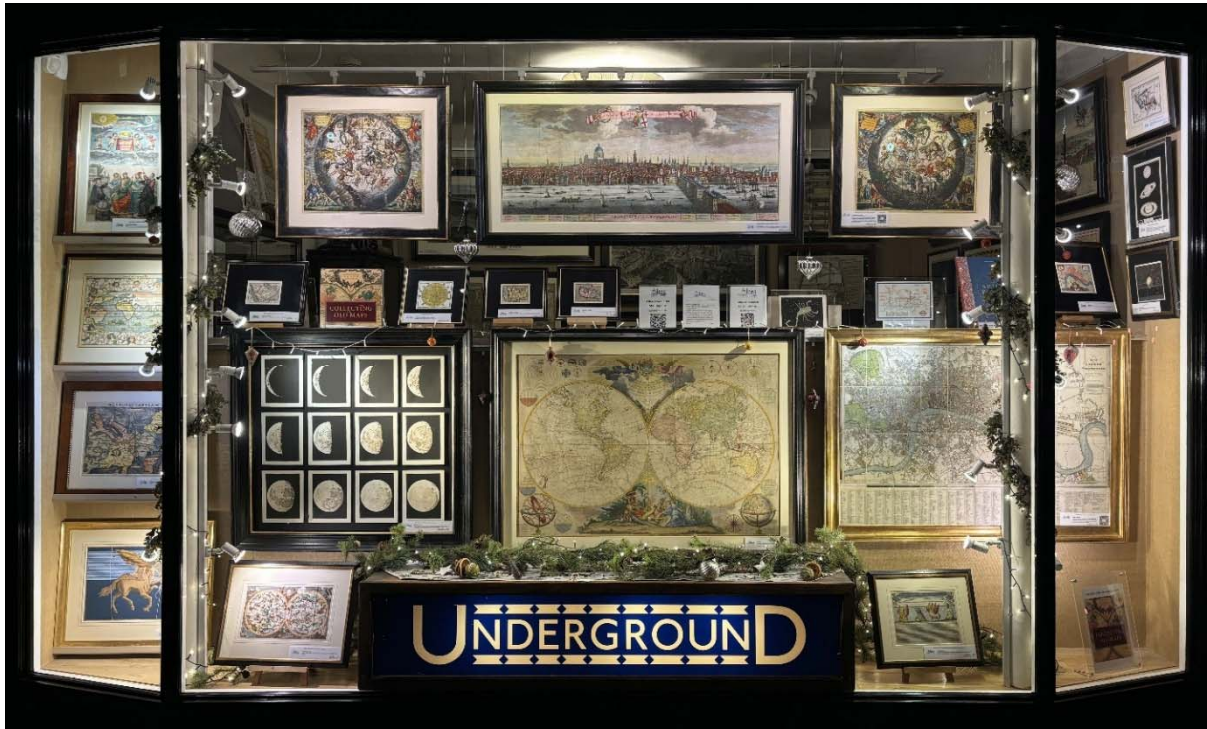


More Than Maps

Catalogue 27



Front cover: detail of item 1
Back cover: detail of item 47

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More Than Maps



Detail item 42.

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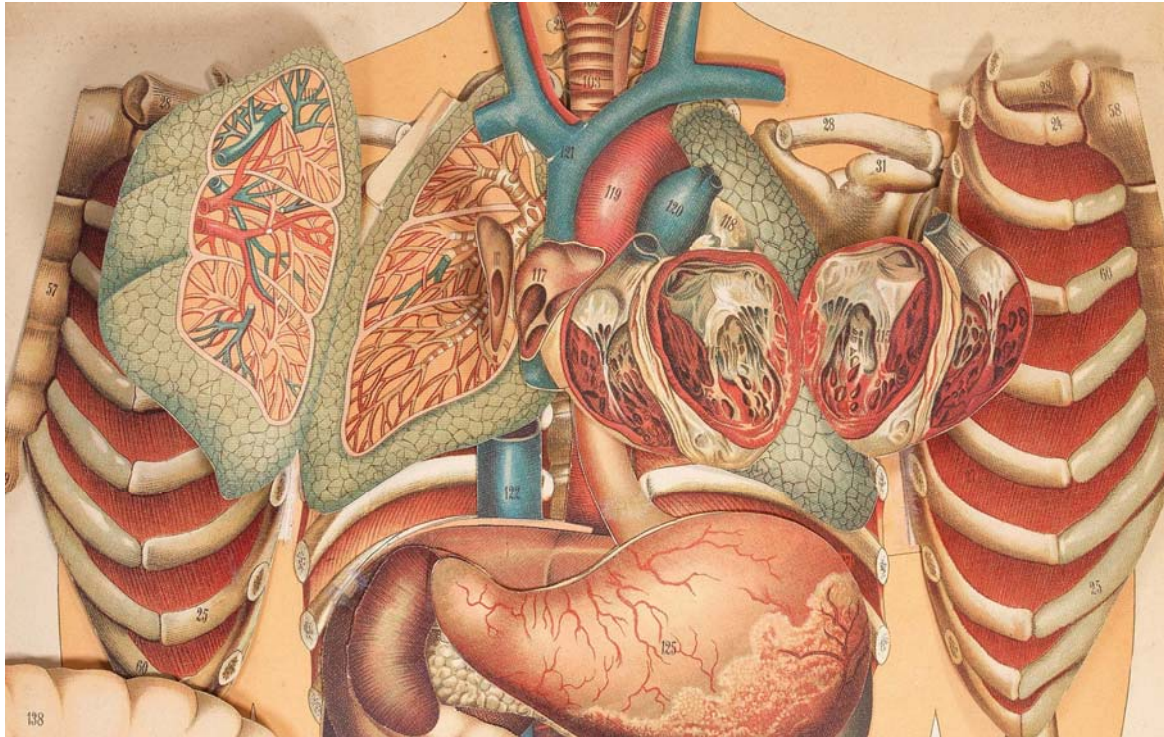
Massimo De Martini

Index

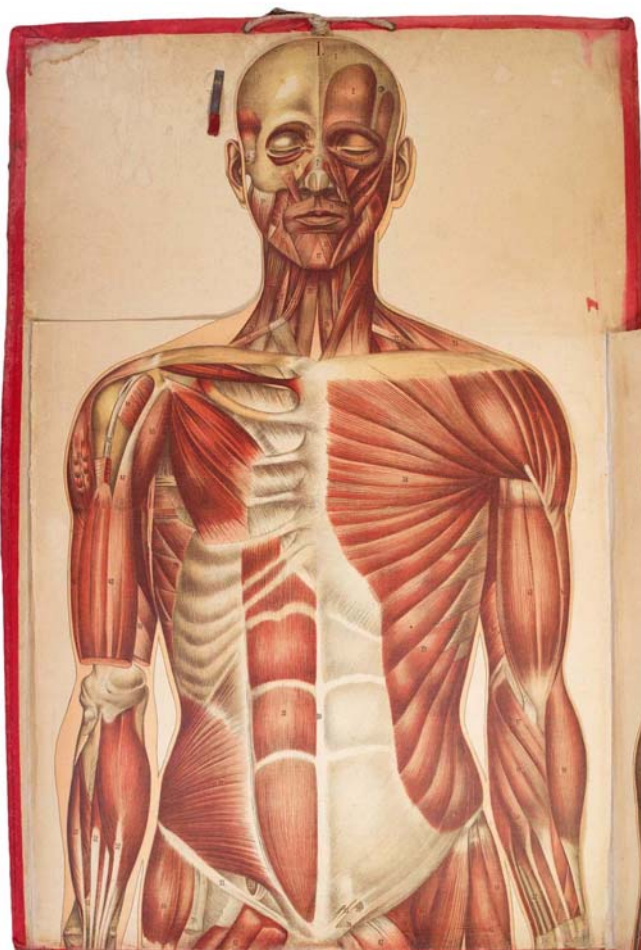
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Sciences

A life-size anatomical figure with flaps



1 BOUGLE, Julien.



[The plate volume of "Le corps humain en grandeur naturelle: planches coloriées et superposées..."]

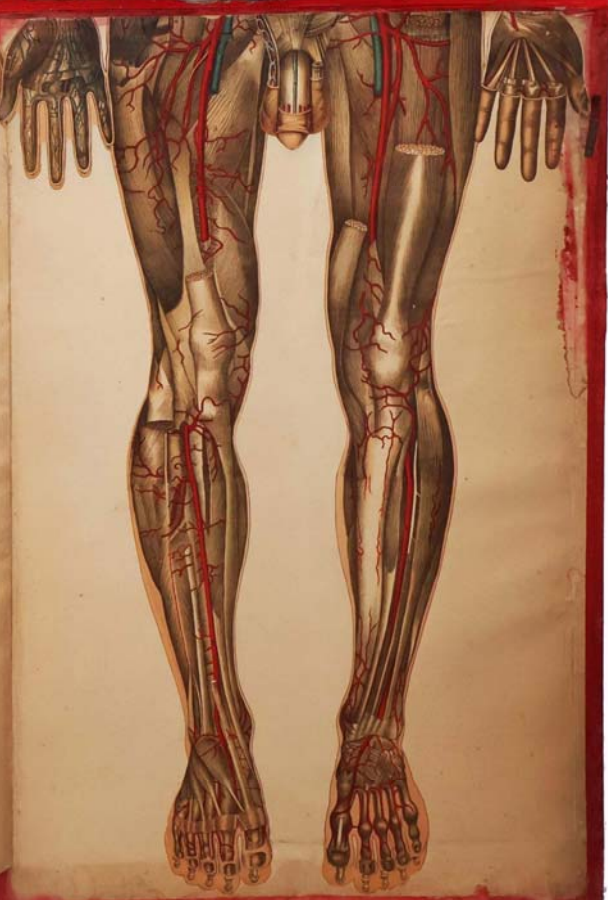
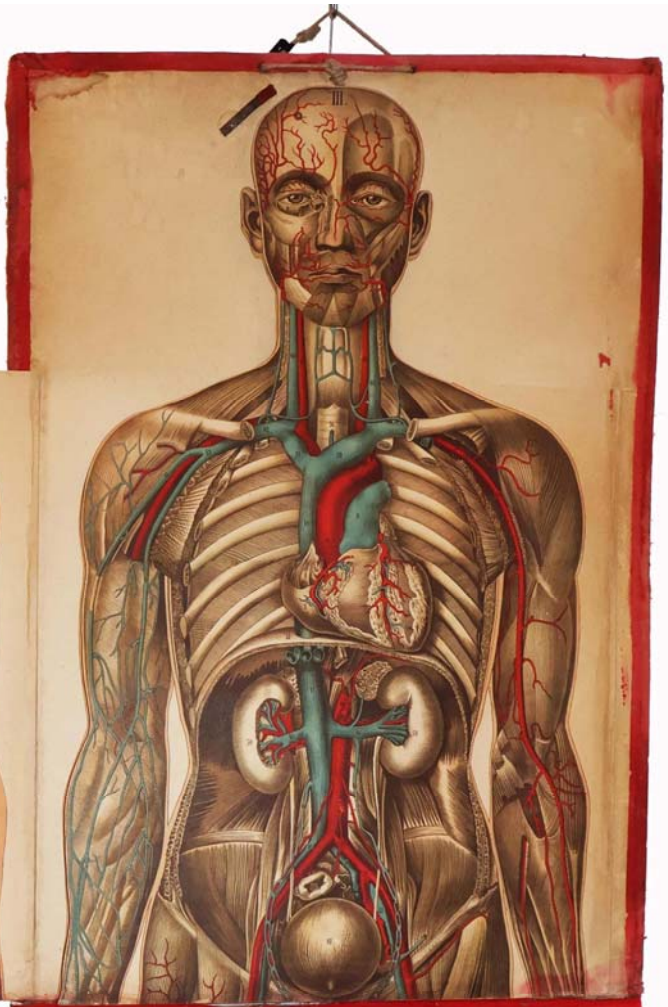
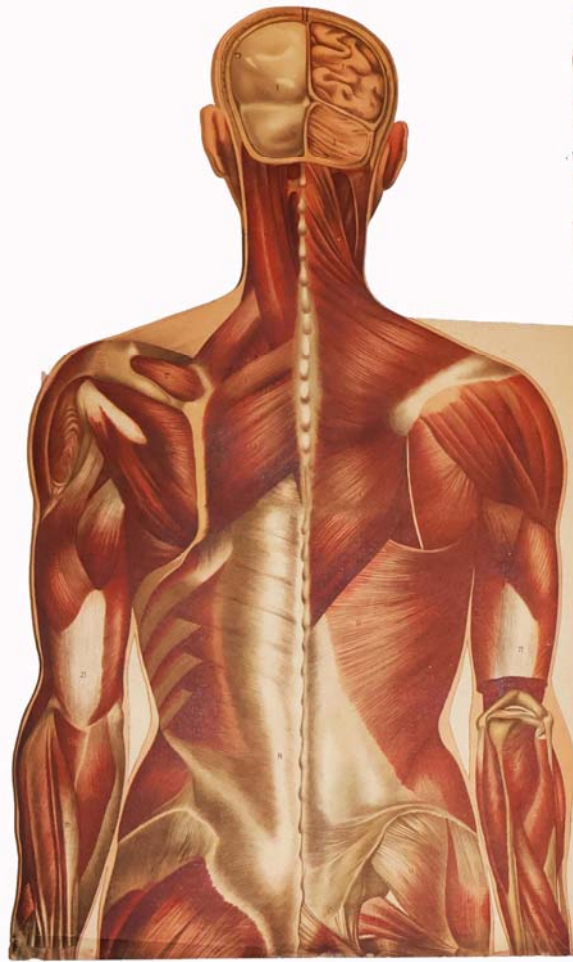
Paris: J.-B. Baillière et fils, 1899. Original boards, 830 x 565mm, Chromolithographs, with four large flaps and and numerous small flaps, held in place by two metal clips. Some wear, lacking text volume. £7,500

The plate volume from an anatomical text book by Doctor Julien Bouglé (1868-1903), illustrating five views of a life-size adult male. With the flaps down the image is of the body's musculature from the front. On the reverse of the first pair of flaps (top and bottom of the figure) are the musculature of the back and legs. The second pair of flaps show the blood vessels, again front and back. The bottom illustration is of the skeleton with a complicated system of flaps for the ribcage and internal organs. Each feature is numbered, described in French in the original booklet (available as a download from the Bibliotheque Nationale de France).

A rare survivor of a fragile publication, in surprisingly good condition considering the intricacy of its construction.

BnF: ark:/12148/bpt6k6213514n.

