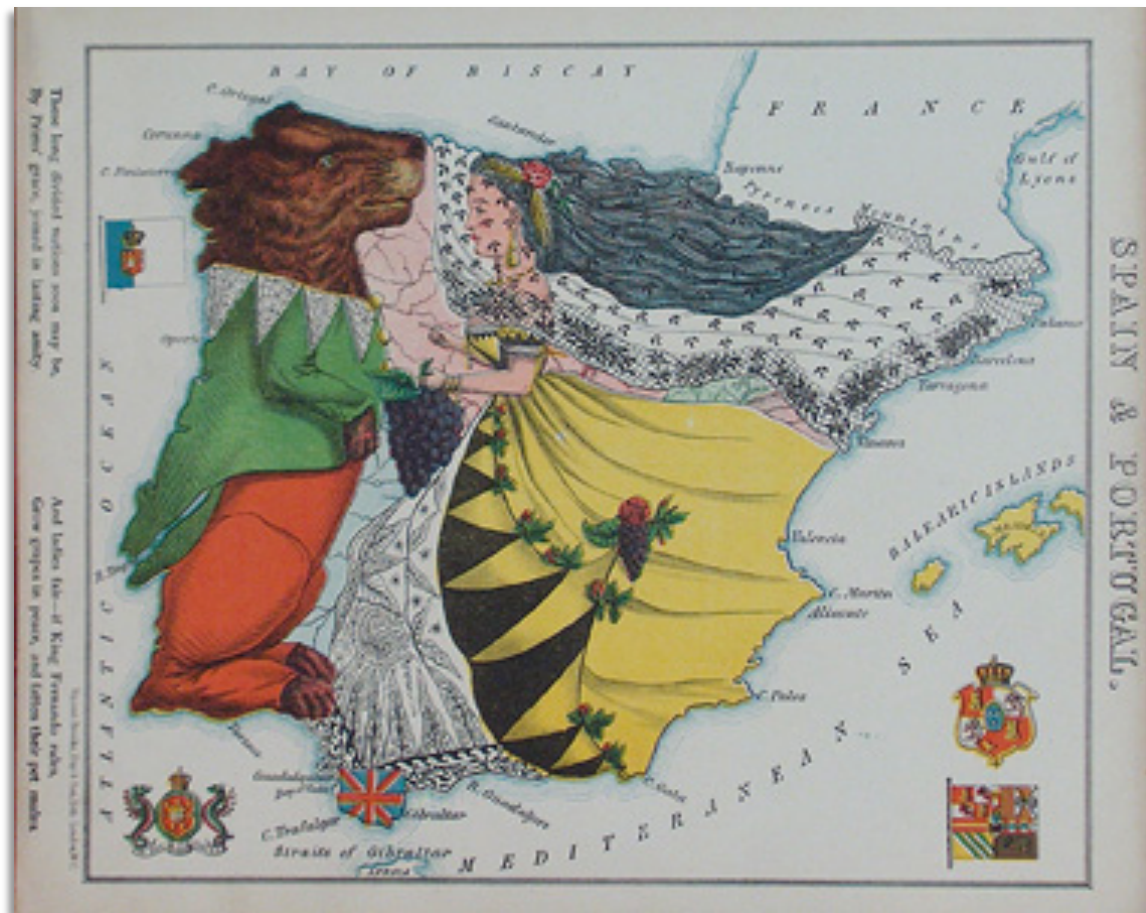




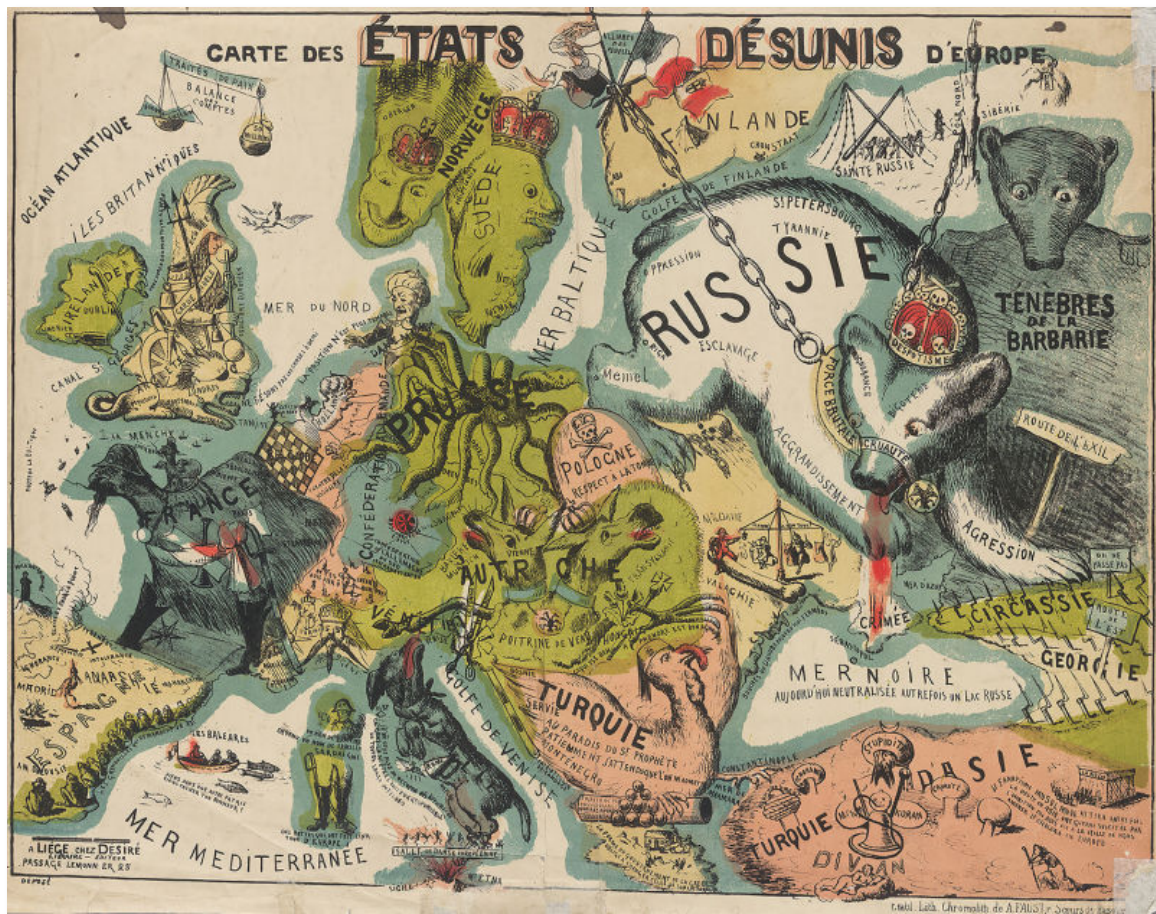












In Joseph Goggins' *Novel Carte of Europe* designed for 1870, most of the countries are shown as human figures, each in some way representative of that state's present political situation. Austria is a thin, supine figure held down by the knee of an immensely fat Prussian, the Austrians having lost the Austro-Prussian War of 1866. 'Turkey-in-Europe yawns and awakes', indicating rising nationalism in Turkey's European provinces, while Russia is shown as a bogey - her traditional role in late 19th century Europe, mainly because she was suspected of trying to get her hands on India, which would upset the British in particular, or on the Turkish Empire, which would upset the whole balance of power in Europe.

The *Novel Carte* was immensely popular throughout Europe, and was translated into several languages. Seven years later Frederick Rose designed a map on similar principles, the *Serio-Comic War Map for the year 1877*. This became known as the 'Octopus map', for its most striking feature is a large brown octopus representing Russia. One tentacle, wounded in the Crimean War, is curled up out of the way, but the other seven are stretching out in all directions, grasping at the most accessible parts of Europe. Bulgaria is shown as a skull, in reference to the terrible Turkish massacre of the Bulgarians the previous year. Italy appears as a girl on roller-skates, playing with a puppet; the caption reads, 'Italy is ruthlessly making a toy of the Pope'. A few months later a revised version of the map appeared, with the altered caption, 'Italy is rejoicing in her freedom'. (The puppet is still identifiable as the Pope.) There seems to be no historical reason for the change - perhaps the Roman Catholic church had complained.

Rose drew a number of similar cartoons, including two of the British Isles in 1880 and a later, rather gaudy version of the *Octopus map*. One of the most elaborate is *Angling in troubled waters*, published in 1899. Many of the countries now appear as recognizable individuals, the largest being Tsar Nicholas in Russia, and have fishing-lines with their catches hooked on the end, occasionally with extra fish stored in nets as well. These fish represent the recent colonial advances of the various powers. John Bull for England has a net full already, and is angling for a small crocodile called Egypt, which seems to be biting. France, engrossed in the Dreyfus affair, has let the fish drop from her line: in March 1899 France had finally abandoned to Britain her claim to this colony on the Nile, which would have given her a foothold in north-east Africa. In Austria, the Emperor Franz-Josef is still mourning his Empress Elizabeth, assassinated in Geneva the previous year, and skulls in Bulgaria and Armenia again recall the Turkish massacres. Crete is dangling from a line attached to the Turk's waist: after the war between Greece and Turkey in 1897, Turkey had been forced to grant Crete autonomy, but Prince George of Greece was appointed governor 'under the suzerainty of the Sultan'. Spain is dejectedly watching her erstwhile colonies being drawn away by lines from America, to whom she had lost them in the Spanish-American war of 1898.

This particular kind of cartoon seems largely to have died out with the 1914-18 war. G. W. Bacon, who had published all Rose's maps, produced one entitled *Hark! Hark! the dogs do bark!* in 1914, with a note by Walter Emanuel. Germany is a dachshund, England a bulldog, France a poodle; the image is amusing, but the quality of the design is poor, and the accompanying text is too propagandist to be as witty as some of the captions to the earlier 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.



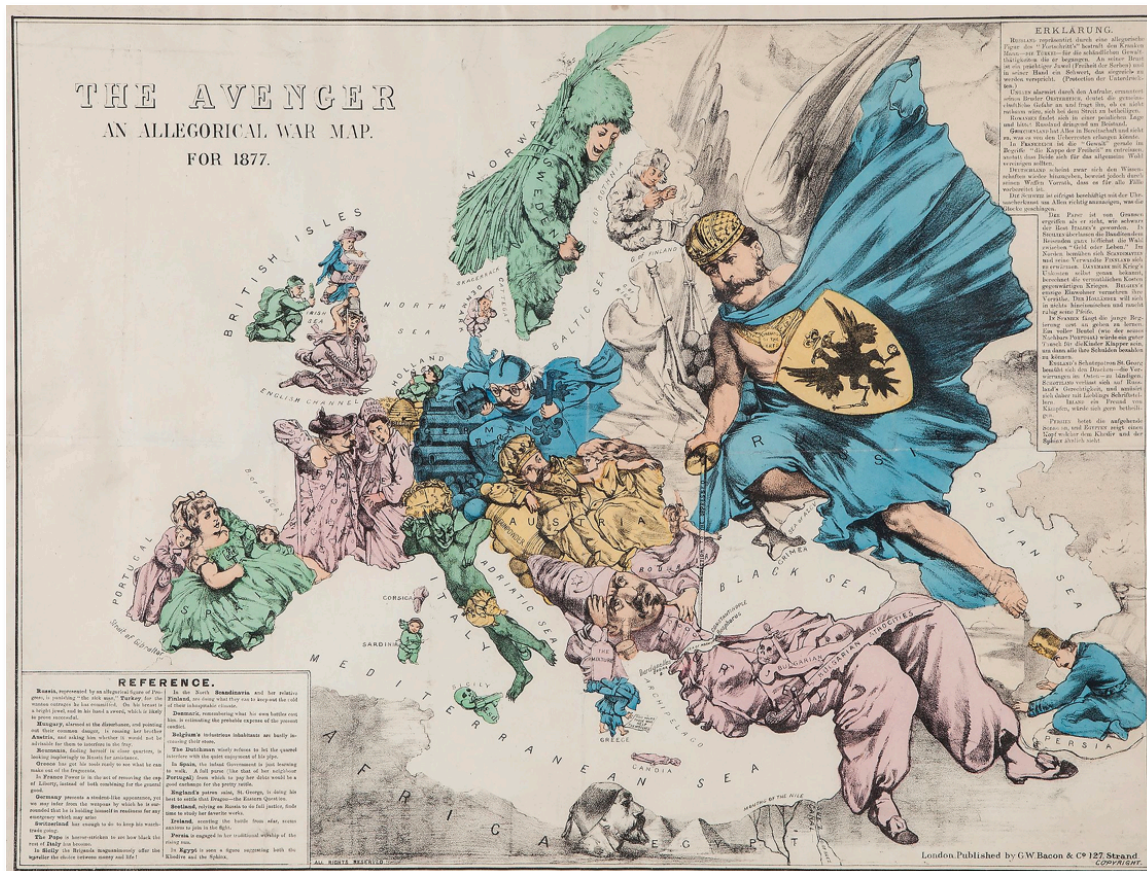
Also available in English titled: *COMIC MAP OF EUROPE*. This was an anonymous caricature map of Europe at the beginning of the Franco-Prussian War 1870. Subtitle: *'England enraged forgets Ireland but still keeps it in her power. Spain & Portugal smoke away lazily. France tries to overthrow Prussia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



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.

Porcineograph – The USA as a Pig, 1876

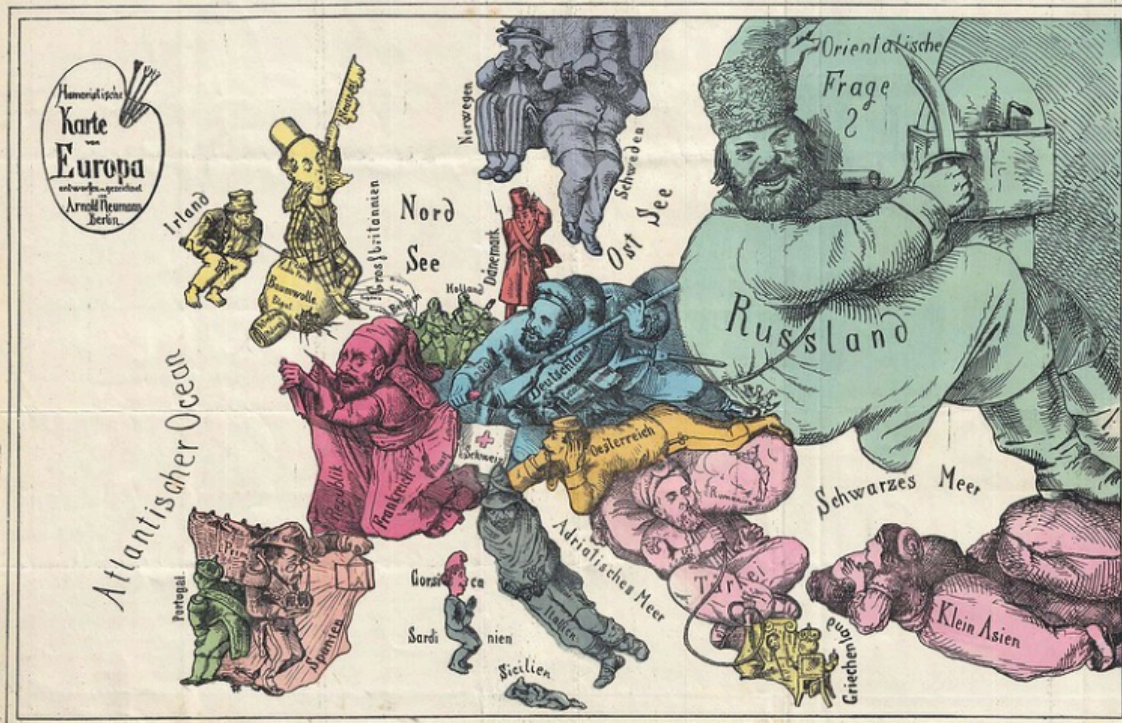
Full title of map: *THIS PORCINEOGRAPH is copied from the Census Surveys of 1870, adding only 3 feet of territory (?) resting on Cuba, Mexico and Sandwich Islands, and the Hydro-Cephalus from Canada. Congressional Legislation is required to PERFECT this GEHOGRAPHY.* (mis-spellings are the cartographer's)

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 Alaska. 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.