S/N 26064



A 1¼" miniature globe in a wooden case



3 MALBY & Co.

[Untitled terrestrial globe]

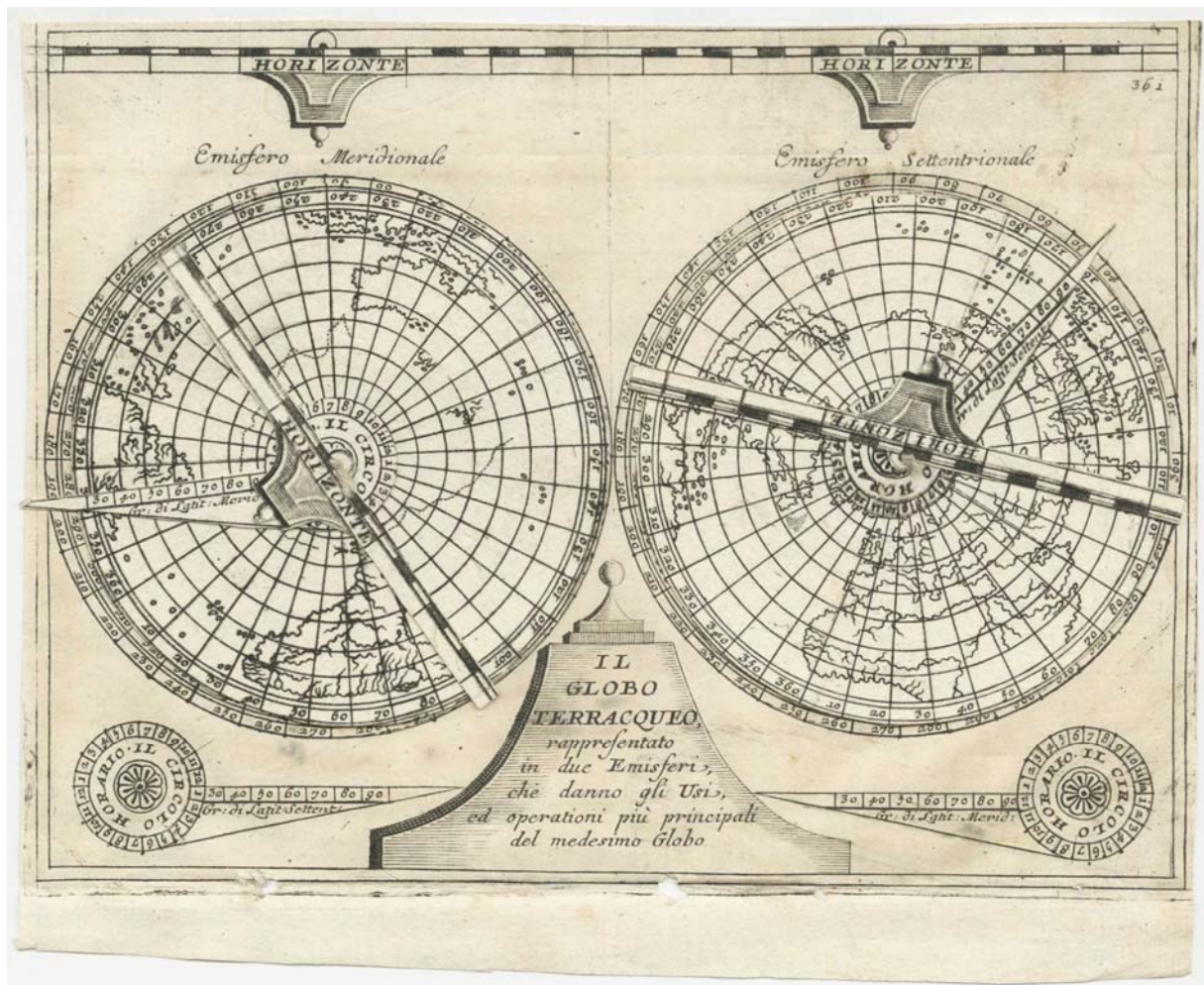
London: Malby & Co., c.1840. 1¼" (30mm) terrestrial globe with 12 hand-coloured gores around a wooden sphere, in a case, 50mm height by 40mm width. £2,400

A charming English 30mm diameter miniature globe in a 50mm tall turned walnut case with domed lid. There are steel pivots at both poles, which fit into notches in case. Malby's inscription is placed in the Pacific.

S/N 25762



A 17th century double-hemisphere world map as a volvelle



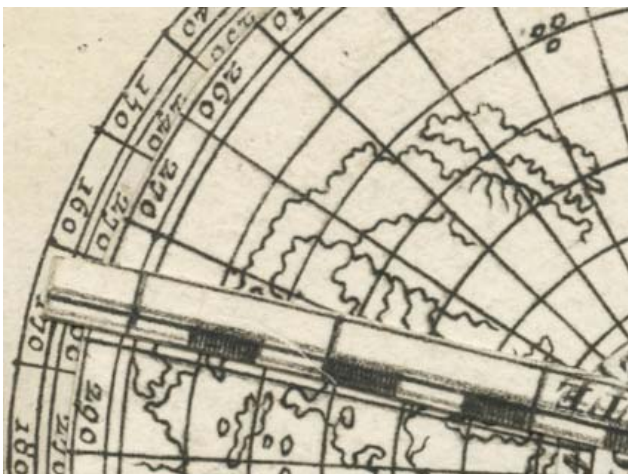
2 CORONELLI, Vincenzo Maria.

Il Globo Terracqueo, rappresentato in due Emisferi, che danno gli Usi, ed operationi più principali del medesimo Globo.

Venice, 1693. Sheet 125 x 175mm, with two volvelles, each with a disk and two arms, attached with string as issued. Binding stitch holes in bottom printed border.

£500

A sketch map of the world in two hemispheres on a polar projection, each overlaid with a rotating map disk and one arm for showing longitude and latitude and another for the horizon. In the Northern Hemisphere California is depicted as an island. Under the spheres are the title on a pedestal and two more pointers.



It was published in Coronelli's "Epitome Cosmografica, o Compendiosa Introduzzione all'Astronomia, Geografia, & Idrografia", a guide to Astronomy, geography and hydrography, and the use of globes, astrolabes and maps.

SHIRLEY: World 558.

S/N 26353

The dedication page from the supplement to Hamilton's 'Campi Phlegraei'

4 HAMILTON, William.

Societati Regiae Londini Gulielmus
Hamilton Baln. Ord. Eques. D.D.D

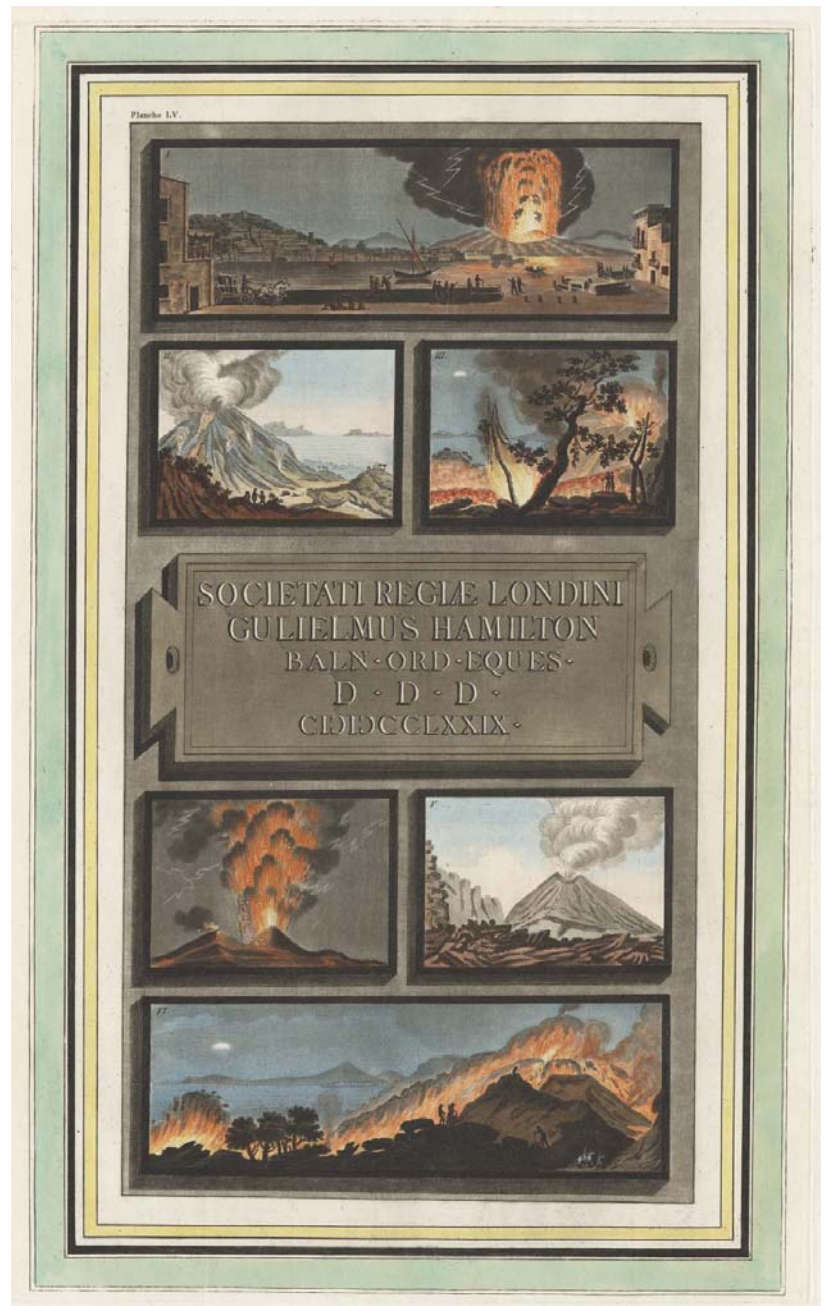
Paris: chez Lamy, 1799-1802. Fine original
colour. 450mm x 280mm. £1.250

A fine example of the plate containing the dedication to the Royal Society from the French edition of Sir William Hamilton's supplement to his 'Campi Phlegræi. Observations on the volcanos of the two Sicilies'. The Latin dedication, dated 1779, is augmented by six views of Vesuvius erupting (described on an accompanying text page), taken from the illustrations by Pietro Fabris.

Sir William Hamilton (1730-1803) was British envoy to the Kingdom of Naples and an avid student of both volcanology and antiquities. This work documents the Campi Flegrei ('fields of fire'), the volcanic region around Mount Vesuvius, combining scientific observation with superb hand-coloured plates after drawings by Pietro Fabris. It is regarded as one of the most important early publications on volcanology.

Hamilton has two further claims to fame: the classical vases he brought back to England was the foundation of the British Museum's collection; and his second wife, Emma Hamilton, was the mistress of Lord Nelson.

S/N 26289



Allegory

A 17th century Jesuit allegory of the Catholic Church



5 MOREAU, Jean Michel.

Typus Religionis. Estampe, du Tableau trouvé dans l'Eglise, des ci-devant soi-disans Jésuites de Billom en Auvergne. L'an 1762.

Paris, 1783. Two sheets conjoined, total 420 x 820mm. Some restoration to old folds.

£2,800

An elaborate allegory of the Catholic Church as a galleon, filled to capacity with the different denominations, sailing away from the world of the flesh towards the City of God. As they go they rescue the faithful and stave off Apostates, unbelievers, sinners and "assailing heretics". Pulled behind the galleon are two longboats, one containing the entourage of the pope, the other that of French king Henri IV.

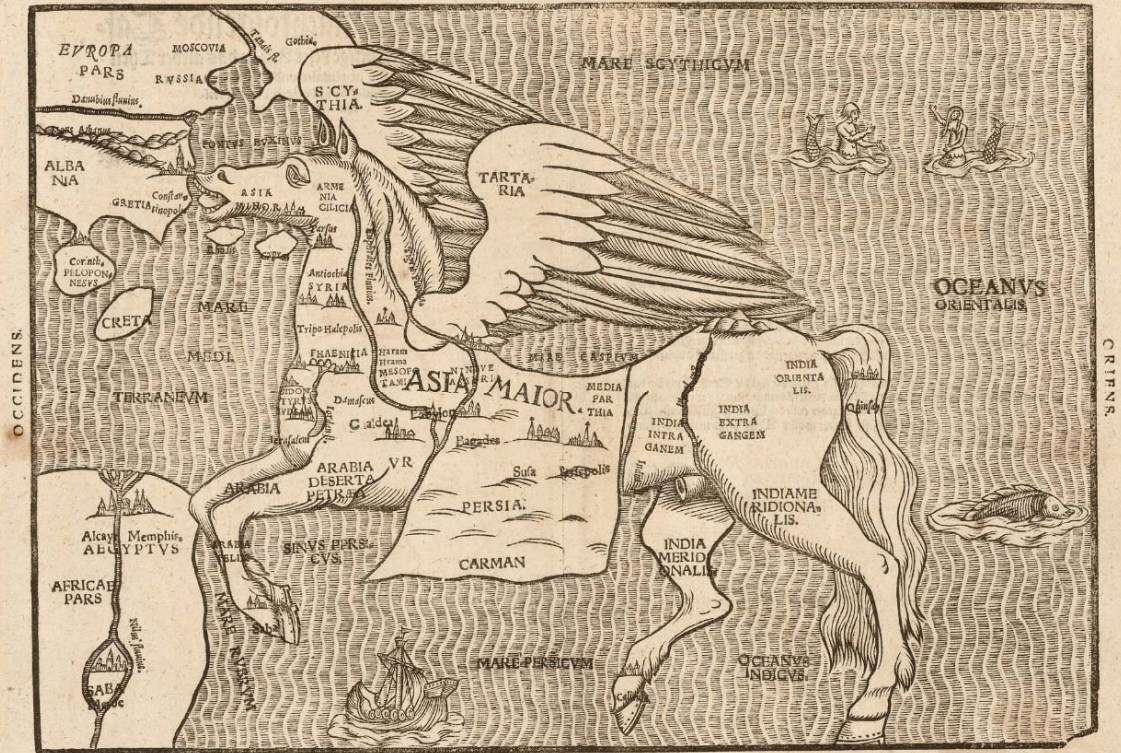
This etching reproduced a large painting by an unknown artist, created during the French wars of religion, probably c.1613. It remained in the Jesuit College in Billom until 1762, when it was seized by the French Government, who declared it blasphemous and used it as evidence against the Jesuit order. Not only was undue prominence given to the Jesuits, with their founder, St. Ignatius of Loyola on deck with the Jesuit emblem in his hand, but it depicted the pope and king as helpless, needing Jesuit guidance to reach the City of God. The Jesuits were banned in France in 1764.



It was published in 'Recueil de plusieurs des ouvrages de Monsieur le President Rolland'. The original painting is in the 'Musée de l'Histoire de France' in the Hotel de Soubise, Paris.

BRITISH MUSEUM: 1998,1004.27. BROOKE-HITCHING: 'The Madman's Gallery'.

S/N 26359



Iesus Christus magnus ille Bellerophonites, omnium malorum occisor ascendens MERIDIES. Pegasus, hoc est, in Asia fontem doctrinæ aperiens, Solymos vicit, & climam interfecti horribile monstrum quod flammam emouens, caput & pedes Leonis habuit, ventrem autem Capræ, & caudam Draconis, hoc est, superavit ac interfecti filius Dei antiquum illum Draconem Diabolum, sublato peccato, morte ac inferno.



Two versions of the famous map depicting Europe as a queen

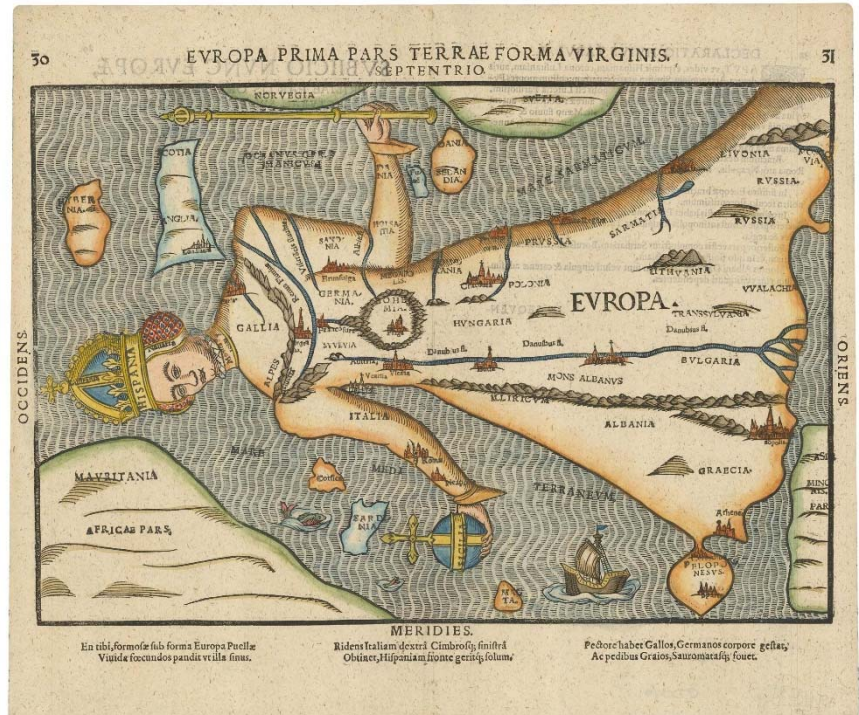
8 BÜNTING, Heinrich.

Europa Prima Pars Terrae in Forma Virginis.

Magdeburg, c.1581-, Latin edition.
Coloured woodcut, printed area 300 x 370mm. A good example. £3,250

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

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



S/N 21923

9 MUNSTER, Sebastian.

[Europe depicted as a Queen.]

Basel, c.1588. German edition. Coloured woodcut, printed area 260 x 160mm, set in letterpress. £1,300

MCC: 1, item 6.

S/N 25930



A 16th century woodcut of the world from 'Daniel's Dream'



10 LUFFT, Hans.

[World map illustrating Daniel's Dream.]

Cologne, c.1564. Coloured woodcut, 120 x 150mm, set in German letterpress, sheet 360 x 220mm.

£980

A most unusual world map, illustrating Daniel's apocalyptic dream, with the three continents of the Old World, dominated by four fantastical creatures representing empires, as described in Chapter Seven of the Book of Daniel. These are: a lion with eagle's wings (Babylon or Assyria); a bear (Persia); a leopard with four wings and four heads (the Macedon of Alexander); and a goat with iron teeth and ten horns, including one small horn on which is a human head (Western Roman Empire with the small horn representing the Ottomans). In the clouds above are four wind-heads.

Hans Lufft's version first appeared in 1530, in both a commentary on Daniel by Martin Luther and a tract linking the vision to the threat of Ottoman invasion. This version, signed with the monograms JA & VS (Joost Amann and Virgil Solis) and set within a decorative border, appeared in a German Bible, illustrating the Book of Daniel.

Ernst Gallner (www.daniels-dream-map.com) lists this as Block 2 of Version 7, which was also used by London printer Richard Jugge in a 'Bishop's Bible' in 1568.

See SHIRLEY 65a, this version not illustrated.



16th century allegorical figures of the Sun and Planets

Illustrations of objects of the Solar System, engraved and published by Crispijn de Passe the Elder (1564-1637).

10 PASSE, Crispijn de.

Sol.

Cologne: Crispijn de Passe, c.1589.

Engraving with etching. 130 x 105mm. £350

A full-length allegorical figure representing the Sun in the form of the Roman god Sol (here conflated with the Greek god Apollo). He stands on a rock, holding a sceptre, Apollo's lyre at his feet. In the four corners are vignettes: the zodiac sign Leo, fire, a crown and a mitre.

BRITISH MUSEUM: D,6.49.

S/N 26305



11 PASSE, Crispijn de.

Mars.

Cologne: Crispijn de Passe, c.1589.

Engraving with etching. 130 x 105mm. £350

A full-length allegorical figure representing the planet Mars in the form of the Roman god. He stands on a discarded shield, sword raised, a lion and martial trophies at his feet. In the four corners are vignettes: the zodiac signs Capricorn & Scorpio, a fox and more trophies.

BRITISH MUSEUM: D,6.51.

S/N 26302





12 PASSE, Crispijn de.

Jupiter.

Cologne: Crispijn de Passe, c.1589. Engraving with etching. 130 x 105mm. Small hole in margin. £350

A full-length allegorical figure representing the planet Jupiter in the form of the Roman god. He stands holding his thunderbolts, an eagle at his feet. In the four corners are vignettes: the zodiac signs Sagittarius & Pisces, a globe and an armillary sphere.

BRITISH MUSEUM: D,6.48.

S/N 26301



13 PASSE, Crispijn de.

Saturnus.

Cologne: Crispijn de Passe, c.1589. Engraving with etching. 130 x 105mm. Small hole in margin. £350

A full-length allegorical figure representing the planet Saturn in the form of the Roman god. He stands holding a baby boy, whom he is about to eat to prevent a prophesy that he would be overthrown by one of his own sons. At his feet is a dragon. In the four corners are vignettes: the zodiac signs Capricorn & Aquarius, a cockatrice and a pot on a fire.

BRITISH MUSEUM: D,6.47.

S/N 26300



14 PASSE, Crispijn de.

Mercurius.

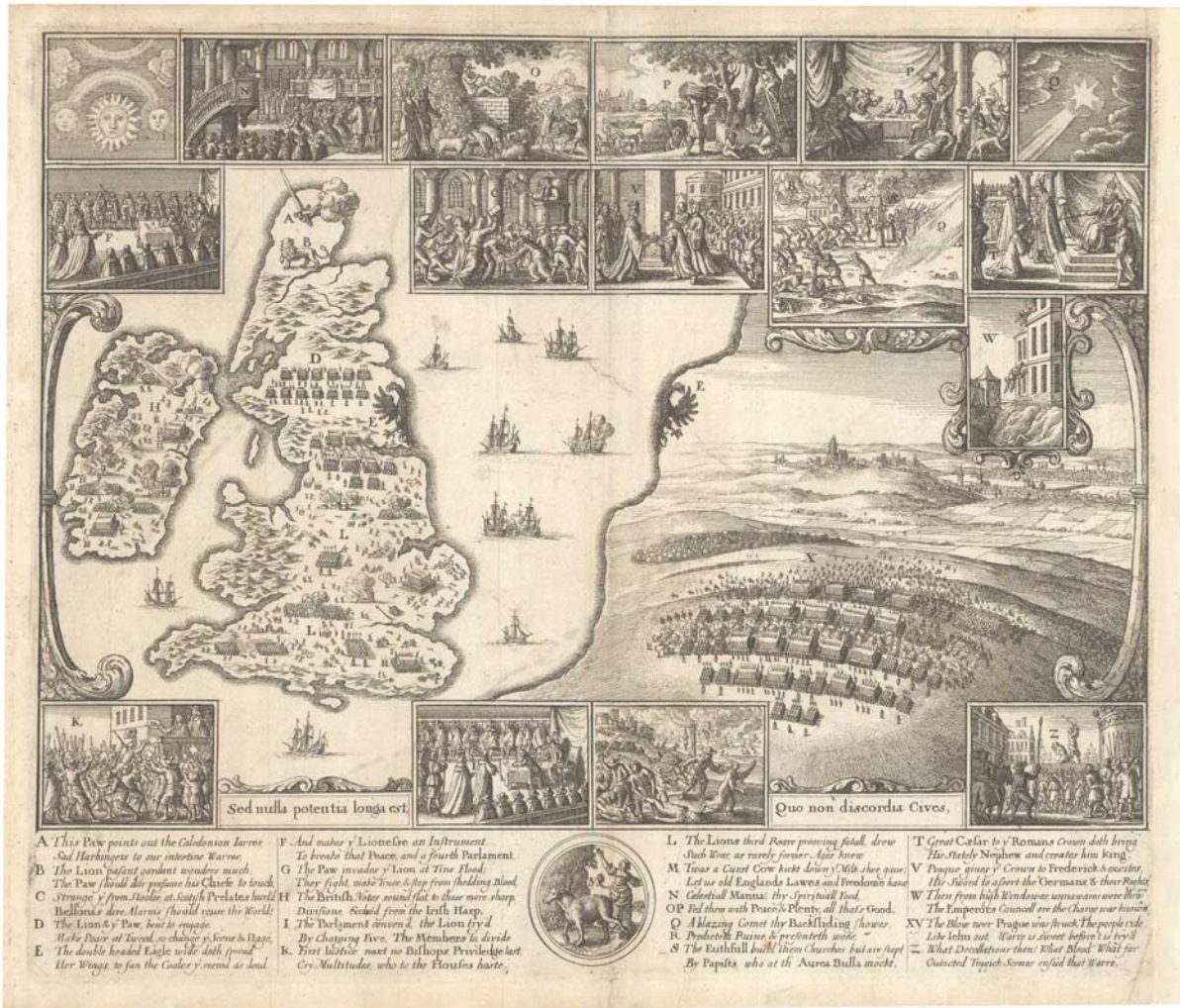
Cologne: Crispijn de Passe, c.1589. Engraving with etching. 130 x 105mm. Scrape in upper border, stain in margin. £350

A full-length allegorical figure representing the planet Mercury in the form of the Roman god. He stands holding his caduceus and purse, a cockerel at his feet. In the four corners are vignettes: the zodiac signs Gemini & Virgo, a hen and another caduceus.

BRITISH MUSEUM: D,6.53.

S/N 26303

Hollar's satire of the English Civil War



16 HOLLAR, Wenceslaus.

Sed nulla potentia longa est Quo non discordia Cives.

London, c.1649. Etching. 295 x 345mm. Trimmed to printed border on right, margin replaced.

£1,400

Hollar's satirical comparison of the civil war raging in England and the Thirty Years' War affecting his home country of Bohemia.

The main part of the plate is divided between a map of the British Isles with vignette battle scenes on the left, and the Battle of White Mountain (1620) outside Prague on the right. Each has half of a Habsburg eagle on the edge.

Around these are sixteen insets containing important events of the two wars, with the key made up of rhyming couplets. These include Charles I trying to arrest the five members of Parliament and the Defenestration of Prague in 1618. A roundel in the centre of the key depicts a cow kicking over a milk-pail, a symbol of the waste of civil war.

Wenceslaus Hollar (1607-77) left Bohemia after the sacking of Prague in 1620, arriving in England in 1637. A Royalist, Hollar was captured at the Siege of Basing House in 1645, but managed to escape, living in Antwerp 1646-1652, when he returned to England.

British Museum Satires: 145. SHIRLEY: 529.

S/N 25847

Two famous caricature maps by Robert Dighton

Robert Dighton (1752-1814) specialised in satire and caricatures.. He later opened his own shop in Charing Cross but was caught stealing prints from the British Museum to sell.

17 DIGHTON, Robert.

Geography Bewitched! or, a droll Caricature Map of England and Wales.

London: Bowles & Carver, c.1793. Coloured engraving, Sheet 205 x 180mm. Trimmed within plate right and bottom, losing publication line, several tiny pinholes. £550

A separate-issue caricature map, depicting England as a man, bearded and pot-bellied, with a foaming mug of beer in his hand and pipe in his mouth, with Wales his cloak. He sits astride a scaly sea-monster, with the Thames Estuary its mouth and Cornwall its tail. The mapping is rudimentary, with London being the only name not on the coast.

BRITISH MUSEUM SATIRES 8397.

S/N 25511



18 DIGHTON, Robert.

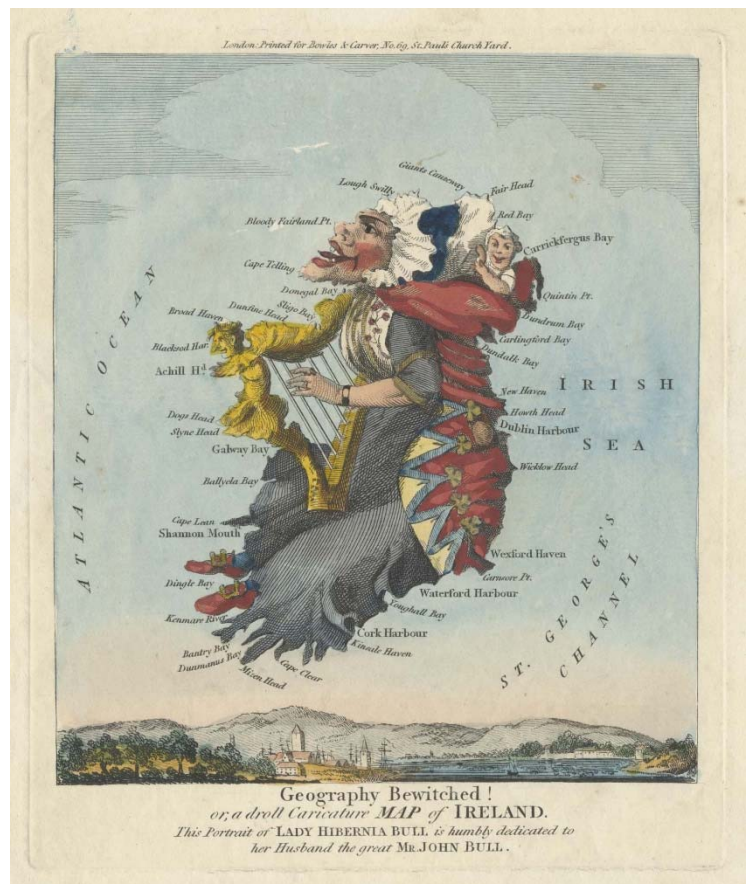
Geography Bewitched! or, a droll Caricature Map of Ireland. This Portrait of Lady Hibernia Bull is humbly dedicated to her Husband the great Mr. John Bull.

London: Bowles & Carver, c.1793. Coloured engraving, Sheet 210 x 175mm. A fine example. £725

A separate-issue caricature map, depicting England as a witch-like old woman playing an Irish harp, an infant on her back, wrapped in her cloak. They seem to float over a landscape with a village, hills and lough. The mapping is rudimentary, with all the names being coastal.

BRITISH MUSEUM SATIRES 8399.

S/N 25512



A satirical map of Scotland



19 ALEPH [HARVEY, William].

Scotland.

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

£650

Anthropomorphic map of Scotland. The text below the image reads: "A gallant piper, struggling through the bogs, His wind bag broken, wearing his clay clogs; Yet strong of heart, a fitting emblem makes, For Scotland - land of heroes and of cakes".

The map was drawn by Lilian Lancaster Tennant (1852-1939) for 'Geographical Fun', a charming atlas of caricature maps of European counties, drawn (according to the preface) by a fifteen-year-old girl to amuse her sick brother. The author of the text was William Harvey (1796-1873), a London doctor and journalist, best-known for his book 'London Scenes and London People', 1863. Her maps contain many references to the political changes sweeping through continental Europe, with representations of Garibaldi and Bismarck.

S/N 23749

A caricature map of Wales published in Wales

20 HUGHES, Hugh.

Dame Venodotia, Alias Modryb Gwen. A Lady Incog.

Caernarvon: Hughes, c.1835. Coloured lithograph, Printed area 240 x 310mm. Some creasing, staining in margins.

£950

A rare early version of this famous caricature of North Wales as 'Aunt Gwen', an old woman with a sack on her back, striding along stoically. An extensive key down the sides lists lighthouses, towns, lakes, rivers and mountains.

'Designed, drawn, engraved and published by H. Hughes' (although printed in Liverpool by A. Miller), it pre-dates the more common version lithographed by J.J. Dodd for the publisher H. Humphreys c.1845, which has the key underneath the image.

Hugh Hughes (1790-1863) was an artist and publisher whose views of local scenery (for example 'Beauties of Cambria', 1823) did much to establish North Wales as a tourist destination.

S/N 20775

SCOTLAND.



A gallant piper, struggling through the bogs,
His wind bag broken, wearing his clay clogs :

Yet, strong of heart, a fitting emblem makes
For Scotland—land of heroes and of cakes.

Vincent Brooks, Dag & Son, Lith. London, W.C.

- Lighthouses
- Bardey 1
- South Stack 2
- Skerrin 3
- Penmon 4
- Point of Air 5
- Leaswee 6
- Black Rock 7
- Towns, &c.
- ANGLSEY
- Amweth 8
- Llanochymedd 9
- Holyhead 10
- Gwalchmai 11
- Mons Ien 12
- Llanfyllin 13
- Banmari 14
- Fenweth 15
- Mons Bridges 16
- Aberdow 17
- Newborough 18
- Maldreath 19
- CARMAUNON
- SHIRE
- Conway 20
- Bangor 21
- Aber 22
- Carmarvon 23
- River Marston 24
- Clydach 25
- Bethelger 26
- Bethwa Coed 27
- Nerth 28
- Forthdiallan 29
- Tremadoc 30
- Fort Maloc 31
- Felldol 32
- Chlodeth 33
- MERIONETH
- SHIRE
- Festiniog 34
- Maestrod 35
- Harlech 36
- Corwen 37
- Trasfynydd 38
- Bala 39
- Barmouth 40
- Dolgellau 41
- Dinas Mwyddwy 42
- Mallwyd 43
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- Tuwya 45
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- CARDIGAN
- SHIRE
- Maldyys 47
- Borth 48
- Aberystwith 49



- Lakes
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- Stanlle 2
- Cywilydd 3
- Tria 4
- Capel On 5
- Ogwen 6
- Crovan 7
- Gwynedd 8
- Onnwy 9
- Alaw 10
- Aber 11
- Ma 12
- Dalylyn 13
- Tymra 14
- Llanfyllin 15
- Packgate 16
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- SHIRE
- Rhyi 18
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- MOSTFOMERY
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- Maestrod 99
- Maestrod 100

DAME VENODOTIA, alias MODRYB GWEN.
A Lady Incog.