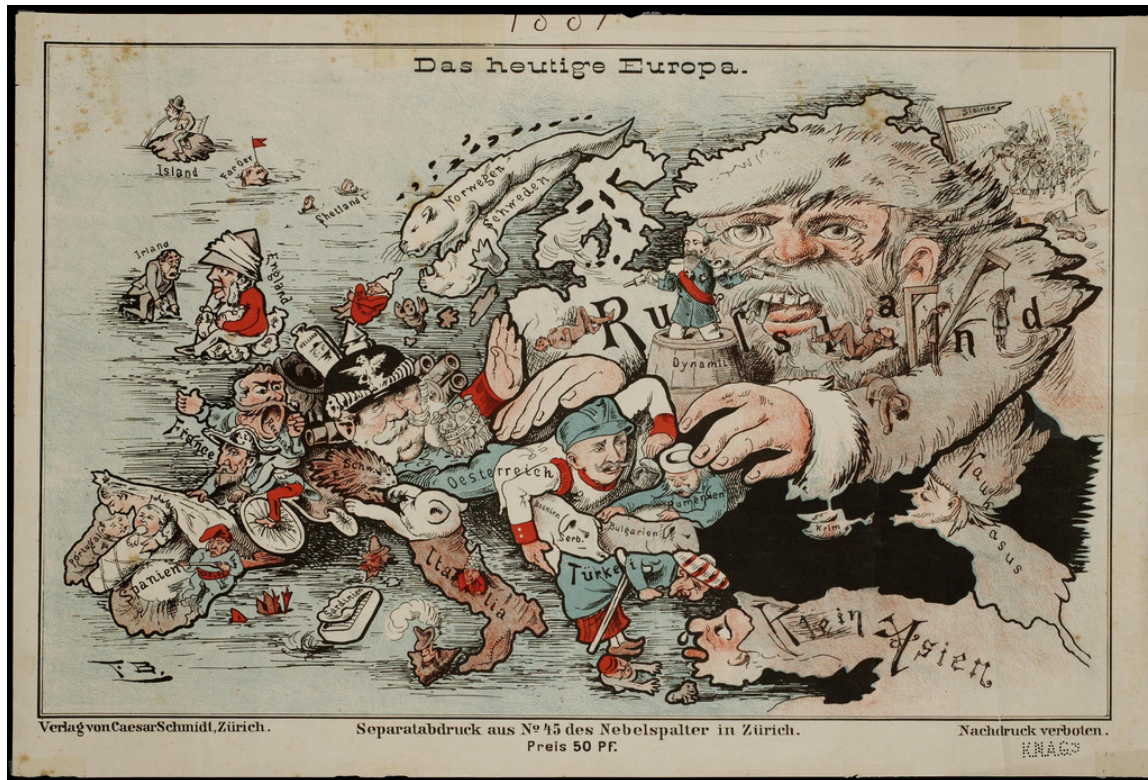
HUMORISTISCHE KARTE VON EUROPA IM JAHRE 1870.



Verlag v. Reinhold Schlingmann, Berlin.

Kolorierungsdruck v. Georg Schreyer & Co. Berlin, Hermannstrasse 57.

England sitzt abwartend auf dem Wollack; die Falsch seiner Neutralität ist etwas laßig durch Pulver- und Gewehrschüssen nach Frankreich. Irland möchte sich von der englischen Nabelschnur durch das Fendertum lösen. Spanien sucht noch immer nach dem verlorenen Königthum und verspricht dem ehrlichen Finder eine Krone. Corsica bemüht sich vergebens, wieder einen „grossen Corsen“ zur Welt zu bringen. Sicilien ladet zu einer neuen Vesper. Die Türkei dampft und wird ihr politisches Dasein wohl bald verräuchert haben. Italien spielt mit Rom Inspanance und erwacht dabei den „schwarzen Peter.“ Frankreich verliert beim Ausreissen zwei Hemdensäpfel (Elsass und Lothringen), die Deutschland, beim Haschenstücken, in der Hand behält. — — — Frousson — — — hat ihn schon. — — — Oosterreich liegt auf der Lauer; Belgien und Holland laden die Kriegsparteien zum Besuch auf ein neutrales Gericht Baynott mit Kollen. Die Schweiz heilt die Wunden der Wunden der Wunder des Chaskepot. Danemark's „Leiw, die is noch immer dot“ und Russland harret mit scharf geschliffnem Messer der Stunde, wo es ihm vergütet sein wird, ein Stück vom Hallmond für sich abzuschneiden. Zu der ganzen Comédie spielen Schweden und Norwegen vorläufig die Zuschauer. (Die Dampfer-Linien nach London sind stark befahren.)



*Das heutige Europa [Today's Europe]
Published in Zurich by Caesar Schmidt in 1875*

Serio-Comic War Map for the Year 1877

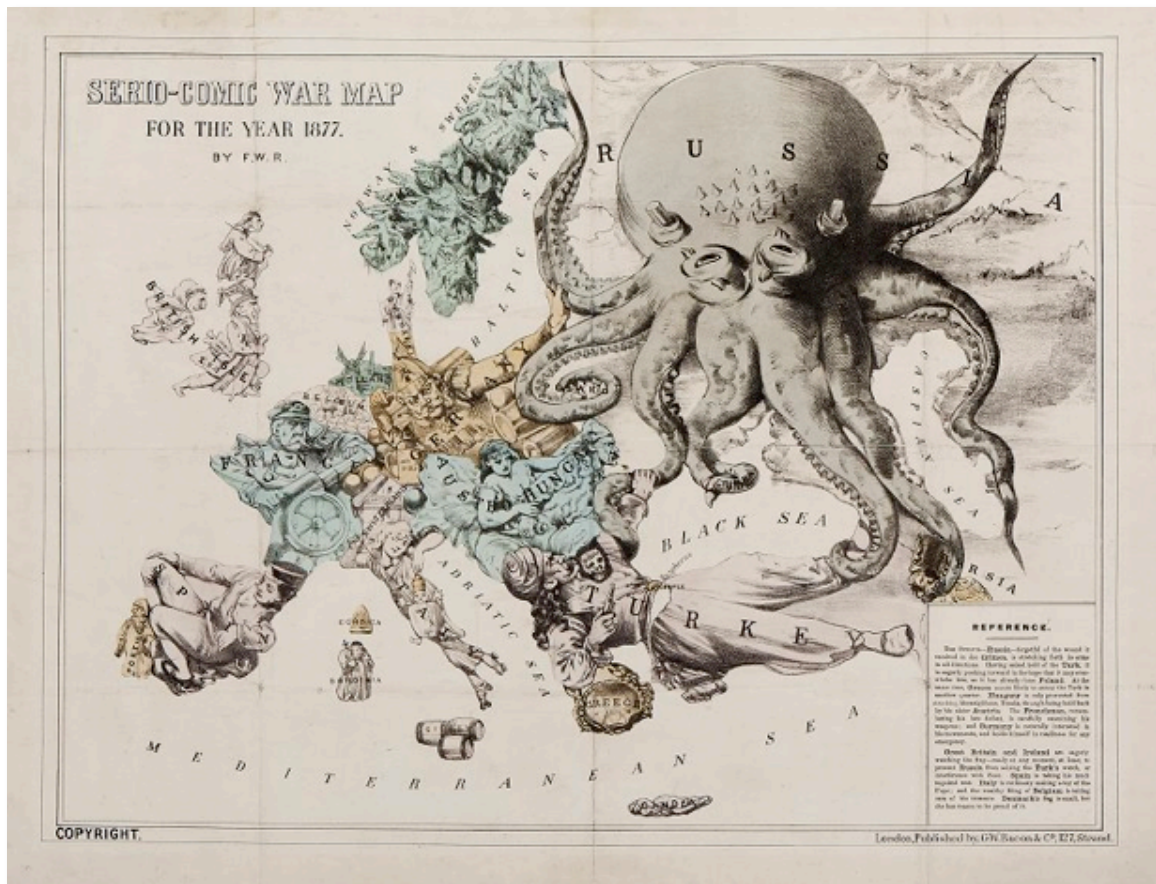
This cartoon-map give a satirical take on the events of 1877 – a volatile year in Europe. It uses an outline of Europe as the framework for presenting its political comment, assuming that its readers will recognize the shapes and identify the countries within. The map's publication was first announced in the national press in the *York Herald* of June 7th 1877, as 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}.

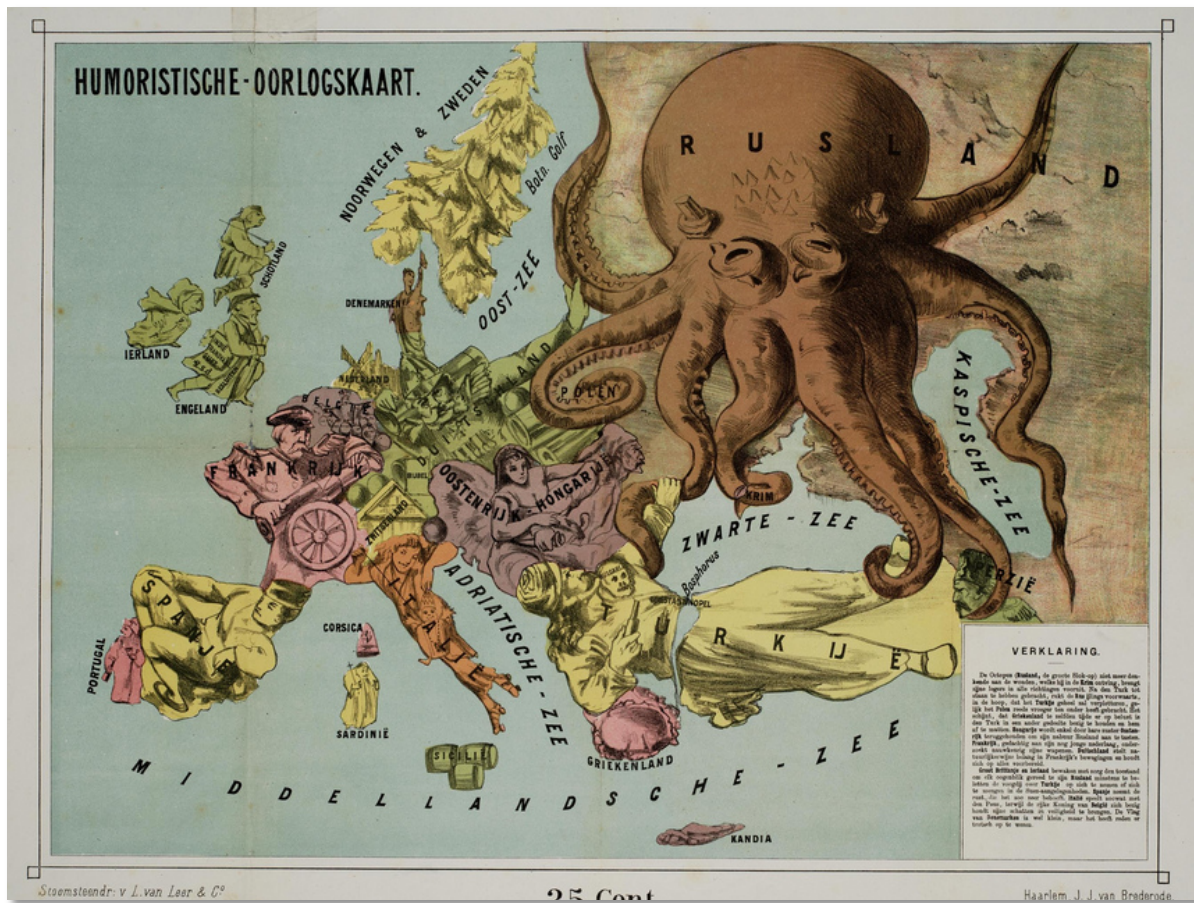


In the autumn of 1877, Europe was poised on the brink of war. Russia threatened to invade the enfeebled Ottoman Empire in support of its fellow Christian Bulgarians who had been victims of a Turkish massacre. Britain and Germany, concerned at the potential growth in Russian power, were determined that 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.



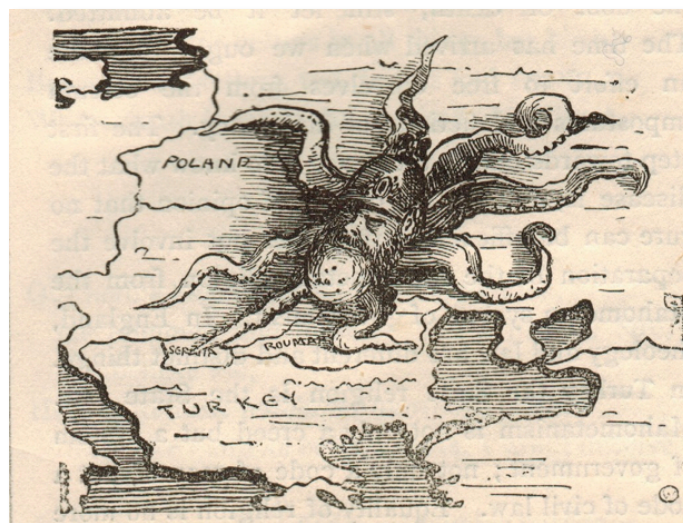
*Humoristische-oorlogskaart [Humorous War Map],
published in Haarlem by J.J. van Brederode in 1870*

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 Herzegovina, 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.