Propaganda & Serio-Comic Maps of Europe

A scarce French map of Europe in 1870

21 BELLOGUET, André.

L'Europe Animée. Composition de A. Belloguet sur la Topographie de l'Europe en 1840.

Paris: Bulla fils, 1870. Printed by Lemercier.
Coloured lithograph. Sheet 500 x 680mm. Some restoration, laid on archival linen. £4,750

A very rare seriocomic map of Europe drawn by French artist and lithographer André Belloguet (1830-73), with the counties depicted with satirical characters.

Drawn a month into the Franco-Prussian war, France is a woman with a look of horror on her face, while Germany and Austria both wear armoured helmets with visors. As usual with serio-comic maps of Europe, Russia is the most terrifying figure, with bulging eyes and sharpened teeth.

On the left of the map is a French soldier of 1789, with drawn sword and tricolore. On the right is a Russian in a fur-lined coat marked 1815.

S/N 25986



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

22 HADOL, Paul.

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

Paris, 1870. Wood engraving, printed in colours. 330 x 520mm. Minor reinforcing to folds on verso. £950

A separate-issue caricature map of Europe, satirising the political situation at the time of the Franco-Prussian war by caricaturing the countries with stereotypes. England is a crone with Ireland a dog on a lead, angry at being ignored by the rest of Europe; France and Prussia square up, preparing for the war that started in July that year; Prussia has one hand on the Netherlands and kneels on Austria's chest; Denmark has artificial legs, having lost Holstein also to Prussia; however, as in all the variants of this caricature over 50 years, Russia is the 'croquemitaine' (bogeyman).

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

S/N 18225

A serio-comic map of Europe with the Russian octopus

23 GROSSI, Augusto.

La Pieuvre Russe. Supplément du Perroquet.

Bologna: Mazzoni & Rizzoli, 1878. Chromolithograph. Sheet 420 x 630mm. Original folds flattened. £3,750

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

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

Although printed in Bologna, this satire was issued in 'Le Perroquet' (The Parrot), the Parisian edition of 'Il Papagallo', a satirical magazine founded in January 1873 by Augusto Grossi (1835-1919), which specialised in colour-printed caricatures like this one. 'Il Papagallo' closed in 1915, when Grossi was 70 years old.

S/N 24393



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

24 HADOL, Paul.

Carta Figurata d'Europa 1888. La Pacifica Baracca.

Bologna: Casanova e Farinelli, 1888. Tinted lithograph. Sheet 305 x 410mm. A good example. £1,200

An Italian version of Hadol's separate-issue caricature map of Europe, first published in 1870 at the time of the Franco-Prussian war. The countries are caricatured with stereotypes: England is a crone with Ireland a dog on a lead, angry at being ignored by the rest of Europe; France and Prussia square up, preparing for the war that started in July that year; Prussia has one hand on the Netherlands and kneels on Austria's chest; Denmark has artificial legs, having lost Holstein also to Prussia; and Russia looks on, hoping to pick up the pieces left by Europe's struggles.

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

S/N 23202

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

25 Anonymous.

L'Europa nel 1915.

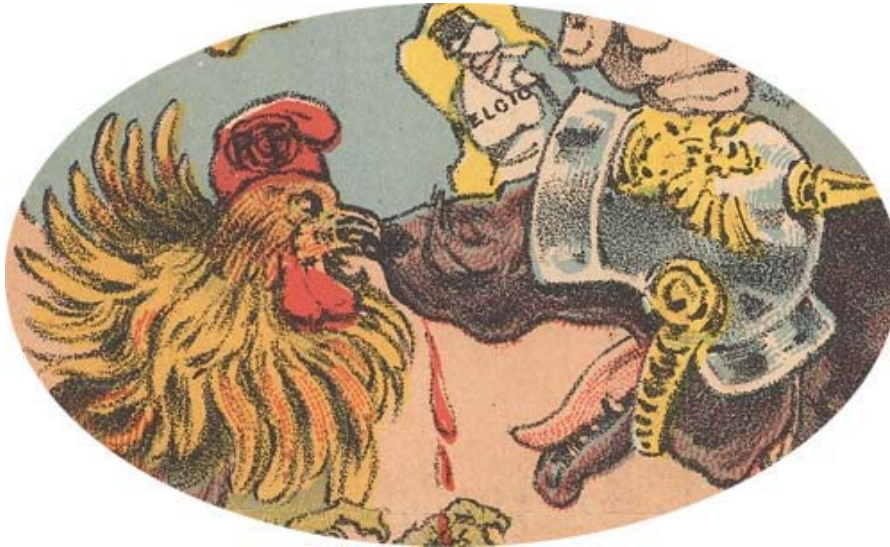
Milan: Luigi Ronchi di Candido Varoli, 1915. Chromolithograph, sheet 450 x 650mm. Laid on canvas. £2,500

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

Partly based on the 'Hark Hark' map by Johnson Riddle, this version seems to date to before the Treaty of London brought Italy into the war in May 1915; a later version has the placid Italian shown here clubbing the Austrian dog with the butt of his rifle.

See *SOUCACOS: Satirical Maps* p.216-7 for later issue.

S/N 22636



A German serio-comic view of the Great War

26 KASPAR, Wilhelm.

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

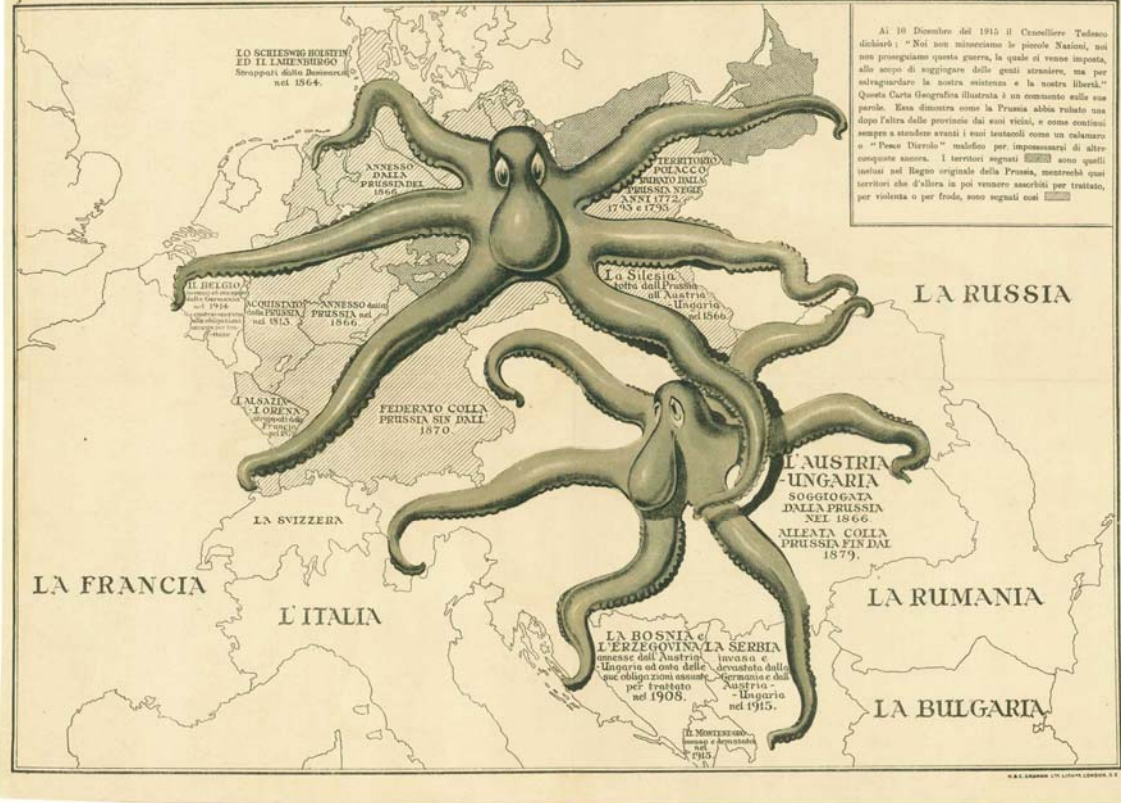
Hamburg: Gracht & Kaspar, 1915. Chromolithograph. Sheet 490 x 700mm. Original folds. £1900

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

SOUCACOS; p.226-7.

S/N 19274

IL CALAMARO O "PESCE DIAVOLO" PRUSSIANO.



A British WWI propaganda poster for Italian readers

27 Anonymous.

Il Calamaro o' 'Pesce Diavolo' Prussiano.

London: printed by H. & C. Graham for the War Office, 1916. Lithograph. Sheet 385 x 560mm. Remargined on sides, original folds flattened with repairs. Bookseller's ink stamp on reverse. £1,400

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

This map updates Frederick Rose's famous 'Octopus Map' of 1877, with the Russia being replaced as the cephalopod. The text box top right quotes German Chancellor Theobald von Bethmann-Hollweg, 'We do not threaten small nations', while the map demarks the areas annexed by Prussia and Austria from the Partitions of Poland (1772-1795) & Schleswig-Holstein (1864) to Belgium (1914) and Serbia & Montenegro (1915). According to the Imperial War Museum the map was also published in Swedish (with no effect on Sweden's policy of neutrality) and English. Hopefully the proof-readers of the other versions were more careful: 'Calamaro' is Italian for squid, not octopus.

As we sourced this map from Italy it seems that this example was actually circulated at the time.

IMPERIAL WAR MUSEUM: IWM PST 13542.

S/N 18748

A rare propaganda map of a divided Berlin

28 Anonymous.

[Untitled propaganda map of West and East Berlin]

c.1961. Lithographic map printed in colours. Image 430mm x 465mm. Folds as originally issued. £875

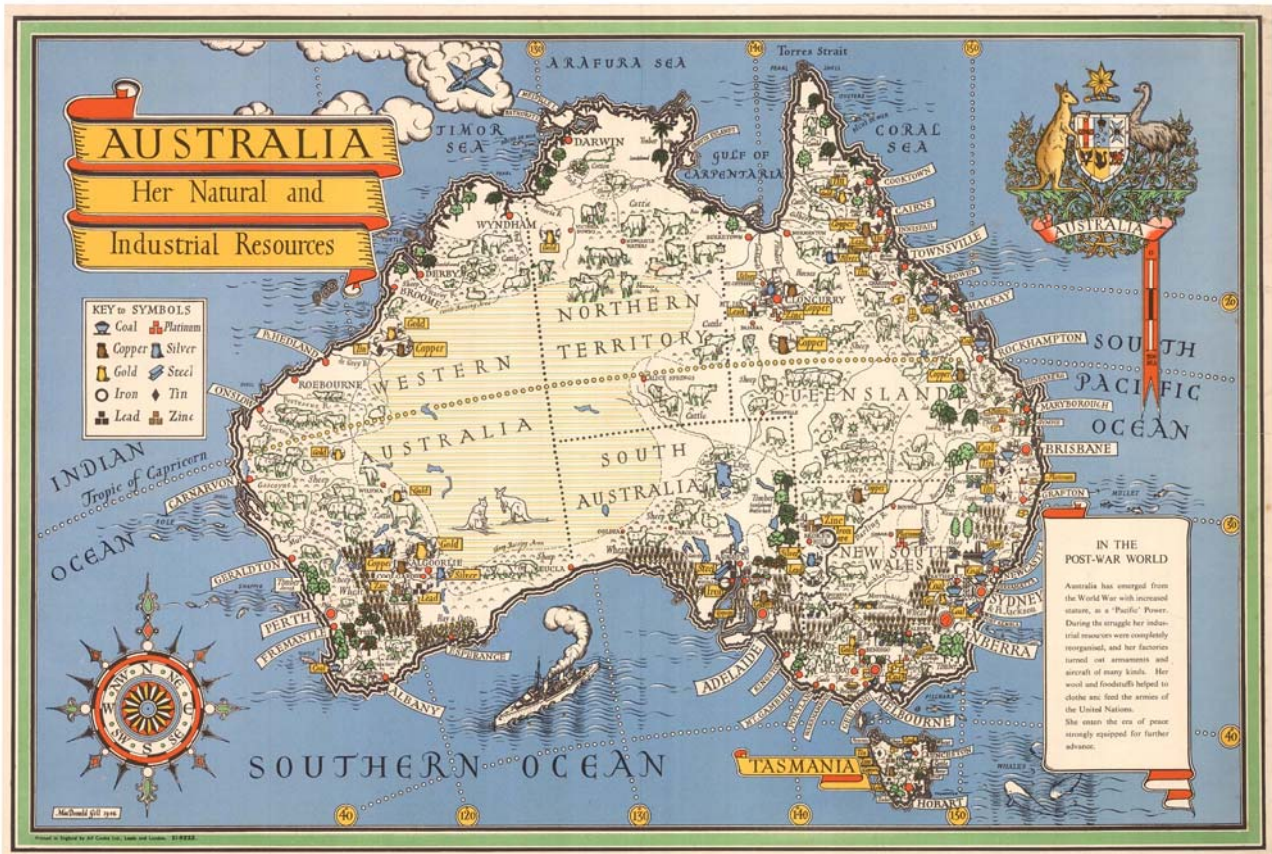
An anti-communist propaganda map of Berlin, published at the height of the Cold War, with the new Berlin Wall depicted as a ring of barbed wire. Superimposed over West Berlin is Freedom Bell (Freiheitsglocke), a 10-ton bell given to the city in 1950, after a campaign sponsored by the National Committee for a Free Europe, and the flags of the USA, France and Britain, the three occupying forces. Over East Berlin is the Soviet hammer and sickle, casting a dark shadow. Circling West Berlin are silhouettes of watchtowers and armed soldiers.



S/N 25442

Advertising

A pictorial map of Australia at the end of the Second World War



29 GILL, Leslie MacDonald.

Australia. Her Natural and Industrial Resources.

London: Printed by Alf Cooke Ltd, 1946. Colour lithographic map. Sheet 500 x 645mm. A fine example £1,750

This map was originally published as a wartime propaganda map, showing how Australia was helping the war effort. Little vignettes mark the cattle, sheep, grain and wood regions, and icons note the various types of mining, with a key on the left. Top right is Australia's coat of arms, bottom left a large compass rose. A text box bottom right has been updated, with the title now reading 'In the Post War World'. It continues 'Australia has emerged from the World War with increased stature, as a 'Pacific' Power... She enters the era of peace strongly equipped for further advance'.

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

S/N 25191

A pictorial map of New Zealand after the Second World War

30 GILL, Leslie MacDonald.

New Zealand. Her Natural and Industrial Resources.

London: Fosh & Cross for HMSO, c.1948. Colour lithographic map. Sheet 750 x 505mm. Laid on archival canvas.

£1,500

A propaganda map of New Zealand, showing how the industry and agriculture of the country was helping the war effort. Little vignettes mark the cattle, sheep, grain and wood regions, and icons note the various types of mining, with a key on the left. The map is decorated with a coat of arms and a large compass rose. For this post-war edition the text box has been altered to remove references to munitions and defence. It now reads: 'The demands of war caused New Zealand to expand her industries and develop new ones. Their conversion to peaceful purposes and the continued production of vital foodstuffs will be used by New Zealand for two purposes - to maintain her own high standard of living and social security and also to contribute to the well-being of the world at large'.

A text box reads:
'In War and Peace. When war broke out New Zealand industries were unprepared for munitions production. To-day New Zealand is not only manufacturing many kinds of munitions for her own defence but is making a valuable contribution to the defence of other areas in the Pacific. When the war is over, New Zealand will convert her new industries for peace-time development.'



S/N 25596

A shipping line's poster map of the East Indies

31 BAILLE, Herve.

Messageries Maritimes "Viet-nam" "Cambodge" "Laos". Courriers d'Extrême-Orient.

Paris: Chavane, c. 1953. Chromolithographic map. 580 x 880mm.

£900

A poster map advertising the services of the French shipping company 'Messageries Maritimes' to the Far East. It shows the latter stages of the Marseilles to Yokohama route, marking the stops at Colombo in Sri Lanka, Singapore, the French colonies of Indochina Saigon, Tourane (Da Nang) and Haiphong, then Manilla, Hong Kong and Kobé.