'A Humorous Diplomatic Atlas of Europe and Asia', 1904, by Kisaburo Ohara, Tokyo.

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

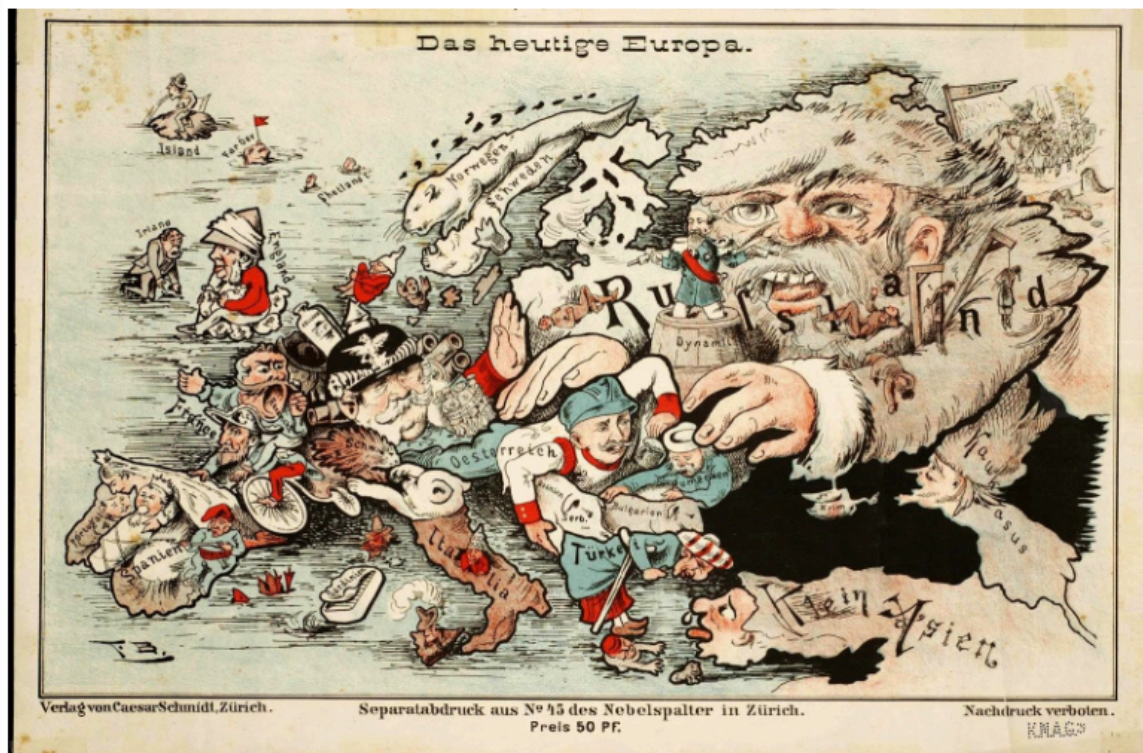
unselfishness.' We Japanese need not to say much on the cause of the present war. Suffice it to say that the further existence of the Black Octopus will depend entirely upon how he comes out of this war. The Japanese fleet has already practically annihilated Russia's naval powers in the Orient. The Japanese 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.

Today's Europe / Das heutige Europa, Zürich (1887)



BOLOND ISTOK FEBRUÁR C. 1897. FEBRUÁR C. BOLOND ISTOK.

STATUS MUNDI.

(Ezért nemcsak a jövőtől várjuk.)

EUROPA
BÉKE-MAPPÁJA.
1897.

The cartoon depicts the world's major powers and territories as animals or figures engaged in conflict or alliance. Key elements include:

- Russia/Siberia:** Represented by a large, roaring bear.
- Britain/Anglia:** Represented by a lion.
- France:** Represented by a rooster.
- Germany:** Represented by a pig.
- Austria-Hungary:** Represented by a double-headed eagle.
- Italy:** Represented by a snake.
- Spain:** Represented by a bull.
- Portugal:** Represented by a small figure.
- Greece:** Represented by a figure holding a torch.
- Turkey:** Represented by a figure with a turban.
- Persia:** Represented by a figure with a crown.
- China:** Represented by a figure with a long beard.
- Japan:** Represented by a figure with a sword.
- Korea:** Represented by a small figure.



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 outlaws 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.

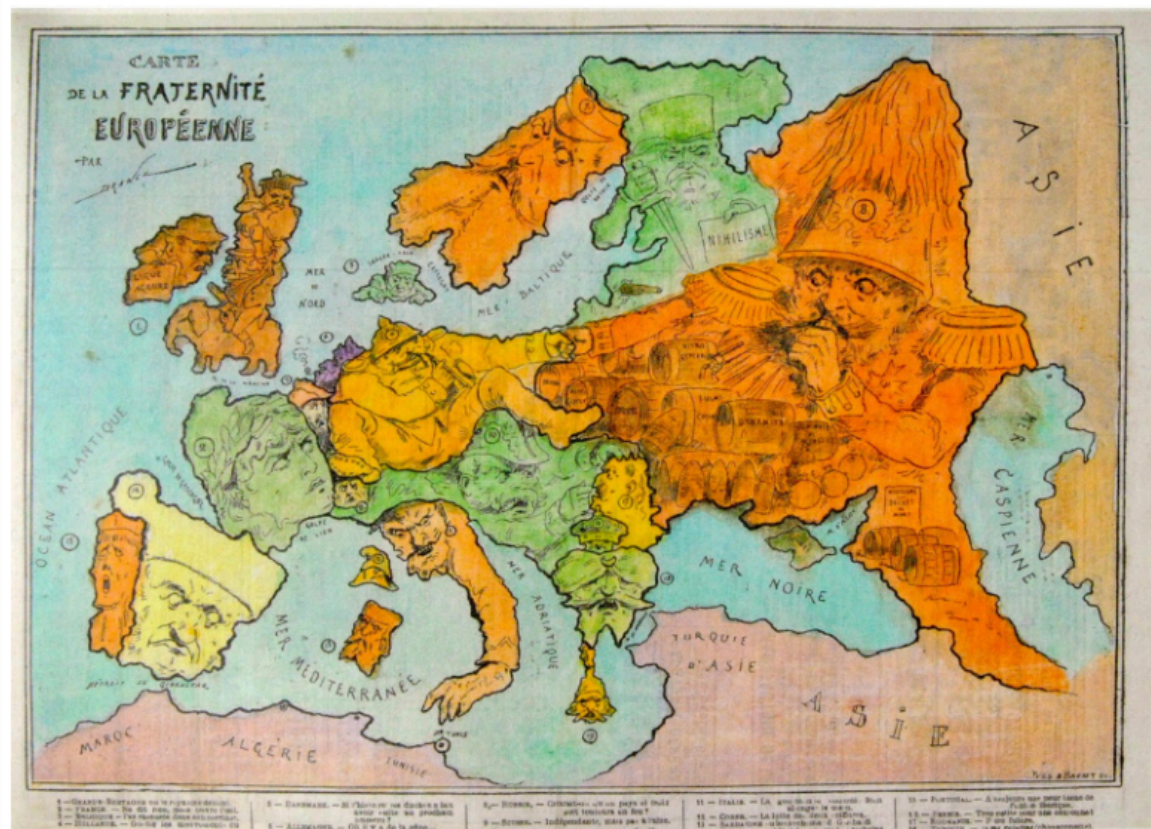
January 24, 1905 mailing

I send it from the battle front. Arrival of February 5

Souvenir to Eiken



Fraternal Europe (1900)



Factionalized pre World War I Europe



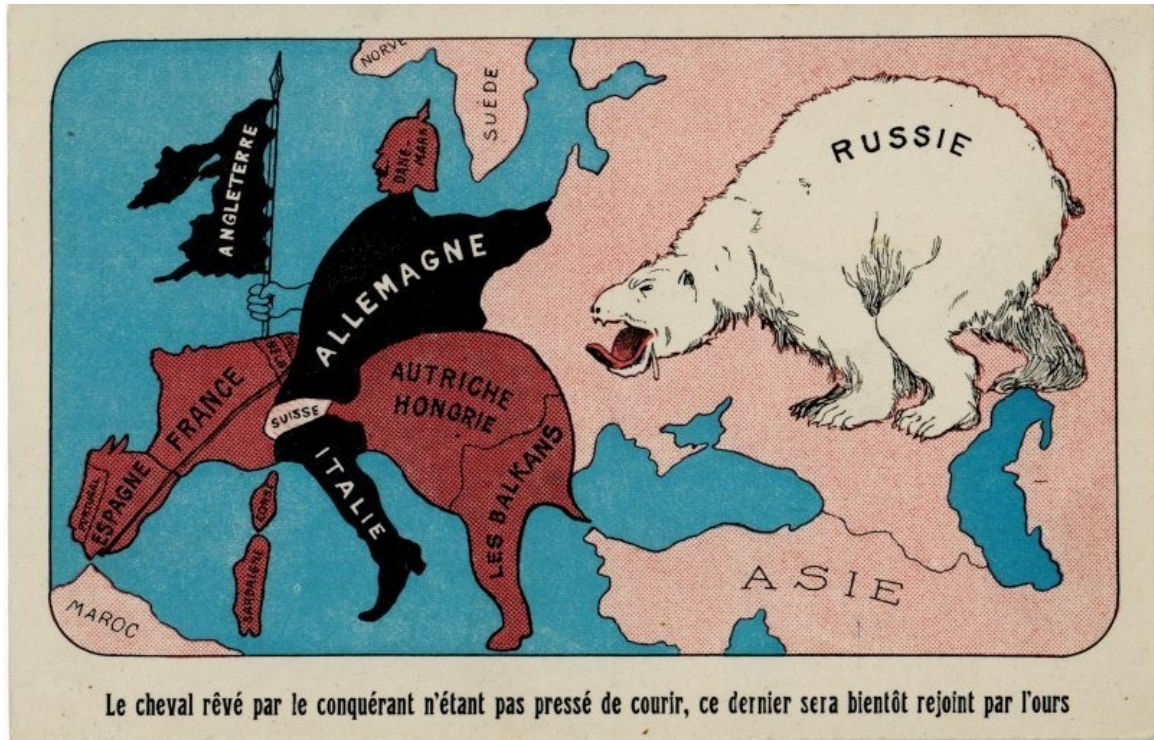


Wales, 1910





1910 map of Russia showing a young Tsar Peter protecting his mother

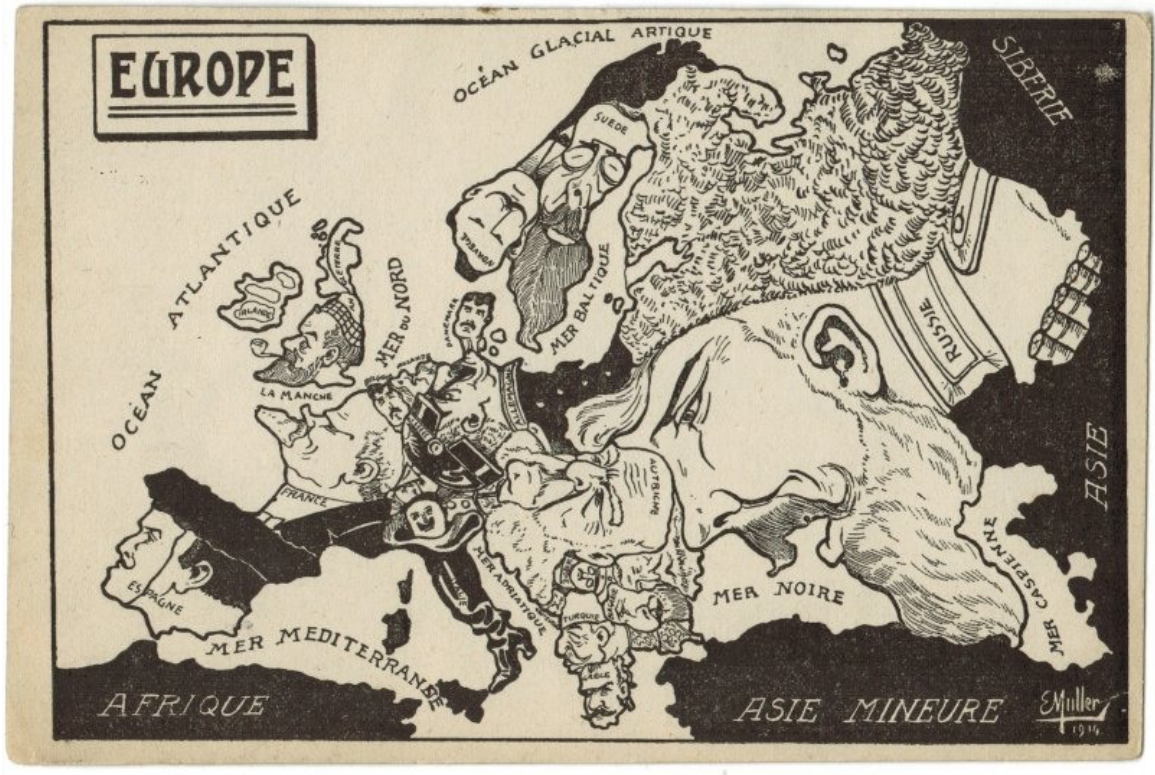


A satirical postcard c.1914, showing Western Europe taking the form of the Kaiser astride his "dream horse". (Photo: Courtesy Barron Maps)

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.

Cartoon map of Europe (1914)





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 cartoon postcard map of Europe by Gil Baer, 1895-1910



European brawling 1914.

Origin: Berlin

A German propaganda map/poster published in the early months of WWI to convey to the German population the might and early successes of the Central Powers' military strength. The Central Powers are all depicted as soldiers forming a rough outline of the countries involved, armed with bayonets, swords and spears and appear to be successfully attacking the Entente Powers, who cower in fear rather than fight back. The neutral countries are depicted as peaceful civilians rather than soldiers. A large zeppelin is shown in the North Sea headed toward England, indicating that this map was likely published in 1915 after the German raid on England in January 1915. The text translated reads: *European brawling 1914. At one time one spoke a lot of European concerts, and everything was in wonderful harmony, until one day the Serb destroyed it, the Russian immediately gave him his support. Swiftly came along John Bull and Marianne too, they agreed with their friend Ivan. For that they have now got into big trouble - it goes badly for them now. All four, together with the parasites who had the audacity to threaten Michel, he will read them the riot act, until they lose their sight and hearing and at last they all have their punch-up, each one just as much as he deserves. Then it only takes a little while and the concert is introduced again; and Michel will from now on hold the conducting baton, and everyone will have to follow him - large and small, neither resistance nor coyness will be any good; [unclear] Number 1: 'The Guard on the Rhine', Dr Storch.*



*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-felling, 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".

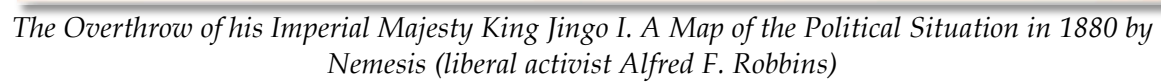
Rose's 1880 map in which the ultimate British patriot, the ermine-clad Lord Beaconsfield puts the prostrate figure of Liberal leader, Lord Hartington, to the sword. His other Liberal opponent, William Gladstone, is portrayed as a busy-bodying Scottish windbag (with bagpipe, labeled "Speeches" in hand), 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

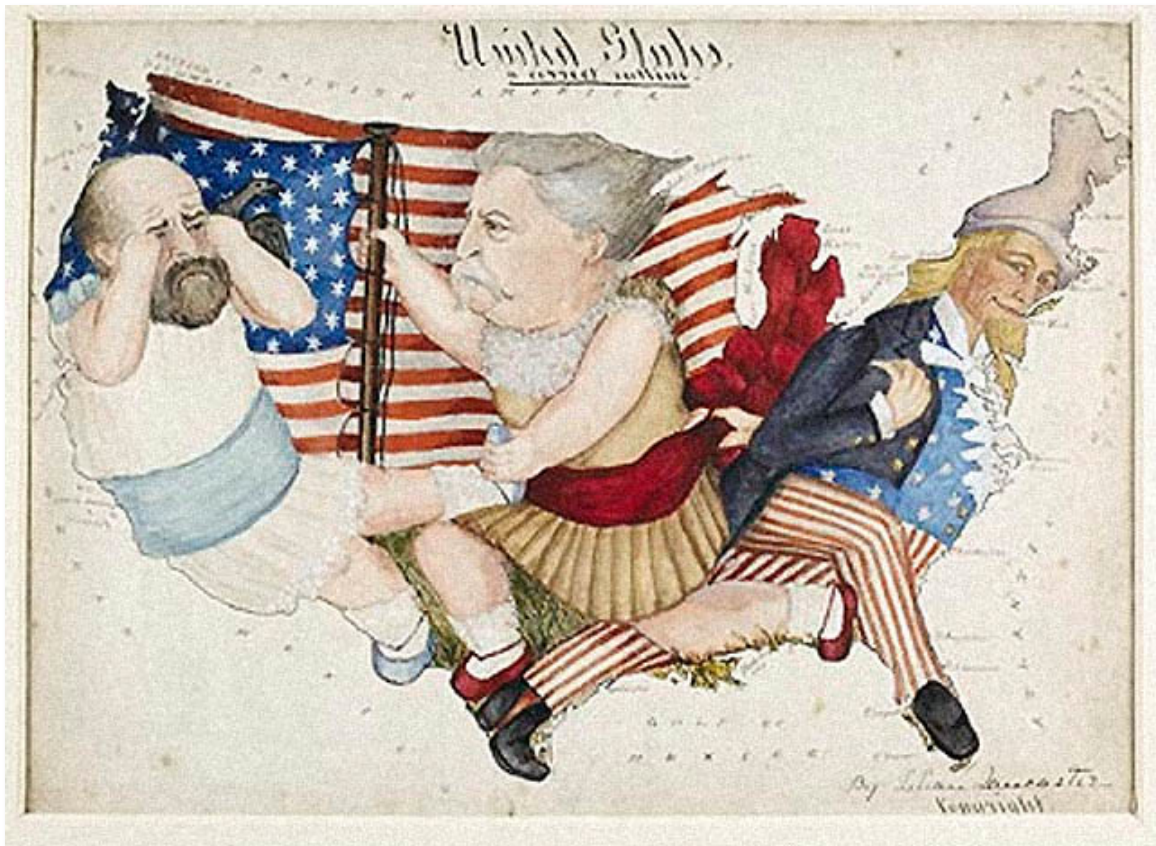


Comic Map of the British Isles Indicating the Political Situation in 1880 by Frederick W. Rose.
This was an electioneering counter to the King Jingo map by the liberal Nemesis
(Alfred F. Robbins)



The 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

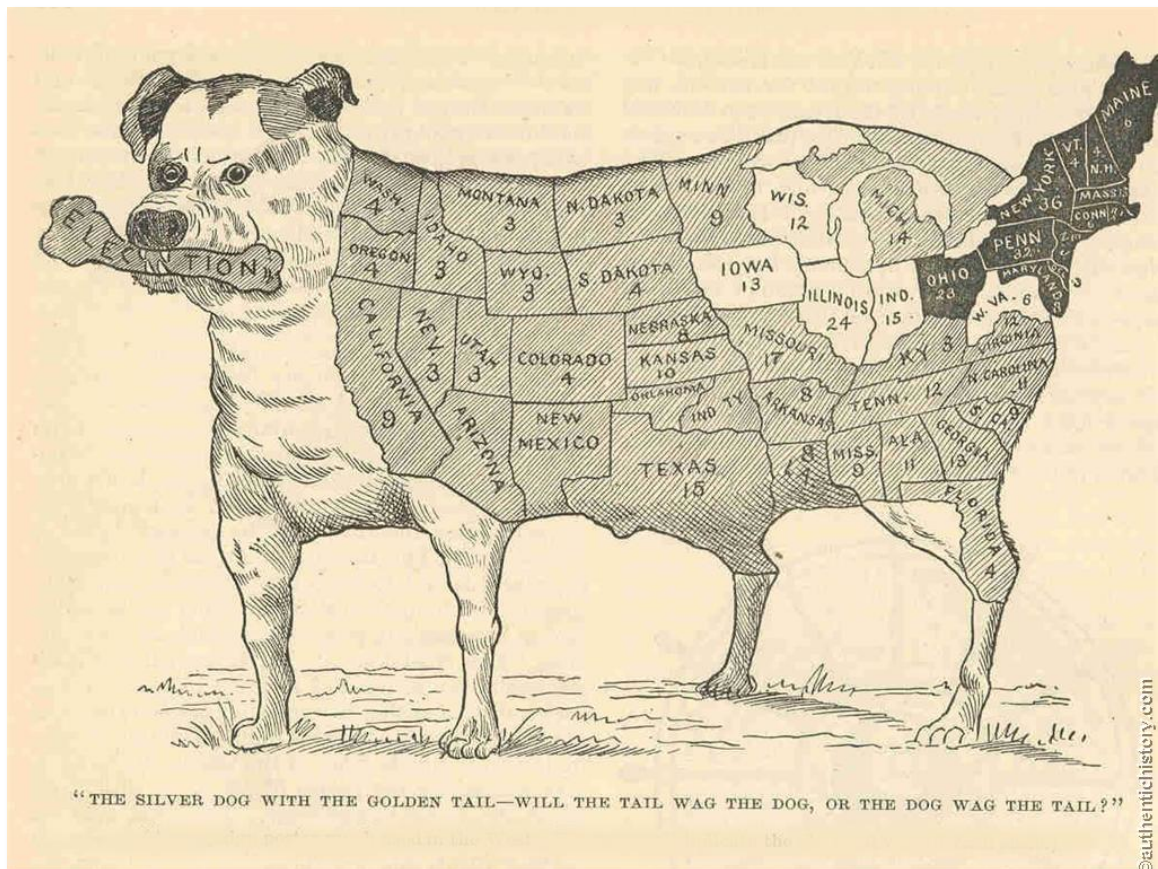
English Imperial Octopus, 1888

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.



John Bull and His Friends. A Serio-Comic Map of Europe, by Fred W. Rose, 1900

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

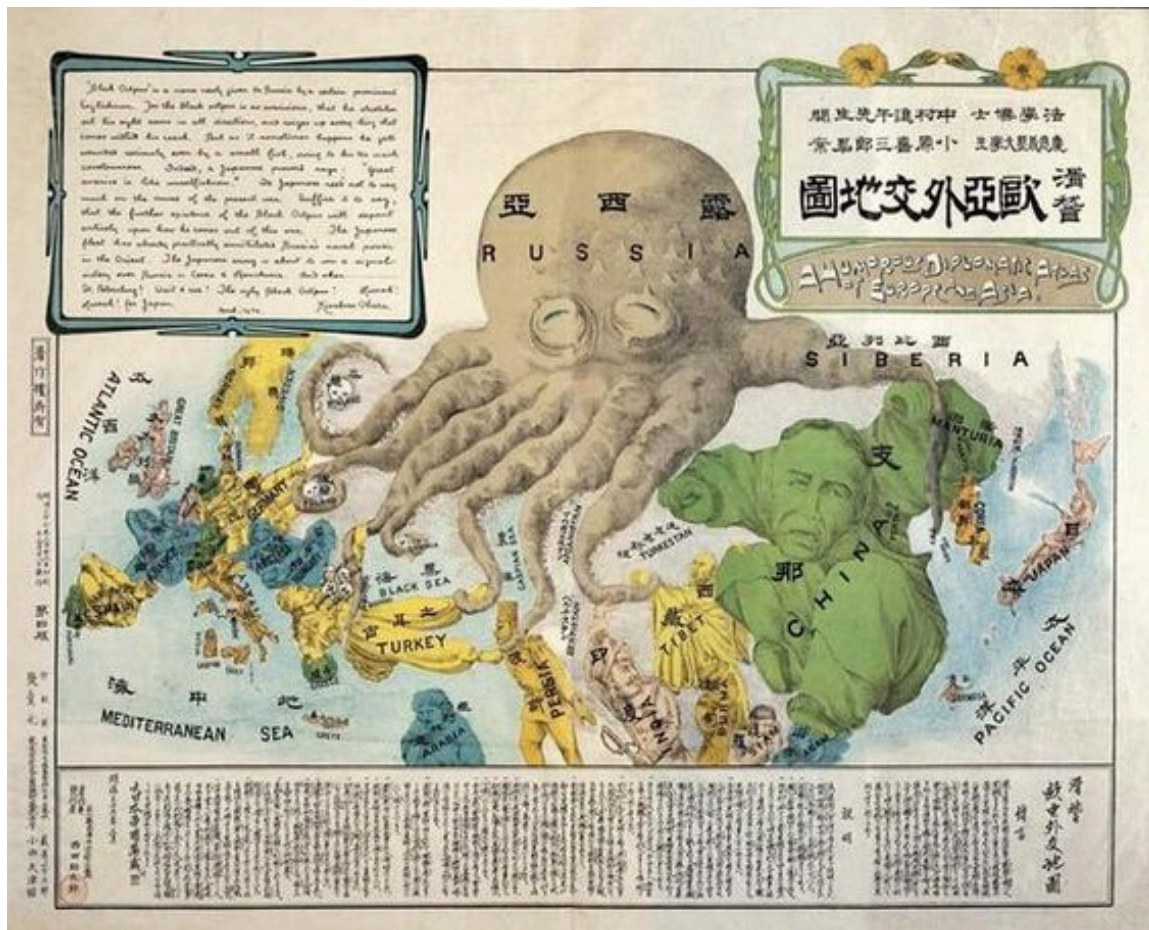
Switzerland's satisfaction that her Red Cross has done good service, is marred by the news of John's victories, which she is reading.

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

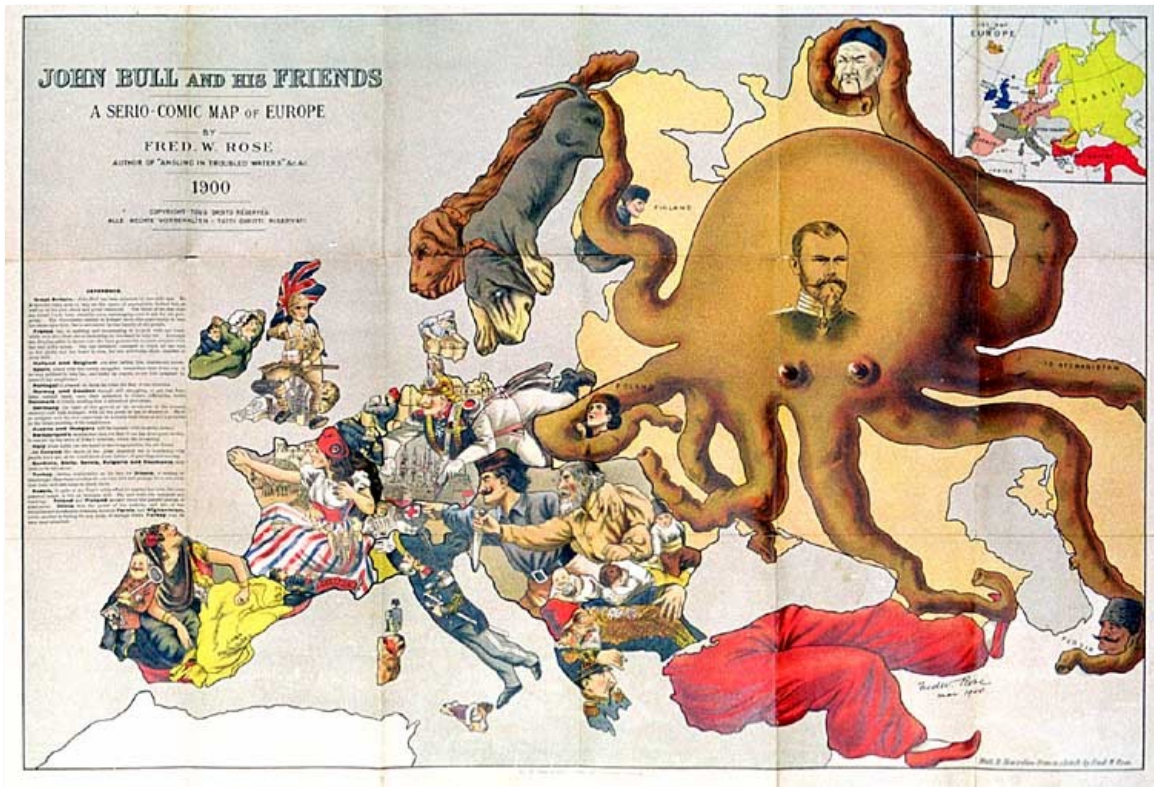
In **Corsica** the shade of her great departed son is wondering why people don't act, as he would have done, instead of growling and cursing.

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 invidiously 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





1910 map of Russia, showing the young Tsar Peter being protected by his mother

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.