The map dates from when three identical ships, designed to carry passengers and mid-sized freight, were introduced into service, 1953-4: SS Viet-Nam (capsized at Singapore in 1974); SS Cambodge (retired and broken up 2003); and SS Laos (destroyed by fire in the mid-1970s)

Hervé Baille (1896-1974) produced posters for Air France during the 1940s and became the French Navy's official artist in 1947.

S/N 24939

A world map as a chocolatier's competition

32 JANNOT, J.B.

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

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

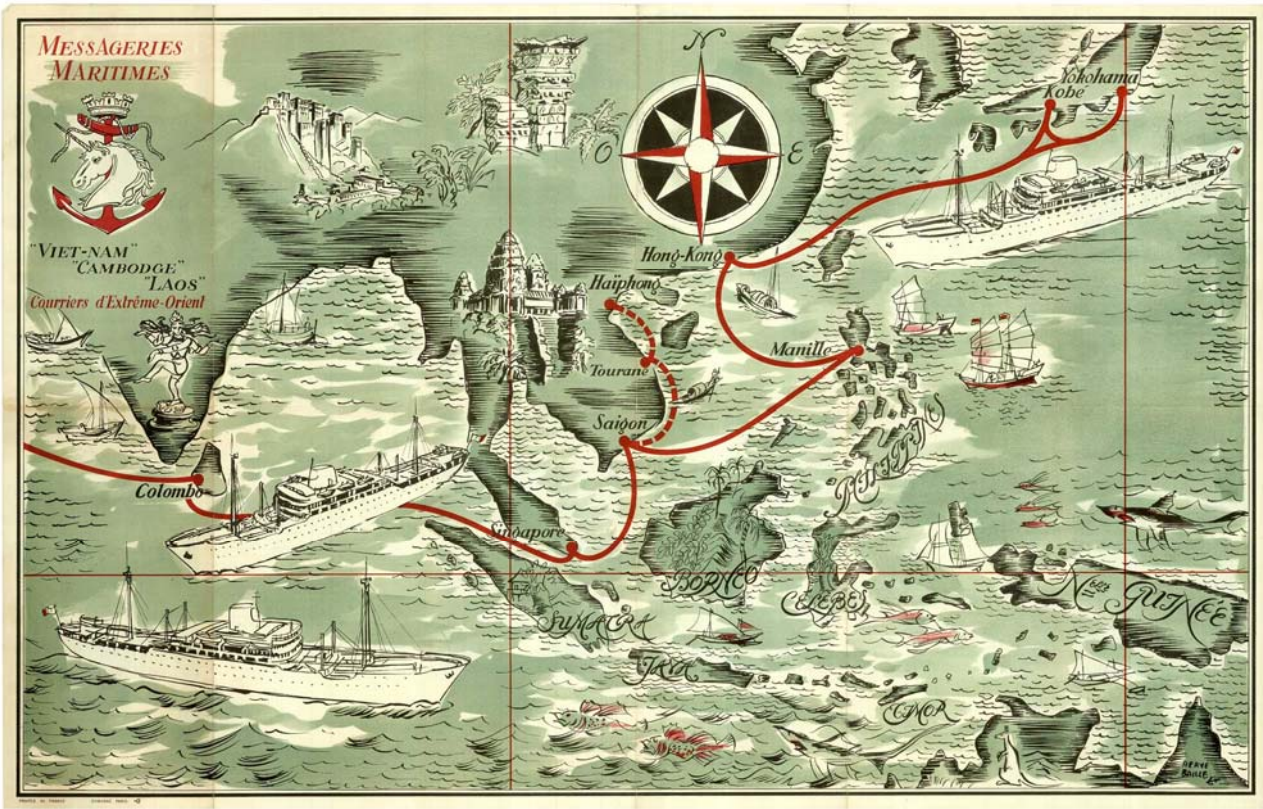
£650

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

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

S/N 21850





**LE TOUR DU MONDE
GRAND CONCOURS
EN 120 IMAGES
DU CHOCOLAT MENIER**

ISRAËL, INDE, TIBET, AFRIQUE, AMÉRIQUE, ASIE, AUSTRALIE, ANTARCTIQUE

Océan Atlantique, Océan Indien, Océan Pacifique, Méditerranée, Mers du Nord, Mers du Sud, Mers de Chine

CHOCOLAT MENIER

1	8	15	22	29	36	43	50	57	64	71	78	85	92	99	106	113	120	127	134
2	9	16	23	30	37	44	51	58	65	72	79	86	93	100	107	114	121	128	135
3	10	17	24	31	38	45	52	59	66	73	80	87	94	101	108	115	122	129	136
4	11	18	25	32	39	46	53	60	67	74	81	88	95	102	109	116	123	130	137
5	12	19	26	33	40	47	54	61	68	75	82	89	96	103	110	117	124	131	138
6	13	20	27	34	41	48	55	62	69	76	83	90	97	104	111	118	125	132	139
7	14	21	28	35	42	49	56	63	70	77	84	91	98	105	112	119	126	133	140

Celler dans les cases indiquées les Numéros correspondants des images MENIER - Choisir une seule ligne? Placer, dans une seule case, le numéro du Chocolat MENIER - S. F. 374-03 Paris
 Poursuivre les cases où est possible l'opération, jusqu'à ce que le 120 ait été atteint
 Garder pour vous la partie supérieure?

NOM _____
 PRÉNOM _____
 ADRESSE _____

Games

Early 19th century board game of European travel

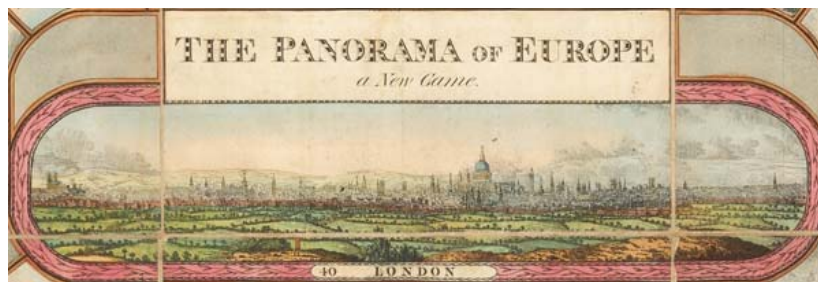
33 WALLIS, Edward.

The Panorama of Europe. a New Game.

London: J. & E. Wallis, & Sidmouth, J. Wallis Jun.r, 1815. Original colour. Dissected and laid on linen, as issued, sheet 475 x 630mm. £1,500

The players use a 'totum' and 'pyramids or travellers' to compete: players take turns to roll the totum and move through 40 cities from Oporto to London. 35 of the cities are in a spiral, including Malta, Constantinople, Moscow, and Edinburgh, ending with a large view of London in the centre; numbers 36-39 are in the corners, with Rome, The Monument in London, Paris and St Petersburg, all unnamed.

S/N 26134



The first railway-themed board game

34 WALLIS, Edward.

Wallis's Locomotive Game, of Railroad Adventures.

London: Wallis, c.1840. Aquatint and engraving in fine original colour. Sheet 495 x 615mm, dissected, laid on linen and folded into the original cloth-gilt covers. Without the rare instruction booklet. £1,400

An early Victorian 'goose-game', featuring 49 vignette 'squares' featuring locomotives and railway stations throughout England. These depict incidents like crashes, snowstorms and escaped pigs. The winner was the first to arrive at the large central square representing London Docks with an allegorical figure of Britannia surrounded by goods, including a cornucopia.

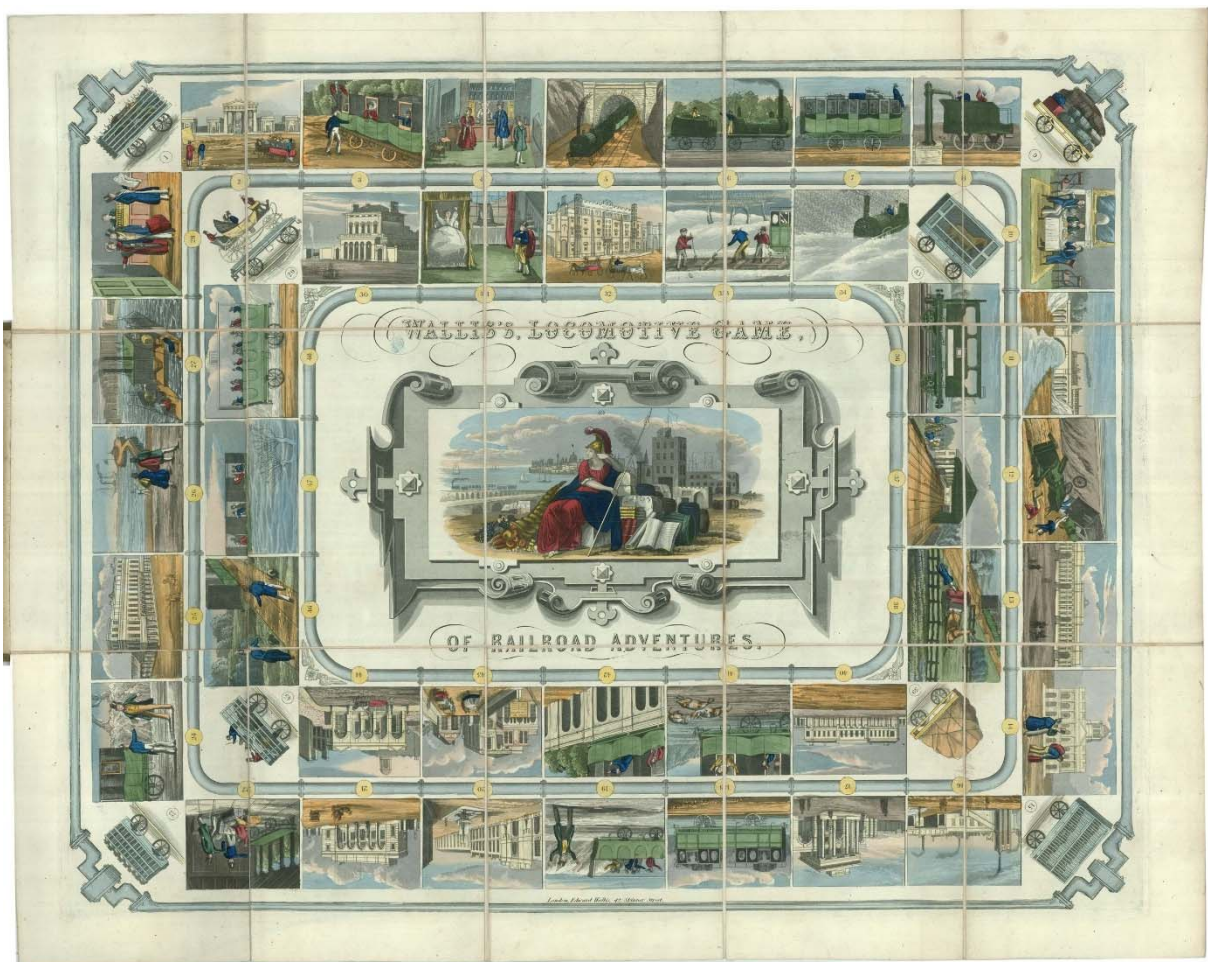
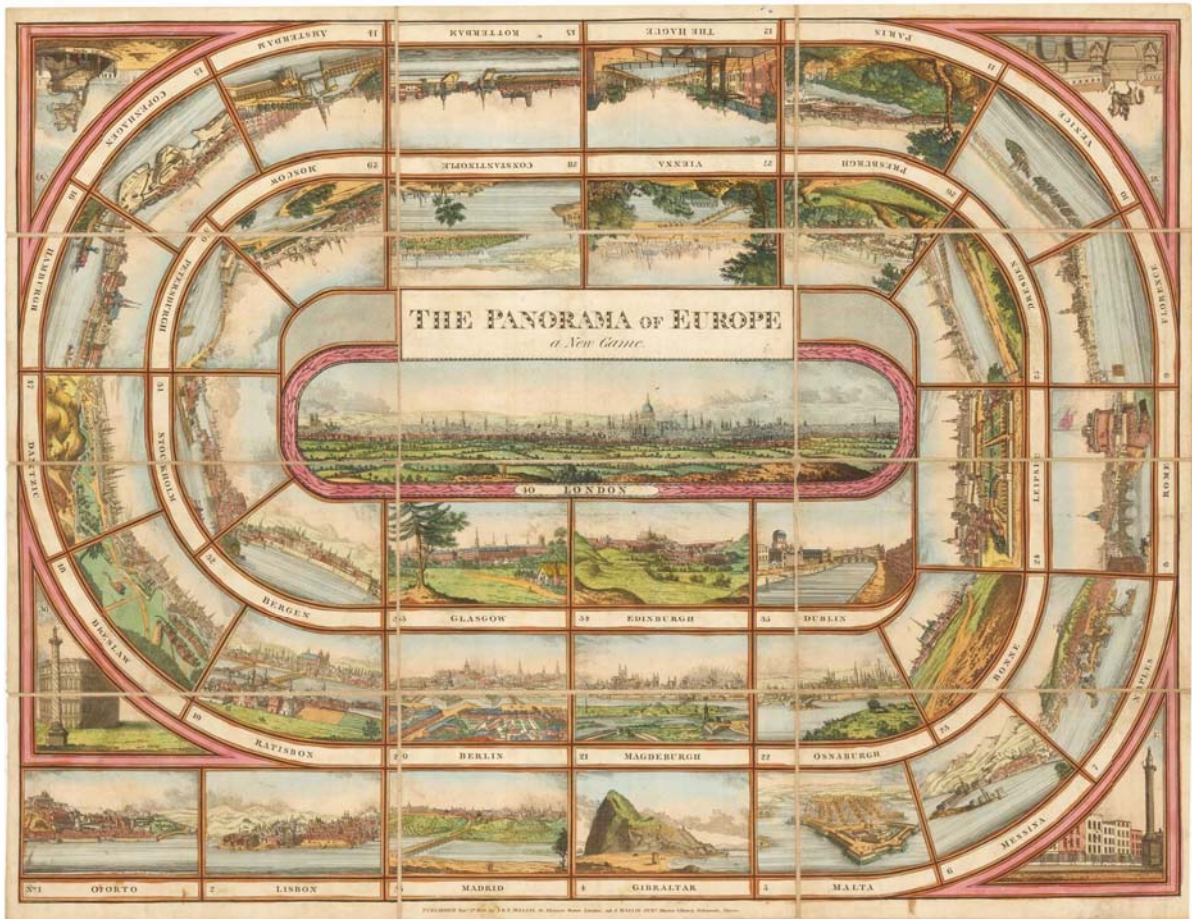
Edward Wallis (1787-1868) succeeded his father John Wallis as a publisher specialising in educational map-games of this type.

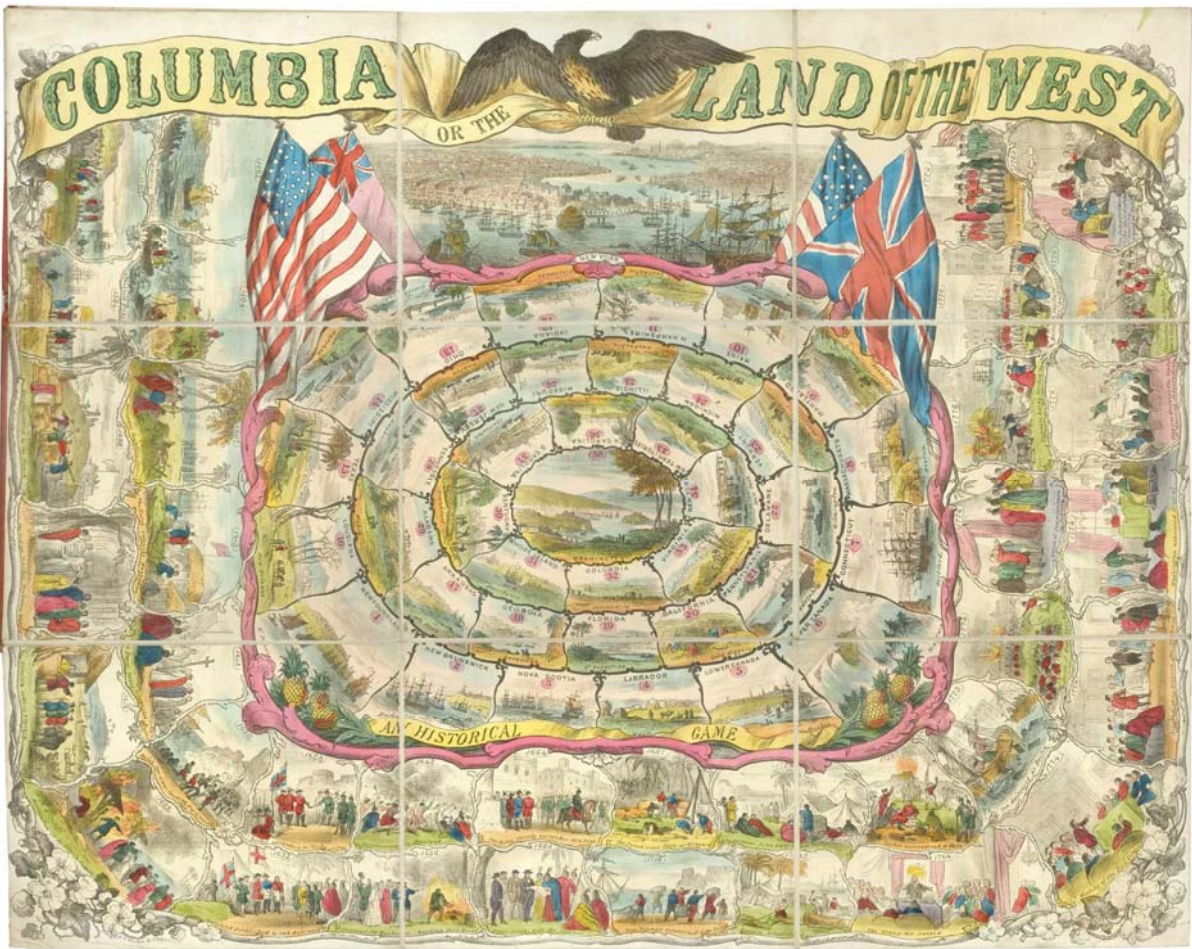
The National Railway Museum has a video of a demonstration game, explaining the rules and many of the forfeits (See <https://www.railwaymuseum.org.uk/objects-and-stories/what-was-worlds-first-railway-board-game>).

NATIONAL RAILWAY MUSEUM: "The world's first railway themed board game".

S/N 25499







A rare board game of the history and geography of America

35 BARFOOT, James Richard.

Columbia or the Land of the West. An Historical Game.

London?, c.1840. Lithograph with original hand colour. Sheet 500 x 640mm, dissected and laid on linen, folded into original buckram covers, with pictorial title label in full colour. Lacking rules & ties. Otherwise a very fine example.

£12,000

Two games on one board. The central spiral has prospects of 38 towns in the USA and Canada, surmounted by a larger bird's-eye view of New York. Around the sides and along the bottom are 36 scenes of American history, from the landing of Columbus in 1492 to the surrender of Cornwallis in 1776 and the Treaty of Paris in 1782. Along the top the title is on a banderole with the American Eagle in the centre.

S/N 25697



A 19th century educational board game with a map of Europe

36 OGILVY, David.

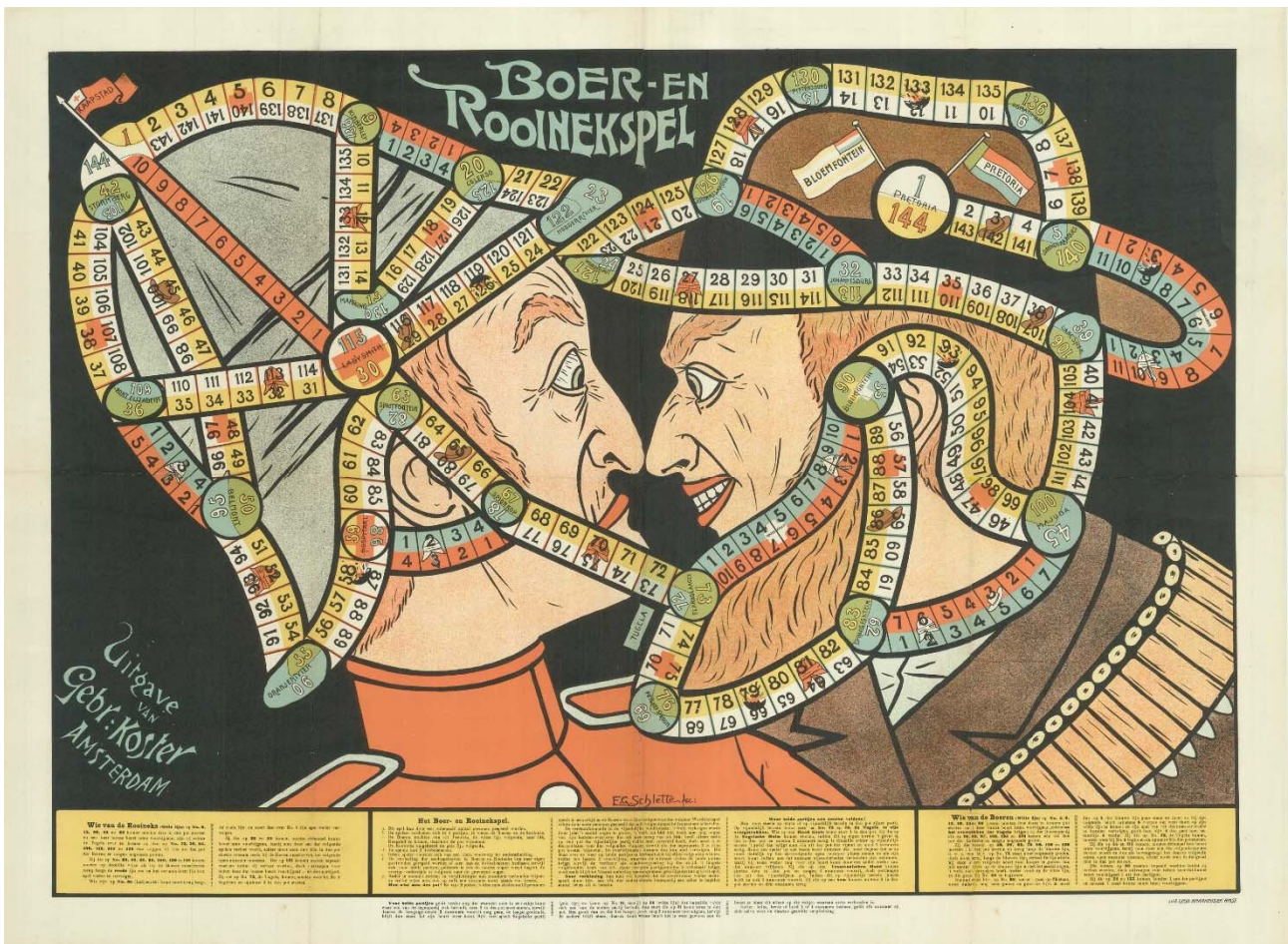
Crowned Heads or Contemporary Sovereigns: an Instructive Game.

London, c.1845. Lithograph with Original colour. Dissected and laid on linen as issued, total 555 x 740mm, folded into the original cloth covers with an illustrated title label. £1,250

A 'roll and move' instructive game with a map of Europe with the countries numbered and 40 vignette historical scenes dated from 1688 to 1844-5. Above the map are a portrait of Queen Victoria on her throne, views of Windsor Castle and the Houses of Parliament, and two trophies of national flags. Players need to identify the reigning monarchs and major events of the countries that are pictured on the map.

S/N 25059

A Dutch satirical board game of the Second Boer War



37 SCHLETTE, E.G.

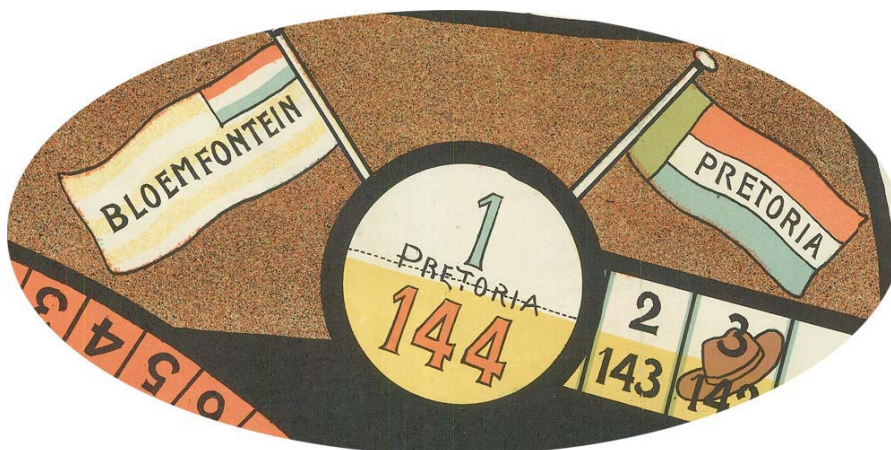
Boer - en Rooinekspel.

Amsterdam: Gebroeders Koster, c.1902. Chromolithograph. Sheet 625 x 850mm. Original folds, laid on archival linen. £450

A propaganda 'goose game', the course running around the heads of a grimacing British soldier ('Rooinek' being Afrikaans for 'red-neck') and a smiling Boer, who stand nose to nose. According to the rules (written in Dutch) the soldier has to race to Pretoria, the Boer to Cape Town, with various penalties listed.

RIJKSMUSEUM: RP-P-OB-201.528.

S/N 24484



Satire

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



40 BUNBURY, William Henry.

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

London: John Jones & William Dickinson, 1785. Coloured stipple engraving. Sheet 505 x 660mm. Trimmed within plate, some minor repairs. £1,500

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

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

British Museum Satires, 6882.

S/N 21063

Two Dutch satires of the Mississippi Bubble of 1720

French investors rushed to put their money into Scottish banker John Law's 'Compagnie d'Occident', which promised profits from the monopoly of trade between the French outposts of Louisiana & Canada and France. In 1719, as the company expanded (buying additional trade privileges in Asia and Africa, and tax farming rights), the value of shares rose from close to the original 500 livres in May to 3,000 in August. Investors started cashing out, flooding France with cash, causing an inflation rate of 23% in January 1720. The bubble burst, sending the share price back to 500 livres by September. Law fled the country and the company was placed in receivership in April 1721.



38 Anonymous.

Atlas. Actieuse papiere Atlas naar de Mode met zyn Na-sleep...

Dutch, c.1720. Coloured etching. 280 x 350mm. Repaired split.

£250

A satire of John Law's 'Mississippi Scheme', with nine figures (including Law, Hercules, Bombario and a Jewish dealer in old clothes) holding spheres above their heads, watched by a cherub with an hour-glass on his head and a bag of wind (an emblem of share-dealing) in his arms. Top right is an inset scene of Hercules about to slay the hydra.

Originally issued separately, this satire was included in a bound collection, 'Het groote Tafereel der dwaasheid' (The Great Mirror of Folly).

BRITISH MUSEUM: Satires 1648.

S/N 25862



39 Anonymous.

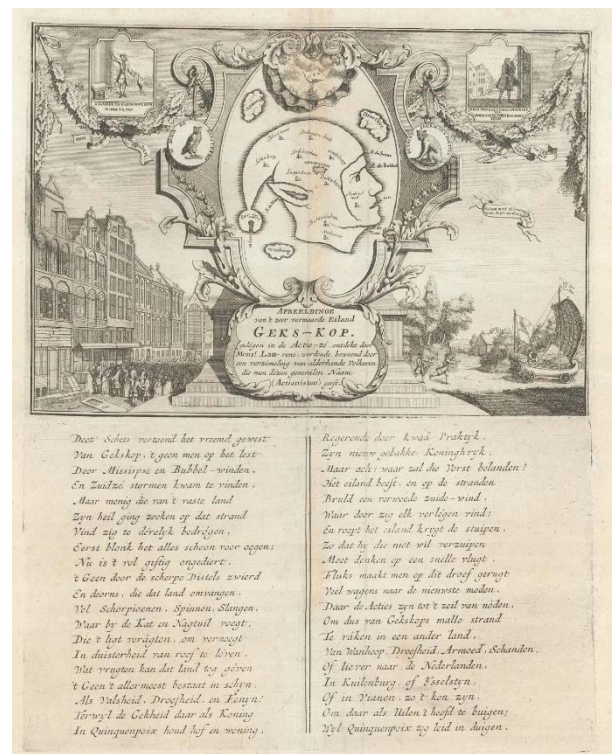
Afbeelding Van't Zeer Vermaarde Eiland Geks-Kop.

Amsterdam, 1720, 290 x 230mm. Some slight creasin.. £700

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

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

S/N 22759



Two satires of Napoleon Bonaparte

41 ROWLANDSON, Thomas.

The Corsican Tiger at Bay!!!

London: Rudolph Ackermann, 1808. Etching with original hand colour. Sheet 245 x 350mm. Trimmed within plate, paper lightly toned, residue of some paper mount stuck on verso. £650

Napoleon Bonaparte, caricatured with a tiger's body and wearing a bicorn hat with a tricolour feather, savages dogs, one of which has the collar marked 'Royal Greyhound'. He turns his head to snarl at 'Patriotic Greyhounds' attacking from behind. On the right John bull takes aim with a musket; a Dutch frog awaits his turn to 'have a slap'; and the Russian Bear and the Austrian Eagle discuss breaking their chains.

Spain under Charles IV had been an ally of Napoleon, but in March 1808 the Mutiny of Aranjuez forced him to abdicate in favour of his son Ferdinand VII. However Napoleon gave the two men an offer they could not refuse, inviting them to Bayonne where in May he forced them to renounce the throne in favour of Joseph Bonaparte. Before the end of the month insurrections had broken out all over the country, and soon Spain joined the side of Portugal and Britain in the Peninsula War.

The satire was drawn and etched by Thomas Rowlandson (1757-1827), one of the leading satirists of the Georgian era.

BRITISH MUSEUM: *Satires 10994.*

S/N 26367

42 Anonymous.

Stage of Europe Dec.r 1812. Europäische Schaubuhne in December 1812.

English, c.1812. Cotton handkerchief printed in sanguine. 775 x 870mm. Edges frayed, two small holes in image, otherwise in fine condition. £3,000

A rare anti-Napoleon propaganda item, with nine scenes titled in English and German and four roundel portraits.

The central scene, titled as above, is a satire of Napoleon's Retreat from Moscow. It shows Napoleon being chased across a stage towards a soldier marked Prussia by Russia and Sweden. Among the jeering audience beneath the stage is a man reading a newspaper 'Dispatches from L.d Cathcart', the British General who was serving as ambassador to Russia at that time. Also on stage is Jerome Bonaparte, on his knees begging forgiveness, To the right are the crowned figures of the Confederation of the Rhine and Austria.