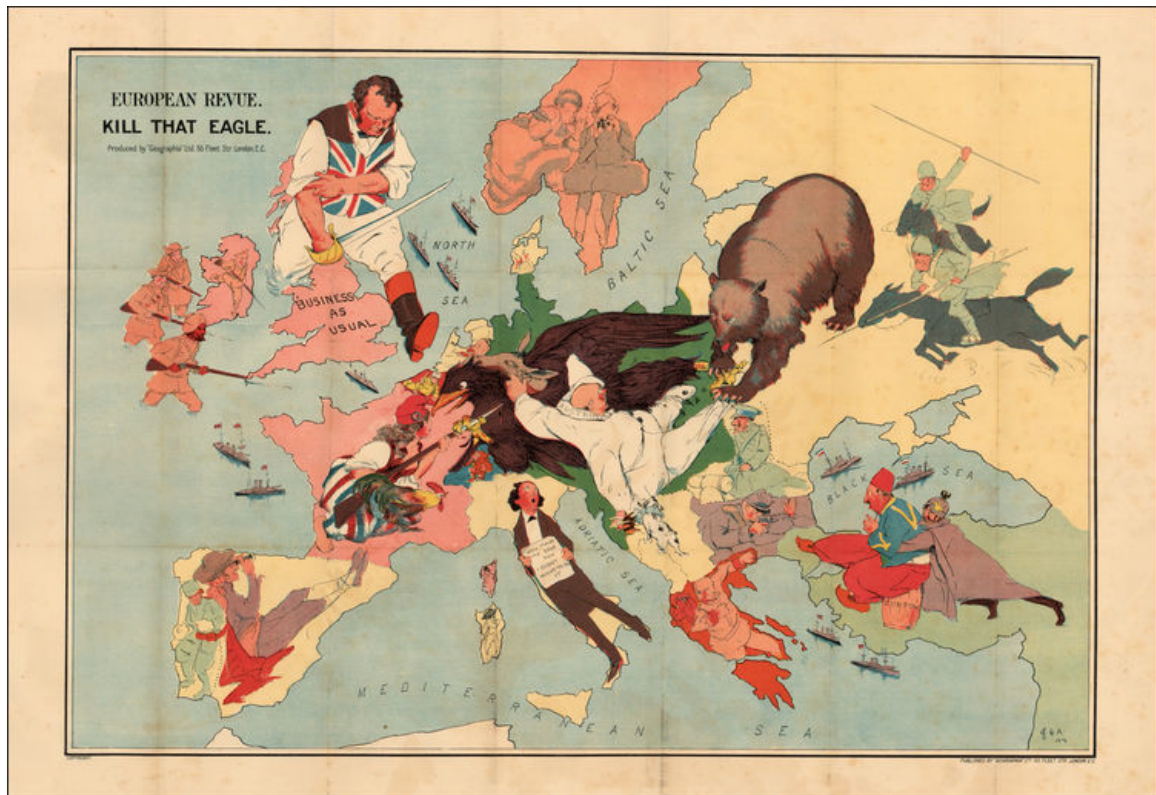


A dog-orientated interpretation of the political situation in Europe in 1914, in which many of the principal countries of Europe are defined in distinctly canine terms. “The Dogs of War have been let loose in Europe...” begins the accompanying text below the map. Germany is identified as an aggressive 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



Europe (1914) (Russian)
"Liberation War"



European War (1914)



Caricature Map of Europe "The Great War 1914"



[illegible]

Caricature War map of Europe (1914) (Hungarian)



Humoristic map of Europe (1914) (Romanian)



German Comic war map (1914)



Kill That Eagle (1914)



Europe at war (1914) (*French*)



Europe (1915) (Italian)

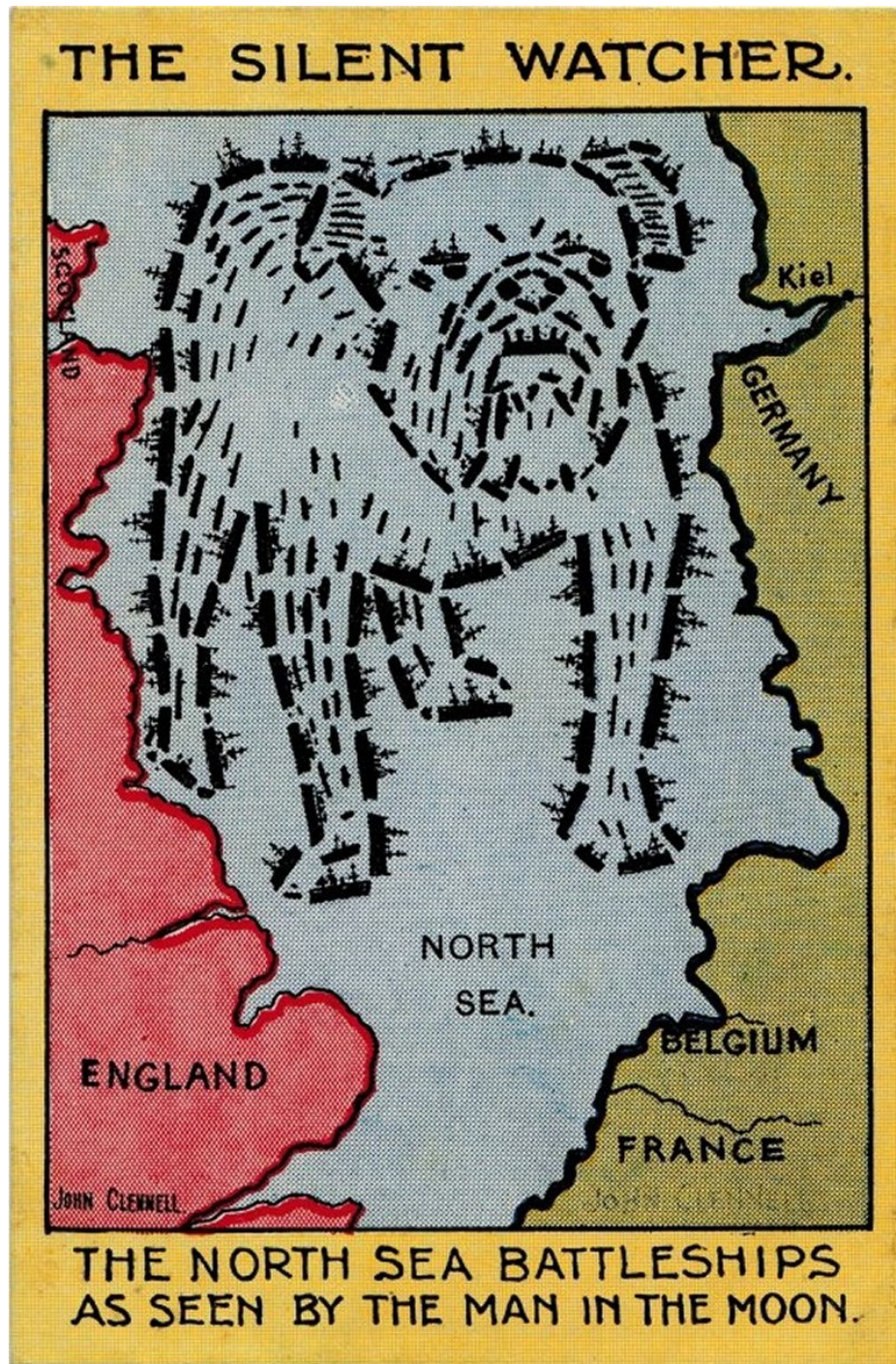




1915 German propaganda map where Britain is depicted as a spider weaving a web around Europe. (Photo: Courtesy Barron Maps)

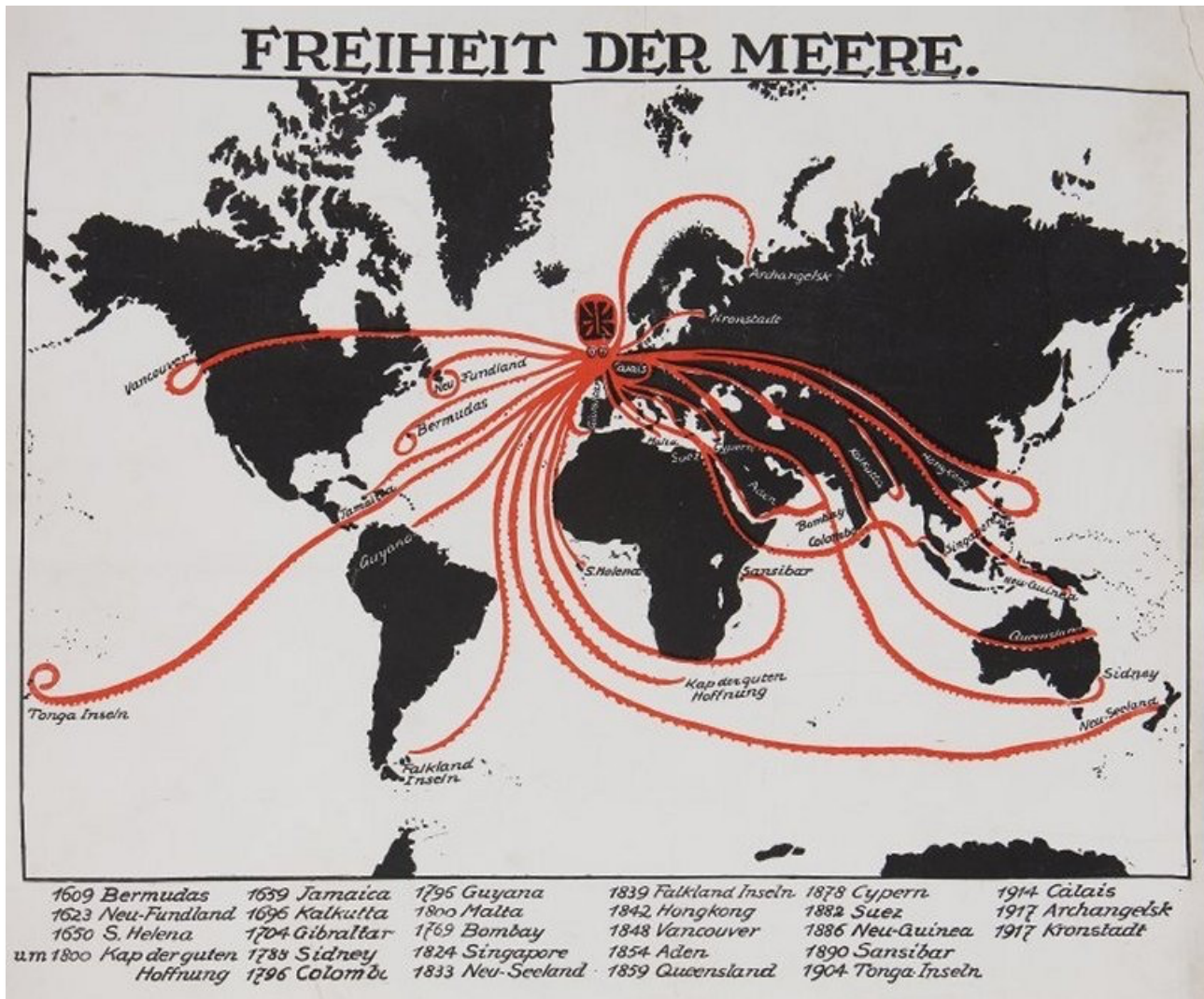
While the soldiers of World War I fought on various fronts across Europe, artists and governmental departments on the home front engaged in their own propaganda battle via posters, postcards, and patriotic memorabilia.

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."



*The Insane Asylum [Old Song, New Tune] by Louis Raemaekers 1915.
In this map Britain morphs into a highland soldier leaping in to the eyeball-to-eyeball conflict
between France and Germany*



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 repellent 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 Franz'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).



Gedrängte Frühjahrsübersicht von Europa im Jahre 1915

[Compact Overview of European Spring, 1915] by Lucas Gräfe; Hamburg, AK [pub.], 1915

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(-Boat) and Z(eppelin)", 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.



Sommerschau über Europa 1915 [Summer in Europe 1915]

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 *bersagliere* 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.



Momentaufnahme von Europa und Halbasien 1914.
 [A snapshot of Europe and the Near East 1914.]

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 furlled 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

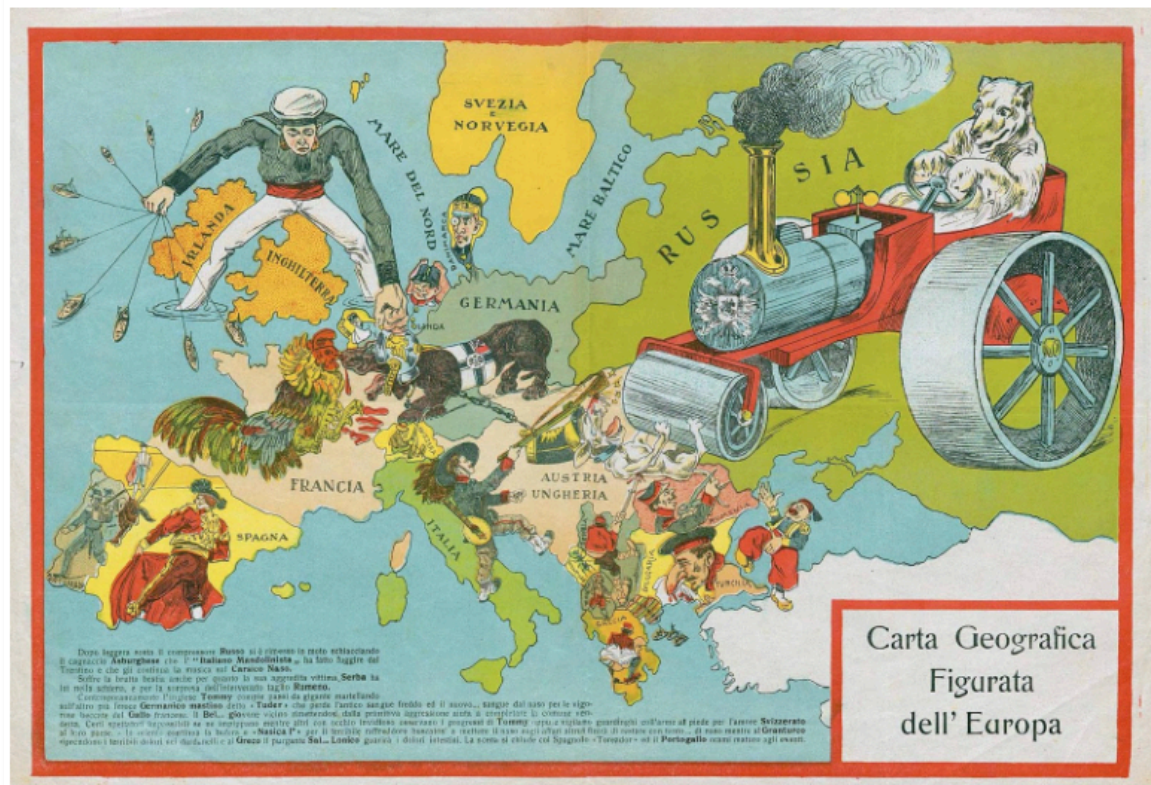


Hark! Hark! The dogs do bark! was published in London in 1914 by G.W. Bacon & Co. and designed and printed by Johnson, Riddle and Co., printers better known for the superb lithographic posters they produced for the Underground Electric Railway Company. It is one of the many comic maps with a 'bite' that were produced across Europe in the early years of World War I. Designed to drum up patriotic fervor, maps provided a popular medium for artists to express political commentary and nationalistic propaganda. Common to this genre of mapmaking was the use of anthropomorphic and zoomorphic stereotypes. In this case, Europe and the arena of war have been given a canine twist. Germany is depicted as the *Pickelhaube*-wearing Dachshund dog, tethered to its ally the Austrian mongrel who is being bitten by the Balkan countries represented by unidentifiable stinging insects. The Dachshund grimaces, his nose is held in the vice-like jaws of the tenacious British Bulldog, while the French poodle and Belgian Griffon gather round in support. Meanwhile, the rest of Europe takes on human forms: a matador and bull complete the shape of Spain; the Tsar of Russia advances into central Europe on his steamroller; the Greek soldier looks menacingly at Turkey with knife in hand. Walter Emanuel (1869-1915), a long-time contributor to *Punch* magazine, provides the extensive commentary below the map. He identifies the war as being caused by the madness of the Dachshund, concluding "Peace has gone to the Dogs for the present - until a satisfactory muzzle has been found for that Dachshund".