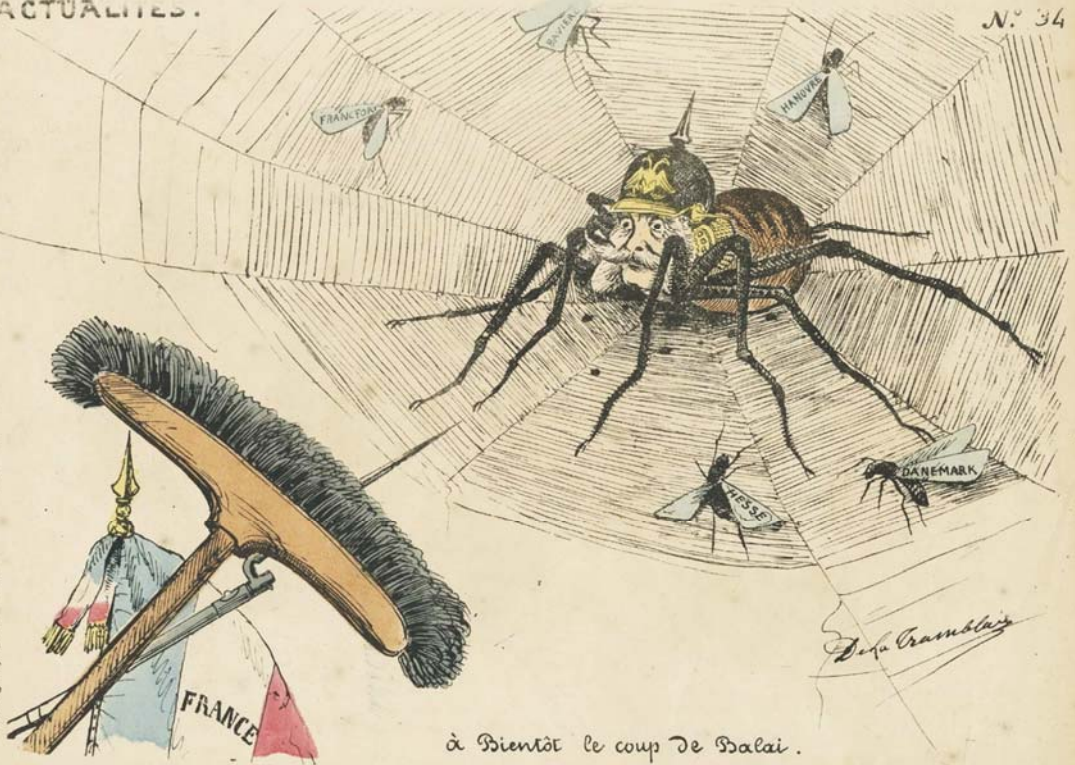
The surrounding eight scenes are (clockwise from bottom): "Napoleon receiving Josephine, the cast off mistress of Barras with the command of the Army in Italy"; "Bonaparte wickedly and ungratefully depriving his Holiness the Pope of his Territorial Possessions"; "Napoleon and the infamous Godoy defrauding Ferdinand the VII of his just rights at Bayonne"; "Bonaparte destroying the Patriotic but unfortunate Toussaint L Overture"; "Bonaparte after a mock trial ordering the Duke D Enghien to be shot"; "Bonaparte meanly betraying his officers and deserting his Troops in Egypt"; "Bonaparte ordering his Soldiers to fire upon the Turkish Prisoners at Jaffa"; and "Bonaparte in Egypt professing himself a Mahometan, and trampling on the Bible".

The portraits are "T.S. Christophe One of the Ten Patriots Shot at Moscow 25 Sepr 1812"; "Schill"; "Hoffer" and "Herman Friese One of the Four Patriots Shot at Bremen 5 April 1813".

VICTORIA & ALBERT MUSEUM: T.201-1931.

S/N 21941

En Vente chez GAGNIER, imp. Edit., 16, rue des Écoles.



à Bientôt le coup de Balai.

Opus des Mises à Jour de la Gazette.

LA GRANDE PIEUVRE, par GILBERT-MARTIN



Satires portraying Otto von Bismark as a spider and an octopus

43 LA TREMBLAIS, Louis Valentin Emile de.

Actualités. N.º 34. à Bientôt le coup de Balai.

Paris: Madré & Grognet, 1870. Coloured lithograph. Sheet 265 x 360mm. Slight toning of paper.

£240

A French satire of Prussian Otto von Bismark (1815-98) as a pickelhaubed spider in a web surrounded by flies named Frankfurt, Bavaria, Hanover, Hess and Denmark. He looks on alarmed, as a French Tricolore, bayonet and broom rise to sweep his web away.

After becoming Minister President of Prussia in 1862, Bismark pushed for German unification, fighting wars with both Denmark and Austria, increasing Prussia's territory. Feeling that its dominant position in continental Europe was under threat, France declared war on Prussia on 19th July 1870, when this rather optimistic propaganda piece was published. However it was the Prussians who swept the French armies away, capturing Emperor Napoleon III at the Battle of Sedan arriving at the walls of Paris within two months of war being declared.

S/N 25506



44 GILBERT-MARTIN, Charles.

La Grande Pieuvre.

Bordeaux, 1888. Coloured wood-engraving. Sheet 650 x 490mm. Laid on archival canvos, otherwise a fine example.

£850

A caricature of German Chancellor Otto von Bismark as a baggy-eyed octopus in the sea but extending its tentacles up to a map of Europe on which a pair of female warriors representing France and Russia stand together with swords drawn.

At the time of publication France was unknowingly benefiting from the secret 'Reinsurance Treaty' of 1887, intended to keep the peace in Europe: Russia and Germany agreed to remain neutral in any war unless Germany attacked France or Russia attacked Austria-Hungary. However in June 1888, the more bellicose Kaiser Wilhelm II came to the throne of Germany, and in 1890 Bismark was sacked and the 'Reinsurance Treaty' was allowed to lapse, a step towards the First World War.

The satire was published in a republican newspaper 'Le Don Quichotte', which had been founded by Charles Gilbert-Martin in 1874 and ran until 1893.

S/N 25648

Miscellany

Münster's famous woodblock illustrating sea monsters



45 MUNSTER, Sebastian.

Les marins monstres & terrestres, lesquelz on trouve en beaucoup de lieux es partes septentrionales.

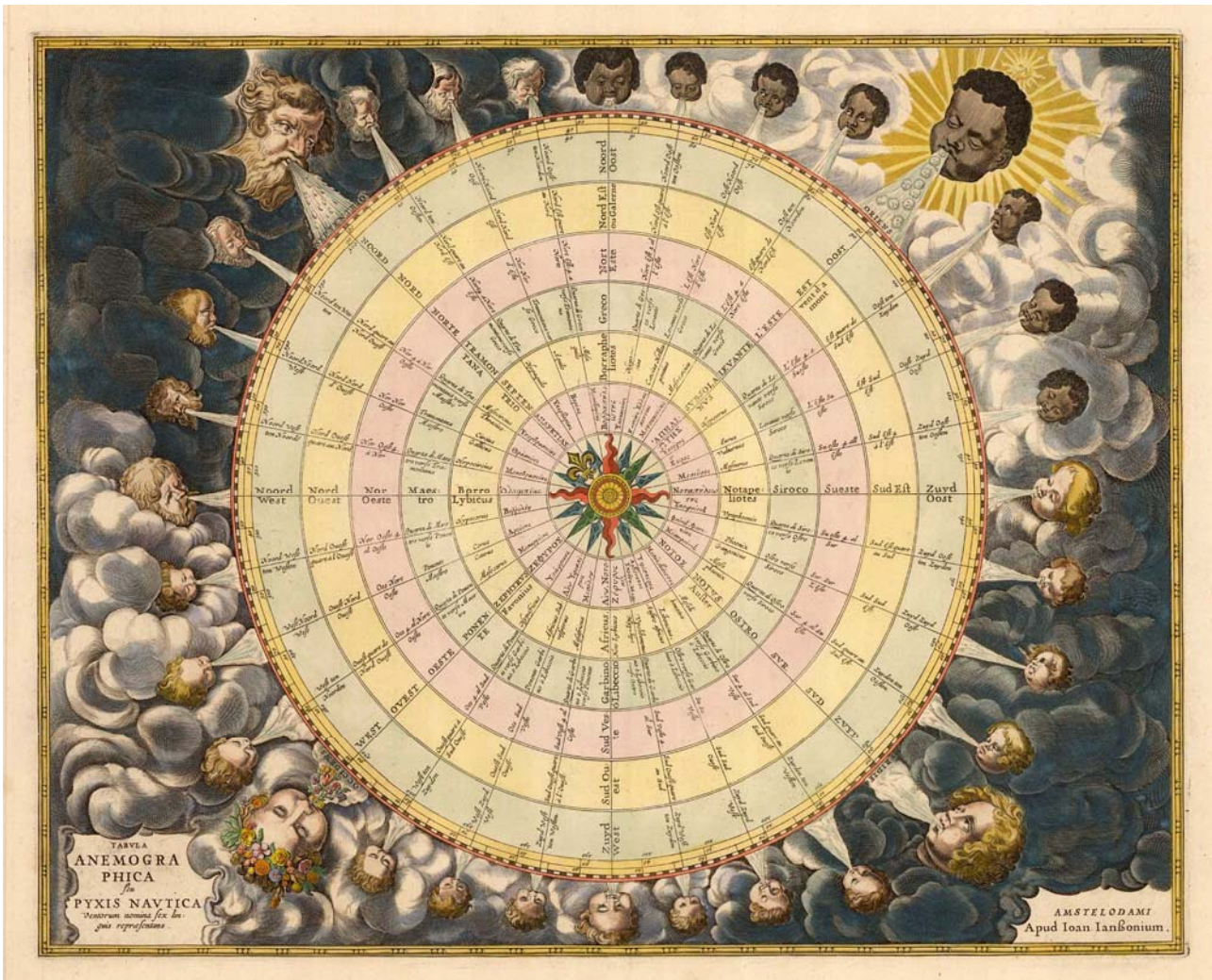
Basle: Henri Petri, c.1550, Latin text edition.
Woodcut, image 250 x 350mm. Small repair at centre fold. £3,200

A 16th century woodcut depicting monsters of both land and sea, with abundant tusks, horns and twin-spouts. One vignette shows a galleon trying to outrun one monster by throwing their cargo overboard.

The creatures are derived from the vary rare 'Carta Marina' by Olaus Magnus, published in 1539, which Ortelius later used for his map of Iceland in 1587. The woodblock cutters have put their initials 'M-F' (unknown) lower left and 'HRMD' (Hans Rudolf Manuel Deutsch) lower right.



A superbly decorative 17th century wind rose



46 JANSSON, Jan.



Tabula Anemographica seu Pyxis Nautica
Ventorum nomina sex linguis repræsentans.

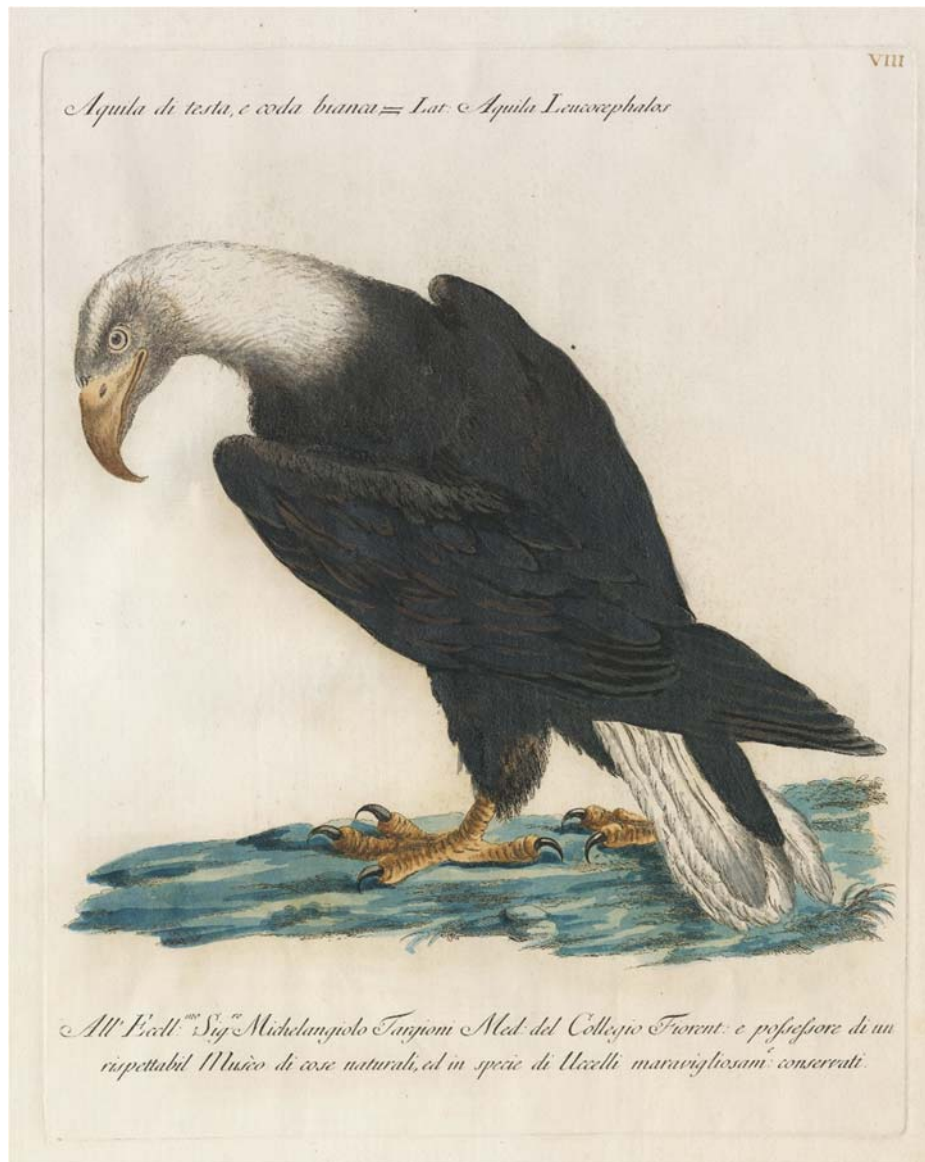
Amsterdam, c.1690. Fine original hand colour. 440 x 550mm. £2,900

A beautifully engraved table of the winds, with heads suspended in clouds blowing onto a central compass rose, with concentric rings listing the names of the winds in Greek, Latin, Italian, German, French and Dutch.

Originally issued 1650 as the first plate in Jansson's atlas of sea charts (Vol. V of the 'Atlas Major'), this example comes from the Jansson/Hornius Atlas of the Ancient World.

S/N 25849

An apex predator with a smile



47 MANETTI, Saverio.

Aquila di testa, e coda bianca + Lat: Aquila Leucocephalos.

Florence, c.1767. Original colour with gum arabic sheen. 345 x 270mm, with full margins. Faint crease top right

£1,500

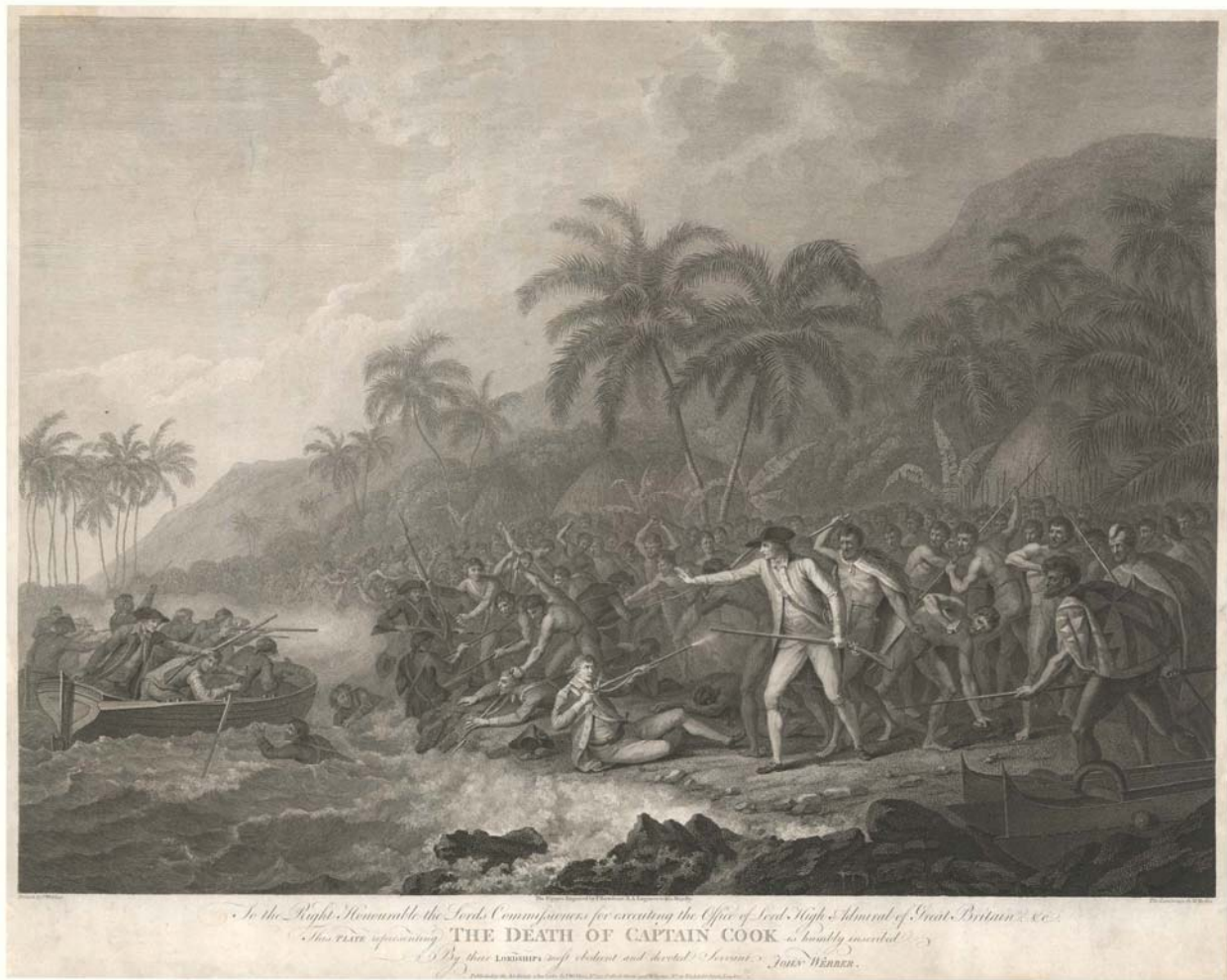
One of the first illustrations of a Bald Eagle, published prior to the bird being adopted as the symbol of the United States of America (1782) and its appearance in Audubon's 'Birds of America' (1820).