The Germans responded and produced a directly copied edition of this map with Emanuel's commentary translated and critiqued. '*Horch! Horch! Die Hunde bellen*' was copied in early 1915 by E. Zimmerman and printed by W. Nolting in Hamburg. On the reverse of the print, held by the Imperial War Museum in London, is attached a handbill

advertising the sale of the poster for 50 pfennigs. Emanuel took the title for this map from the sinister nursery rhyme '*Hark! Hark! The dogs do bark! / The beggars are coming to town / Some in rags and some in jags / And one in a velvet gown*'. His choice of title is probably more attributable to his literary reputation as the author of an immensely successful series of dog stories than to any possible interpretation of the rhyme. His most popular title, *A Dog Day: Or the Angel in the House*, the story of a day in the life of an enterprising terrier in an Edwardian household was first published in 1902 and has remained in print since. Tim Bryars Satirical Maps of the First World War <http://timbryars.tumblr.com/post/14825096221/visions-of-britain-1914-1915>.

Europe (1917) (Italian)





II. Ausgabe (Sommer 1915) *Neueste Momentaufnahme von Europa und Halbasien. Neue und verbesserte Auflage von Wilh. Kaspar*

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 Bosphorus 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.

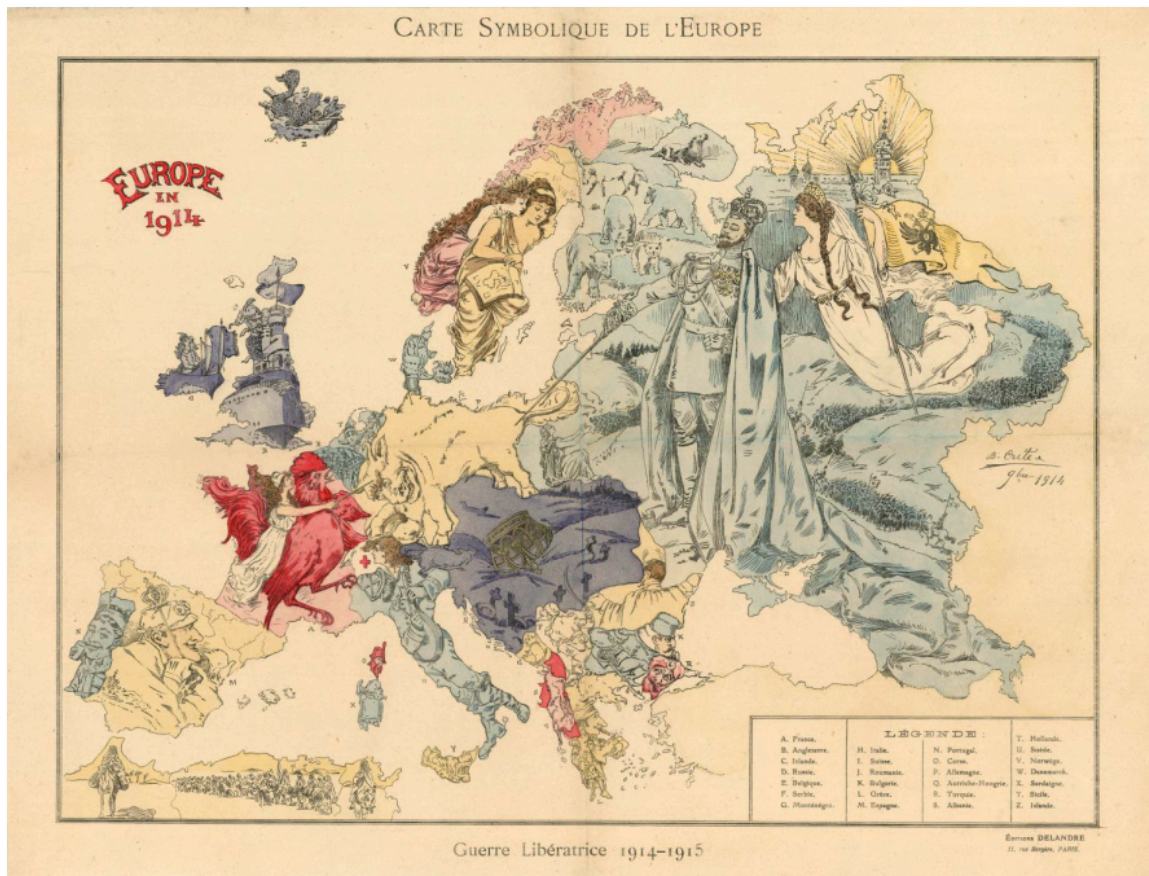


Russia: The Russian bear now turns around and pulls in its tail, commanded by its glory-less Leader (Grand Duke Nicholas, removed from overall Command of the Russian Armies by the Tsar in September 1915), in the interior and in the south, Revolution ignites in an enormous conflagration. Curses and disease 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' Annunzio) 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 flees. **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.





Carte Symbolique de L'Europe/Europe en 1914, B. Crété, 1915

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 Validslav 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 Canestrus *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 caricatured 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.





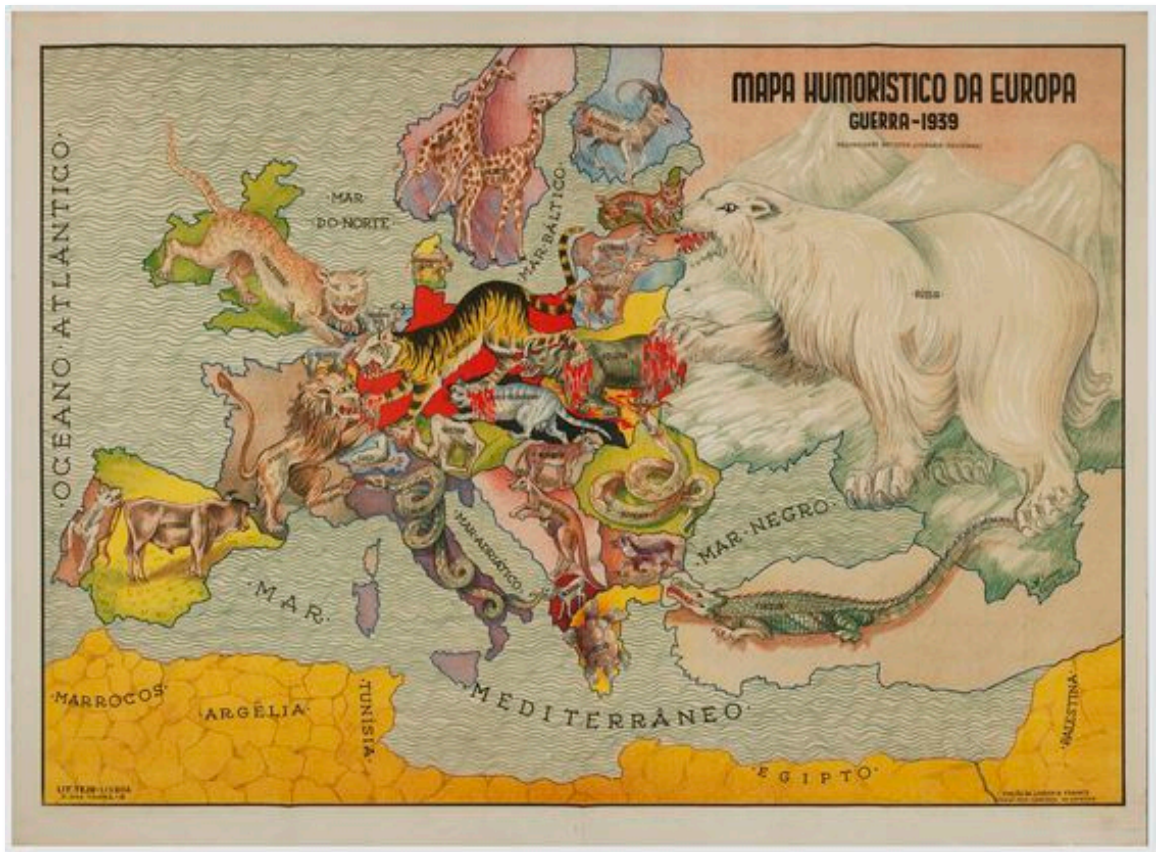
The Allied "Touch," 1920

The Allies' "stranglehold" on Germany, after the settlements of WWI. And, so, the stage was set for WWII, just around the corner....



A Japanese satirical map of European stereotypes (1932)





Europe (1939)



Europe during the World War 2

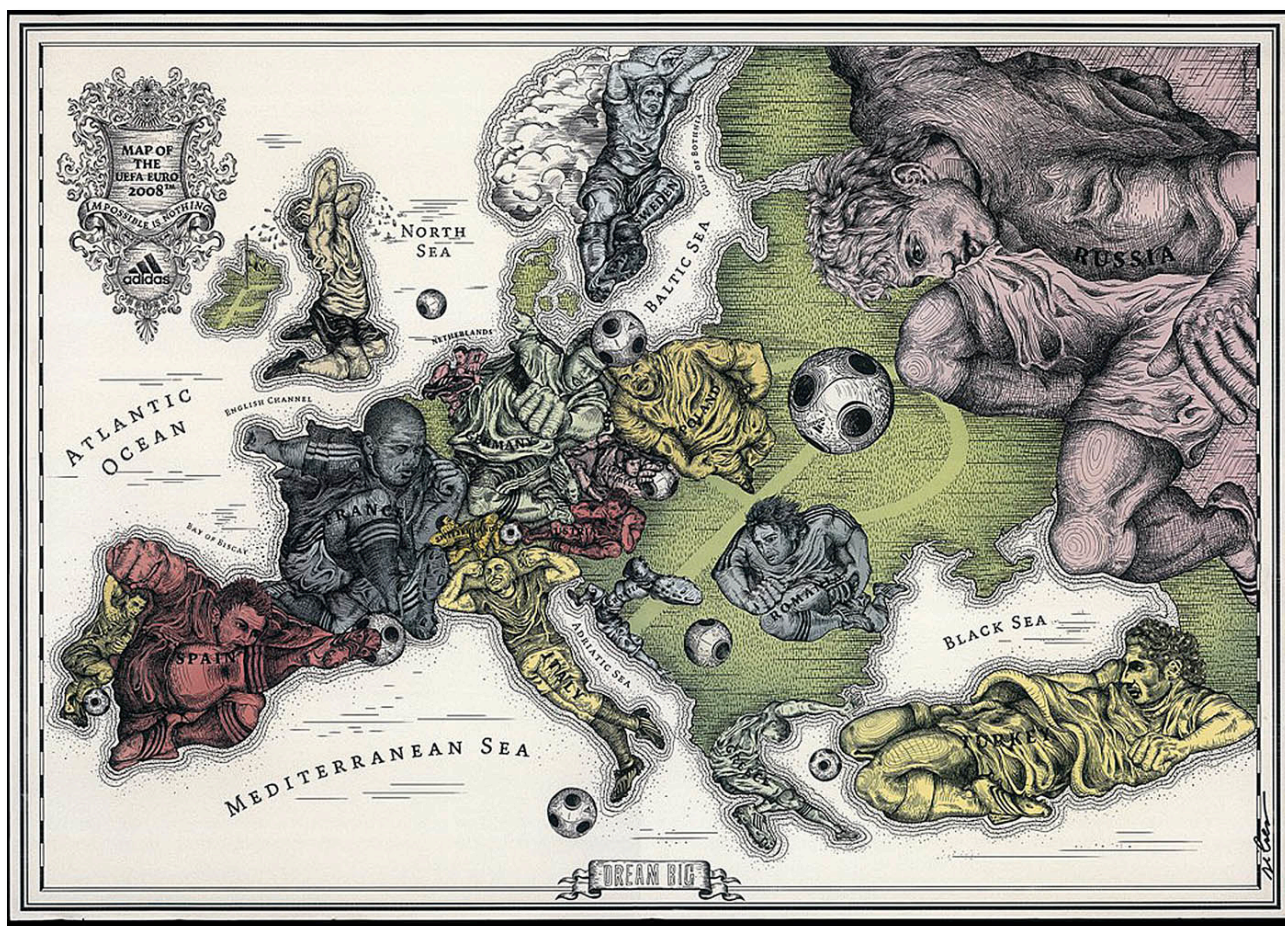


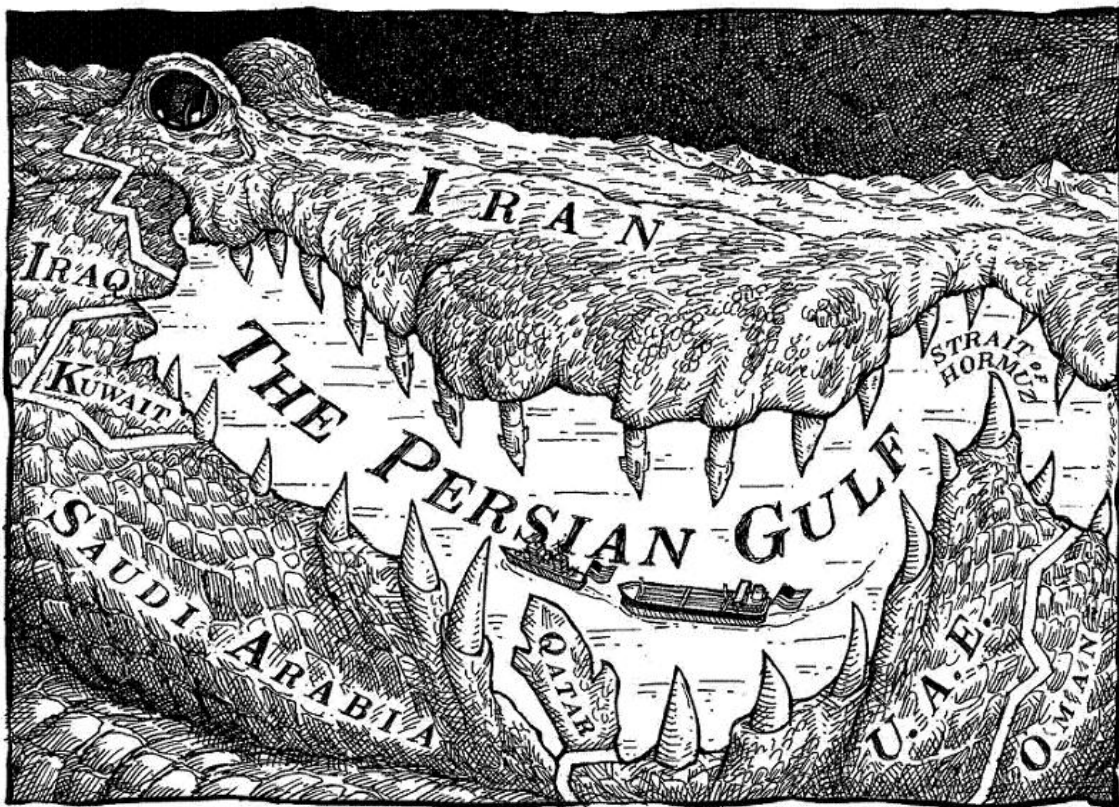
Europe (2018)





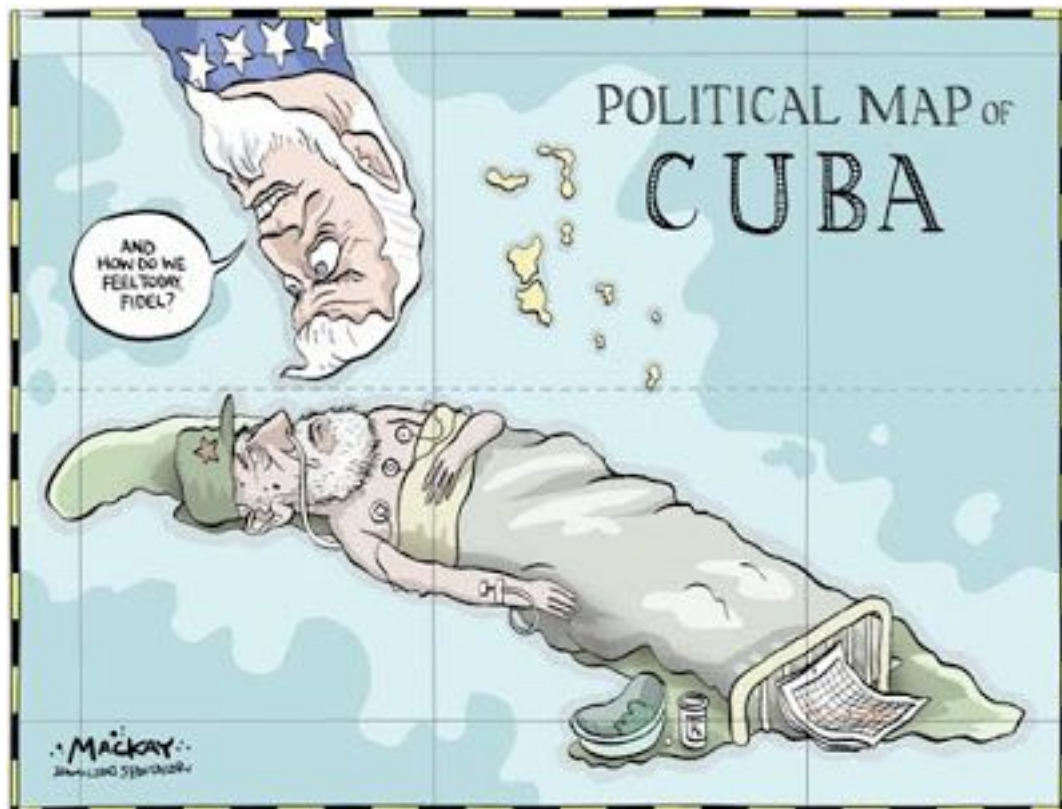
21st century map of Europe with their heads of state, Putin, Queen Elizabeth, Angela Merkle, etc.

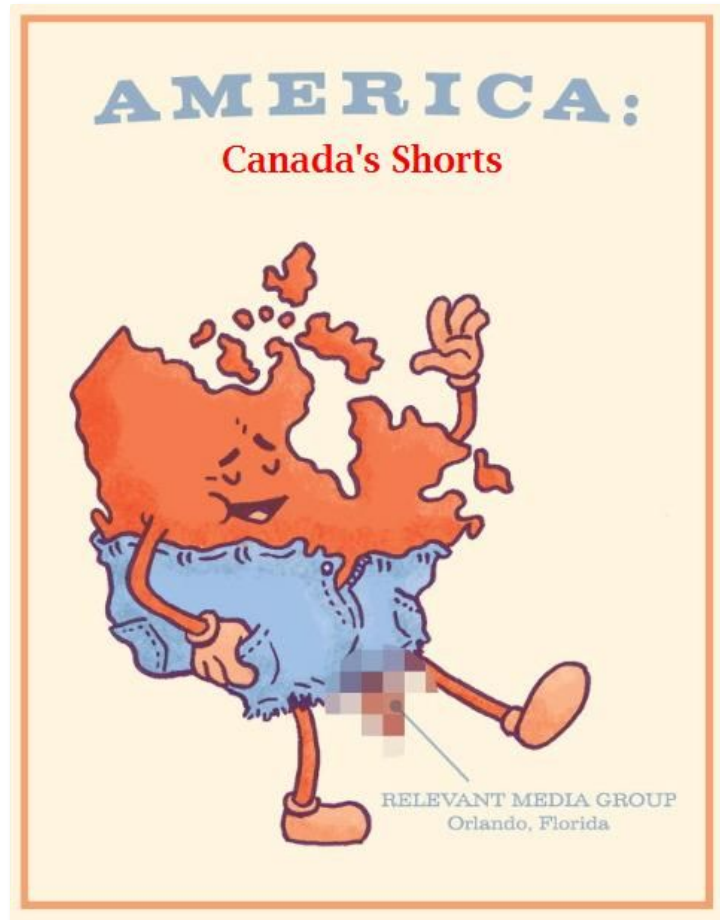


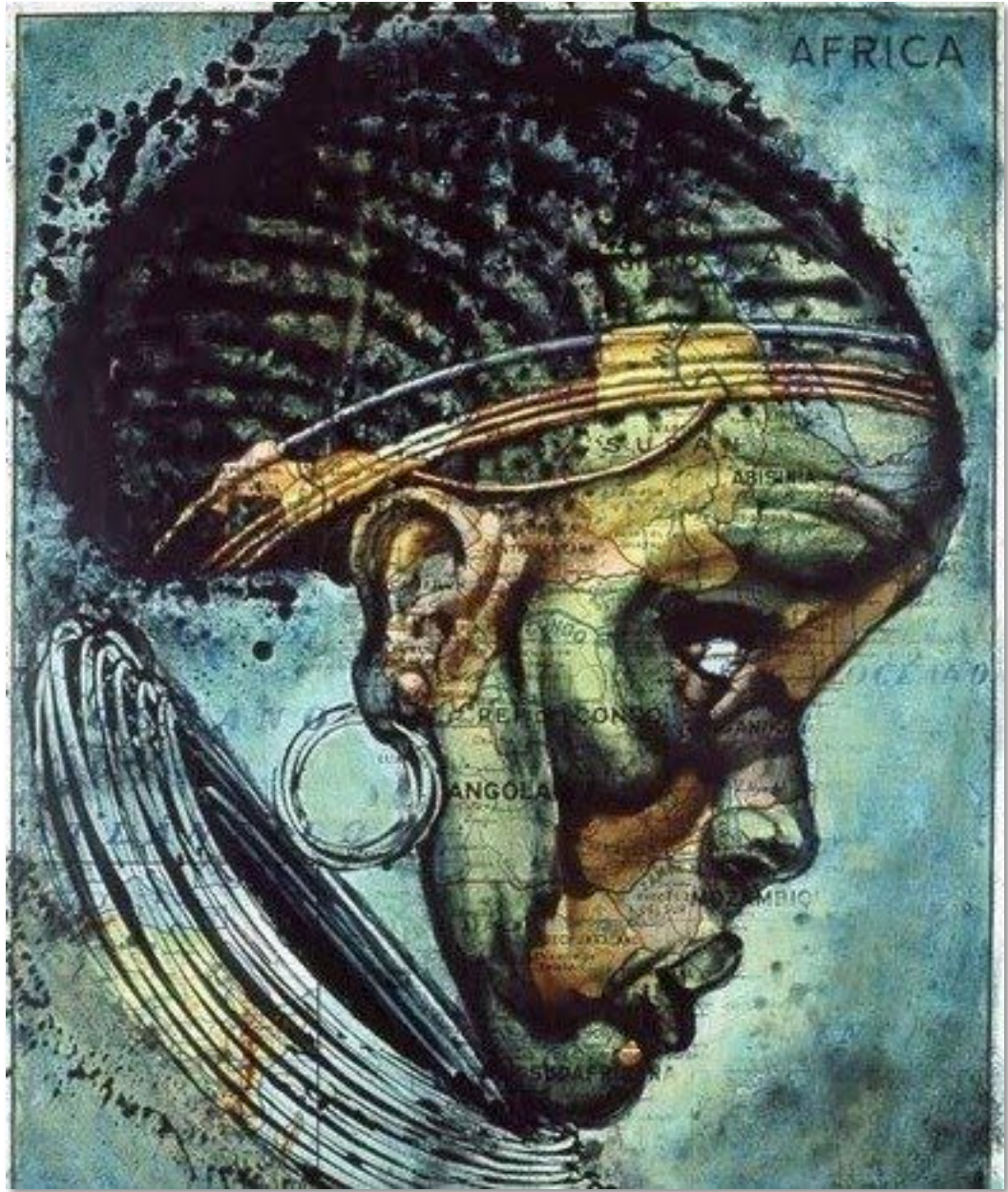


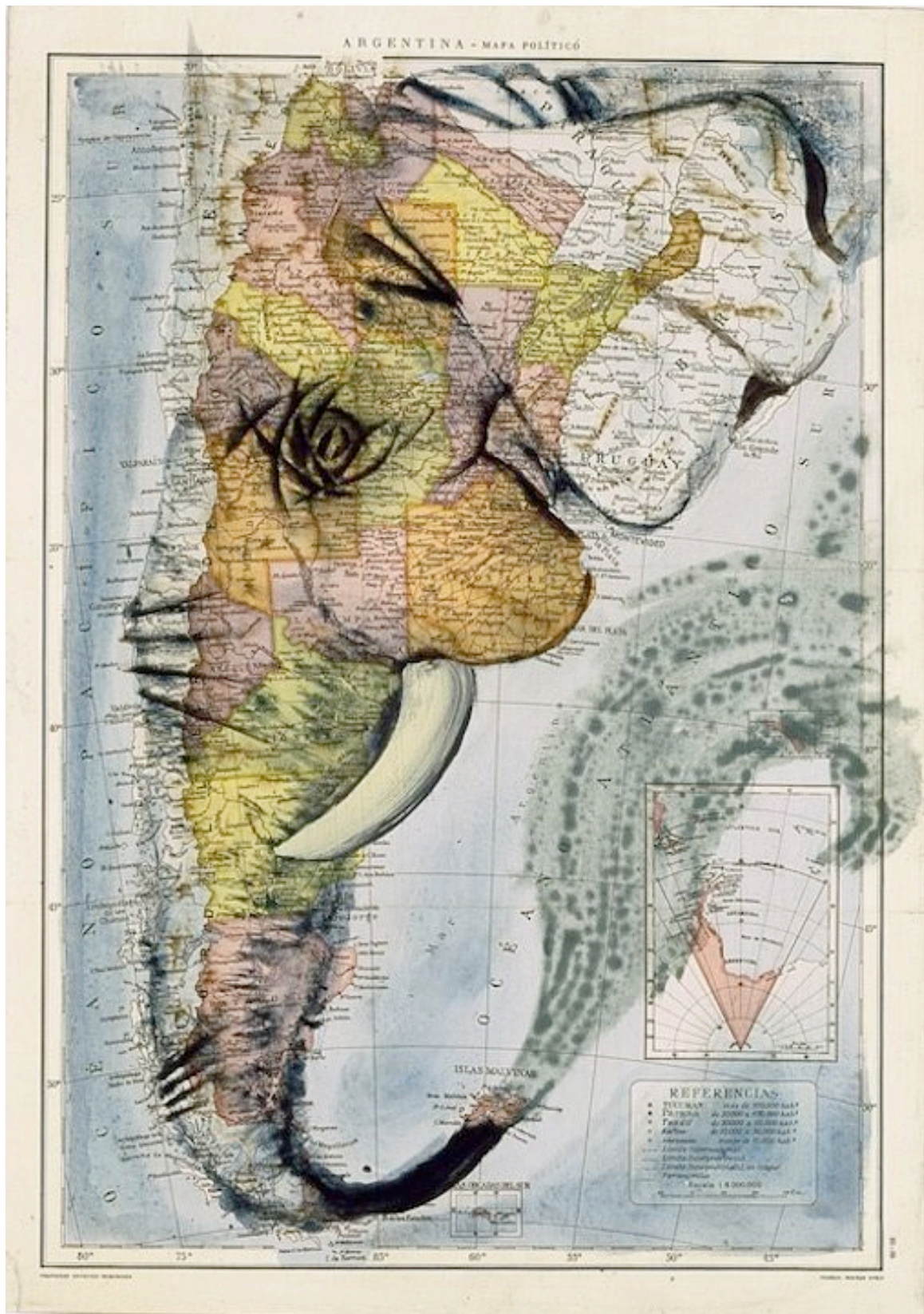


The Korean peninsula and the islands of Japan

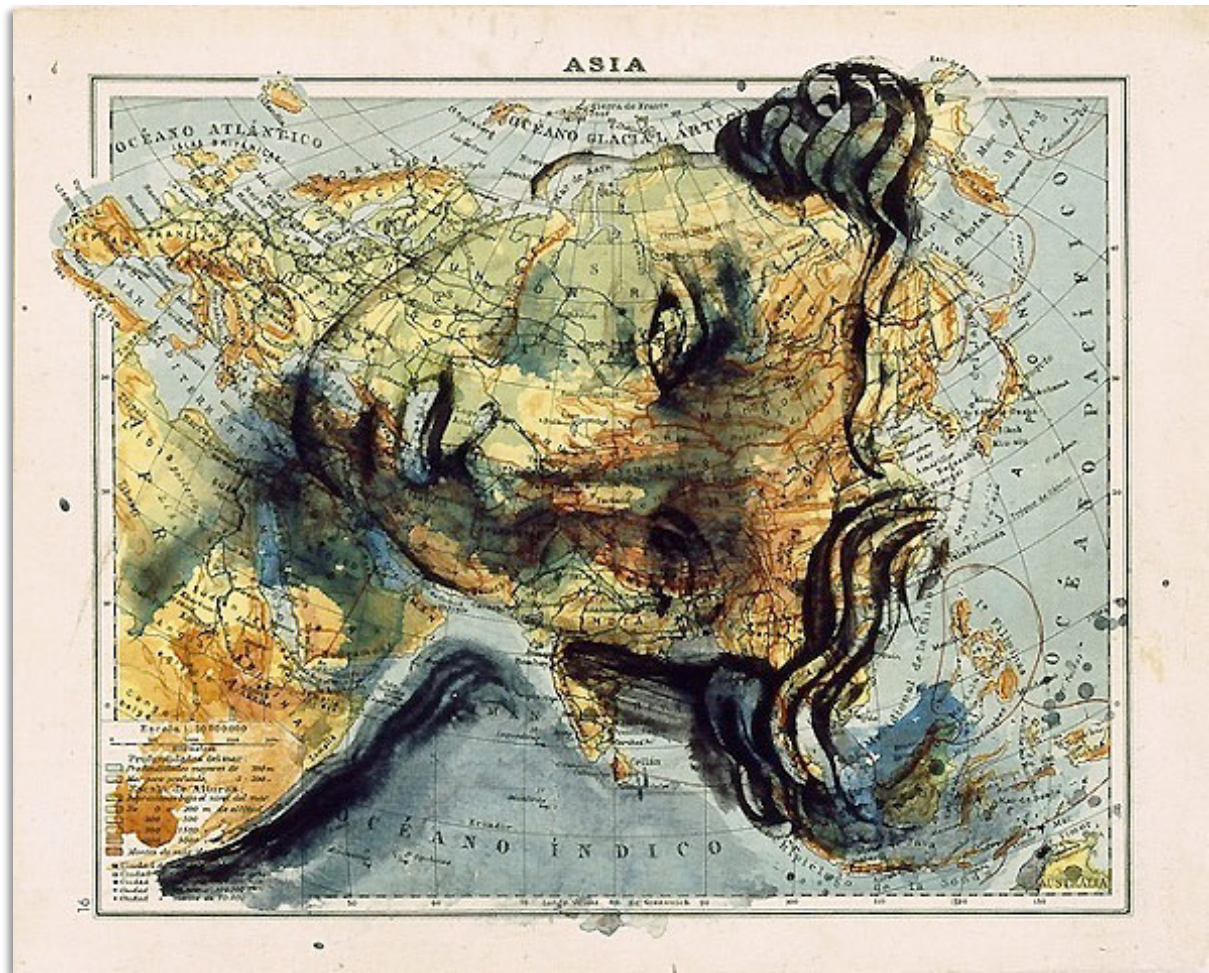










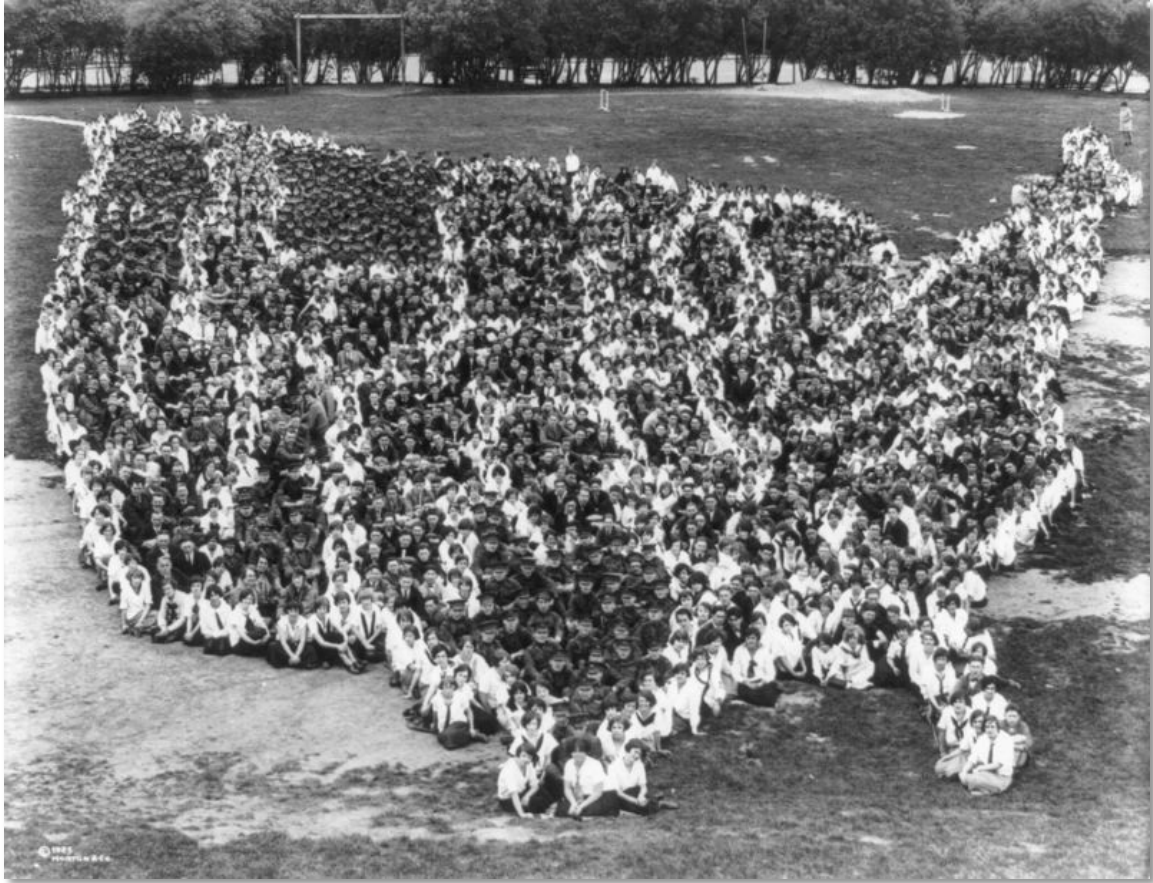


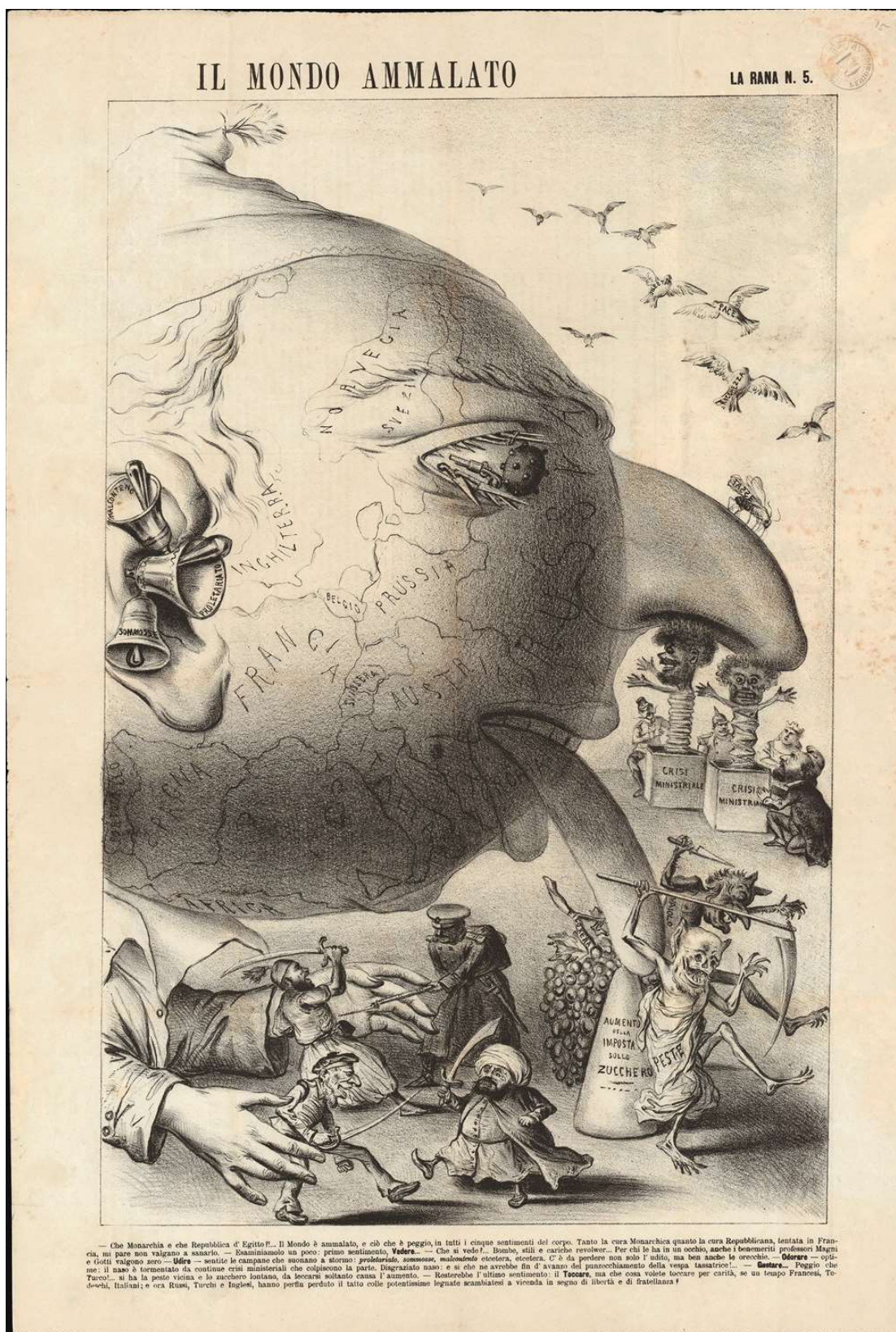
Spanish illustrator Fernando Vincente gave a whole new meaning to the phrase, 'seeing the world with a different eye' by painting various images over existing cartographs and maps. He is creating animals, humans and objects out of the shape of different countries on the map. Vincente collected his unusual canvases on flea markets in Madrid (called 'Rasrto'), in shops and antique fairs











Il Mondo Ammalato. La Rana. N. 5., 1878, 24 x 16 in (60.96 x 40.64 cm)

A January 1878 Italian political broadside illustrating the world as a giant head plagued by illness. The giant's head takes the form of the globe, wherein the mouth roughly occupies the Black Sea, the nose Russia, and the eyes Finland. Although the title, *Il Mondo Ammalato* translates as 'The Sick World,' the reference here is to the Ottoman Empire, then known as the 'Sick Man of Europe.' The figure is clearly the Sultan Abdul Hamid II (1842 - 1918), who was invested as 34th Ottoman Emperor in 1876, identifiable from his distinctive large hooked nose and fez. At this time the Ottoman Empire was beset on multiple levels, including but not limited to riots, broad governmental changes, the Russo-Turkish War (1877 - 1878), calls for democracy in Egypt, high taxes, the failure of old alliances, and political backstabbing. Moreover, the author expounds on the problems of the Ottoman Empire as global problems, hence *Il Mondo Ammalato*. The author laments the global breakdown of monarchy and the decline of old-world values. Italian text at the bottom describes the pictorial: *Monarchy or Republic of Egypt!? ... The World is sick, and what is worse, in all five senses. Both the Monarchic cure and the Republican cure, were attempted in France, but it seems they did not heal him. - Let us examine it: first sense, Sight. What do you see? ... Bombs, Knives, and Revolvers. ... For those who have them in one eye, even the worthy professors Magni and Gotti are worth nothing. Hearing, the bells are ringing like a storm: Proletariat, Riots, Discontent, etcetera, etcetera. Not only hearing, but also ears are to be lost. Smell - [optime] the nose is tormented by continuous cabinet changes. Wretched nose: left over from the pricking of the tax mosquito! Taste ... Worse than Turkish! ... You have the plague nearby and the sugar far away, licking only makes it worse. The last sense remains, Touch, but who do you touch for care, once France, Germany, Italy; and now Russia, Turkey, and England have abandoned the once powerful treaties exchanged in a sign of freedom and brotherhood! (Geographicus translation)*

Most of this content is vague and hard to understand without an intimate awareness of the political situation in Europe early in 1878. A lot was going on, the Ottoman Empire, a lynchpin between Russia, Europe, and the Middle East, was crumbling, beset both internally and externally. In Egypt, then a tributary state, the Khedivate of Egypt, Khedive Ismail was being pressured to accept a constitutional ministry limiting his former autocratic power. France continued to suffer social discontent under both the Second Empire and the French Third Republic. Russia and Turkey were at the time involved in the Russo-Turkish War (1877 - 1878), which affected all of southeastern Europe. At the same time, most European countries increased their sugar tax, most particularly Austria-Hungary, leading to economic instability. The text references Francesco Magni (1828-1887) and Vincenzo Gotti (1836 - 1822), well known Bologna based medical doctors and professors, positioning them as allegories for scientific reason. Meanwhile, Russia, Turkey, and England were bypassing old treaties and alliances in an effort to expand their power bases.



1877 Grossi Allegorical Map of the Dardanelles w/England as Colossus

An 1877 Italian allegorical representation of the British Empire as a mighty colossus (John Bull) standing astride the Dardanelles facing the Sea of Marmara, the Bosphorus, and the Black Sea. In one hand the unusual sun-glassed figure of John Bull holds a bag of Lire, in the other, a lit powder keg. Despite his comic appearance, the figure is festooned with weapons, among them wealth (bag of gold), grenades, a fleet in one pocket, and a cannon in the other. At his feet, a teacher dressed in ancient Greek robes reveals the story of the Dardanelles to children of different peoples, including Greeks, Slavs, Americans, Chinese, Abyssinians, and various Europeans. A warning to the world against the duplicity of Russia, but also against Britain itself which, while here a savior, nonetheless expresses an 'unhinged' aspect.

Translation of the legend: *The colossus of Rhodes. History, do you see, my children? ... Your ancestors also told you that we could not have the freedom of the Dardanelles ... It is the same today and maybe it will last a long time ... Now it's the colossus, in the future it will be its demolisher who will make obstacles.*

This plate references an episode of the Russo-Turkish War (1877-1878). The Ottomans had by this time been soundly defeated by the Russians, but under pressure from Great Britain, Russia reluctantly accepted a truce. Despite the truce, Russian forces continued to move towards the Ottoman capital at Constantinople. The British fleet maneuvered to protect Istanbul and the Dardanelles and deter the Russians.

warfare. Instead, with no large-scale engagement, the Cold War was fought through various proxy wars, espionage, propaganda campaigns, embargos, and psychological warfare. Each superpower supported major regional conflicts centered around an ideological and geopolitical struggle for global influence.