It appeared in Manetti's 'La Storia Naturale degli Uccelli' (1767-76), the greatest ornithological work published in Italy in the eighteenth century. It depicts the bird standing on the ground, showing its back and white tail, with its head turned so one beady eye is fixed on the viewer.

'The Natural History of Birds' was a monumental, five-volume work, containing 600 finely-coloured engravings of birds in the collection of Marchese Giovanni Gerini, drawn by Abbot Lorenzo Lorenzi and Violante Vanni. Their work is renowned for the odd, almost human poses the birds are given, which is perhaps accounted for by the fact that many of the models were stuffed. This eagle certainly has an evil smile.

S/N 26356

The iconic image of the death of Captain Cook



48 WEBBER, John.

To the Right Honourable the Lords Commissioners for executing the Office of Lord High Admiral of Great Britain, &c. This Plate representing The Death of Captain Cook is humbly inscribed, by their Lordship's most obedient and devoted Servant, John Webber. Drawn by J. Webber. The Figures Engraved by F. Bartolozzi, R.A. Engraver to His Majesty. The Landscape by W. Byrne.

London: John Webber & William Byrne, 1784. Engraving with etching. Sheet 470 x 595mm. Trimmed to plate as usual, a few minor repairs to edges. £5,000

A rare example of this famous scene of the death of Captain James Cook on Hawaii, showing the explorer attempting to restrain his crew, unaware of the dagger about to be plunged into his back. It was published separately about six months before the Official Account of the voyage, which contained many illustrations by John Webber (1751-93) but, strangely, not a 'death'.

In the years after his return to England Webber exhibited a number of oils from the voyage at the Royal Academy and, with this print, he attempted to capitalise on his work with a better-quality engraving for the connoisseur market. He and the engraver William Byrne (1743-1805), who also worked on the Official Account, co-financed the publication and employed famed Italian engraver Francesco Bartolozzi (1727- 1815) to add his flair to the figures.

Although it is unlikely that Webber was an eye-witness, his version of the events was influential, creating the image of Cook as victim rather than aggressor.

S/N 19990

Colour-printed examples of George Morland's famous anti-slavery scenes

49 MORLAND, George.

African Hospitality. [&] Slave Trade.

London: S. Morgan, 1814. Pair of mezzotints, printed in colours and hand-finished. Each c. 475 x 650mm. Some minor restoration. £4,000

A pair of scenes contrasting the treatment given to European shipwreck survivors rescued by Africans with the brutality of the slave trade, with an African family being divided among different slave traders on a beach.

Painted by George Morland (1763-1804), the subjects were a departure from his usual rustic and sporting themes. His 'Slave Trade', exhibited at the Royal Academy in 1788 under the title "Execrable human traffic. Or the affectionate slaves", is regarded as the first painting to record a slave trading scene. Morland then painted 'African Hospitality' as a companion, which was exhibited in 1790.

'Slave Trade' was a sensation, giving a substantial boost to the Abolitionist cause, only a year after the founding of the 'Society for the Abolition of the Slave trade', and nearly two decades before Britain finally banned the trade.

The London engraver and publisher, John Raphael Smith (c.1746-1812), had already published prints after Morland and, by the time 'African Hospitality' was exhibited, mezzotints of both scenes were in production. The mezzotints were first published together in 1791 and, defying a downturn in the print market caused by the French Revolutionary Wars, sold well across Europe.

This pair, published over twenty years after their first publication, shows their lasting popularity: the new publisher, S. Morgan, considered the plates worth printing in colour. While the results made the prints look more like paintings, it was a laborious and expensive process. Coloured inks would be carefully painted onto the copper plate by brush; after each impression the plate had to be meticulously cleaned before the cycle started again, severely restricting the number that could be printed in a day. Surviving examples are very scarce.

The 'Slave Trade' painting is held in the Smithsonian National Museum of African American History and Culture (2010.8.1ab), titled 'Execrable Human Traffick, or The Affectionate Slaves'.

S/N 22500



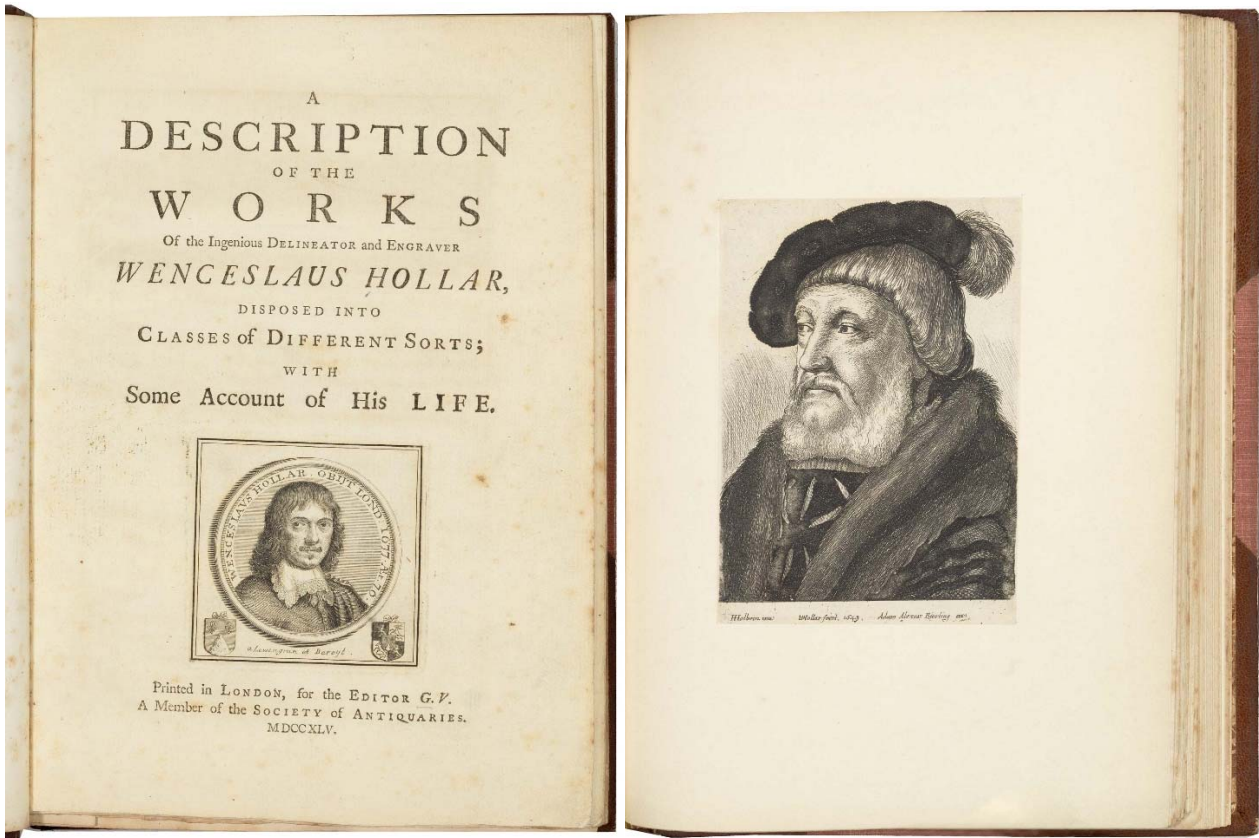


AFRICAN'S HOSPITALITY



SLAVE TRADE.

A bibliography and biography of Hollar, extra-illustrated with original etchings



50 VERTUE, George.

A Description of the Works Of the Ingenious Delineator and Engraver Wenceslaus Hollar, Disposed into Classes of Different Sorts; with Some Account of His Life.

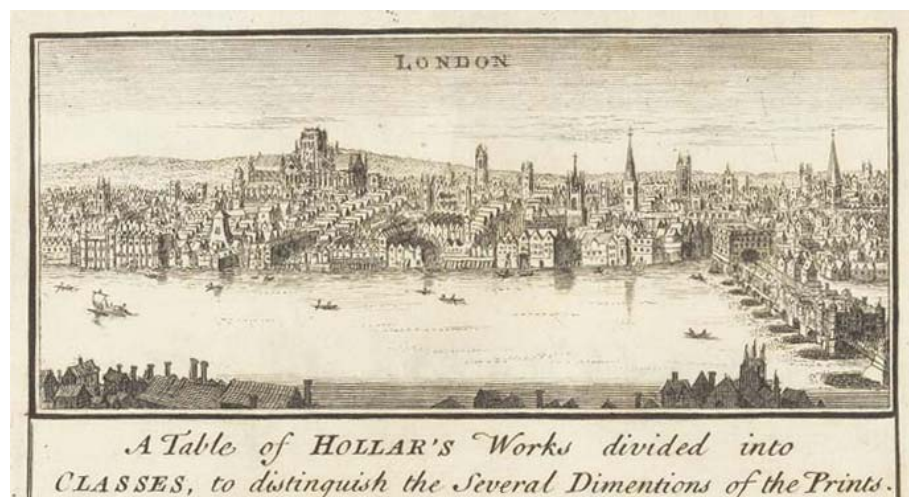
London: George Vertue, 1745. First Edition. Small 4to, later half morocco gilt, top edge gilt, marbled endpapers; pp. vi + 137 + (26) (later blanks); title with engraved portrait, engraved plate with prospect of London and index, two engraved head pieces (homage to Thomas Howard, Earl of Arundel & prospect of Prague) and a decorative tailpiece. Extra-illustrated with 56 etchings by Hollar, mounted in album paper. Some foxing in text, some old ink mss. corrections. £6,500

An extra-illustrated example of the first attempt at a catalogue raisonné of the works of Wenceslaus Hollar, the Bohemian etcher best known for his 'Long View of London'. George Vertue, an engraver and noted member of the Society of Antiquaries, attempted to classify the etchings into 14 categories, including 'Mapps, Plannns', 'Ships, Sea-prospects', 'Landskips Dutch', 'Habits of Nations', 'Portraits', 'Muffs, Swords' & 'Titles of Books'.

The extra illustrations are: 11 views of Tangier (drawn by Hollar during England's short ownership of the city); a view of Antwerp; title and 36 costume plates from 'Theatrum Mulierum'; and eight portraits after Holbein and Bierling.

A unique example of a book rarely seen on the market.

S/N 22727



A very scarce handkerchief map of London



51 Anonymous.

London and its Environs for 1832.

Engraving on ivory cotton, printed in brown. 915 x 890mm.

£2,800

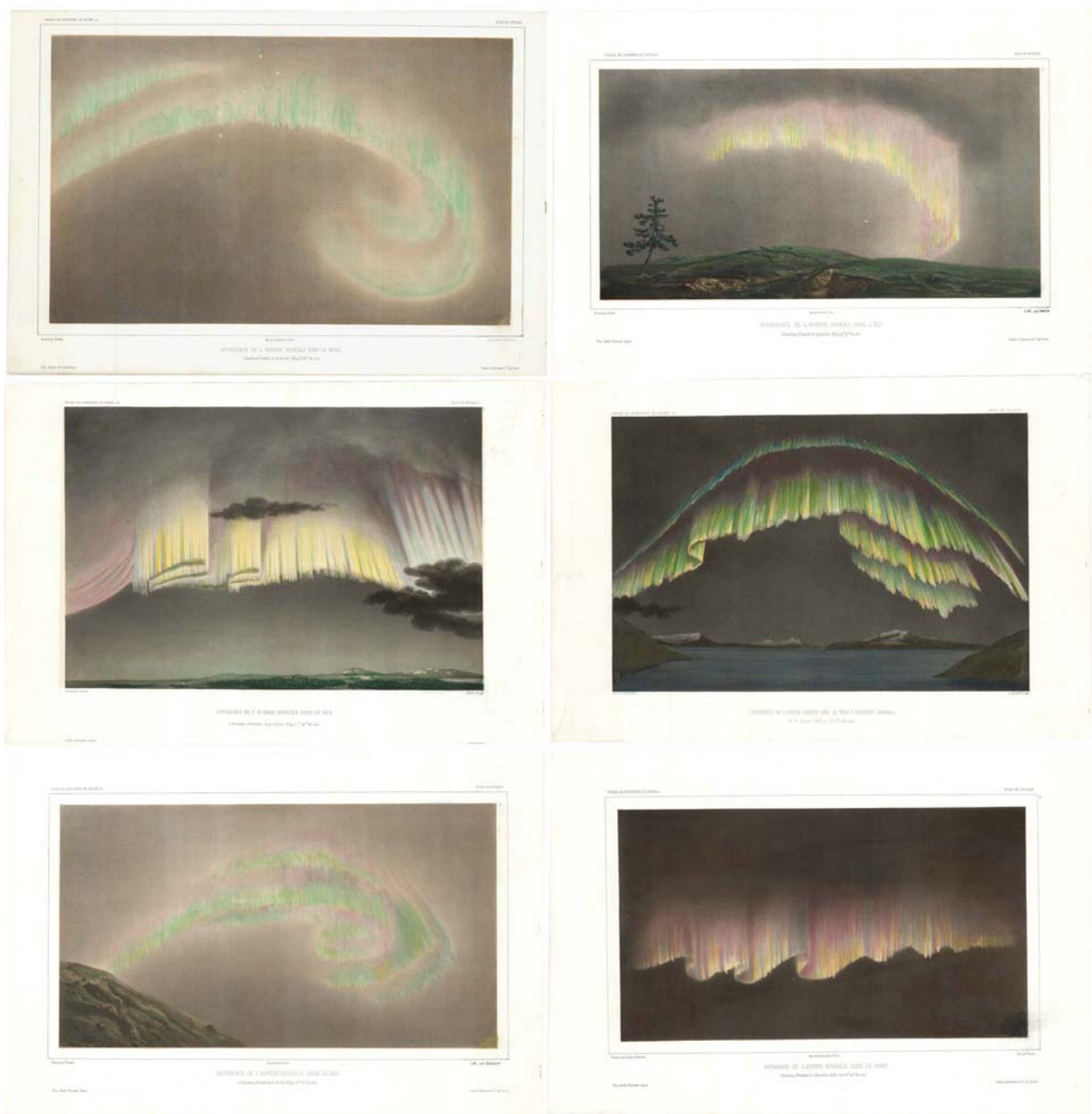
A map of London printed on cotton, allowing it to be thrust into a pocket without fear of damage, and a lot lighter than a paper map with protective covers. Around the map is an acanthus scroll border with the Royal Arms centre top and the City Arms at the bottom.

Despite the title the map only shows the centre of London, with Knightsbridge in the west, clockwise to Regent's Park, Dalston, Hackney, Limehouse, Deptford, Camberwell, Battersea and Chelsea Hospital. It also is a little out of date: 'Old' London Bridge is shown next to John Rennie's replacement, despite being knocked down as soon as the new one opened in 1831; and the King's Mews is shown, despite being demolished in 1830 in preparation for Trafalgar Square.

HOWGEGO: 328a, editions for 1831, 1832 & 1837, but no attribution.

S/N 20799

Six early illustrations of the Aurora Borealis



52 GAIMARD, Paul.

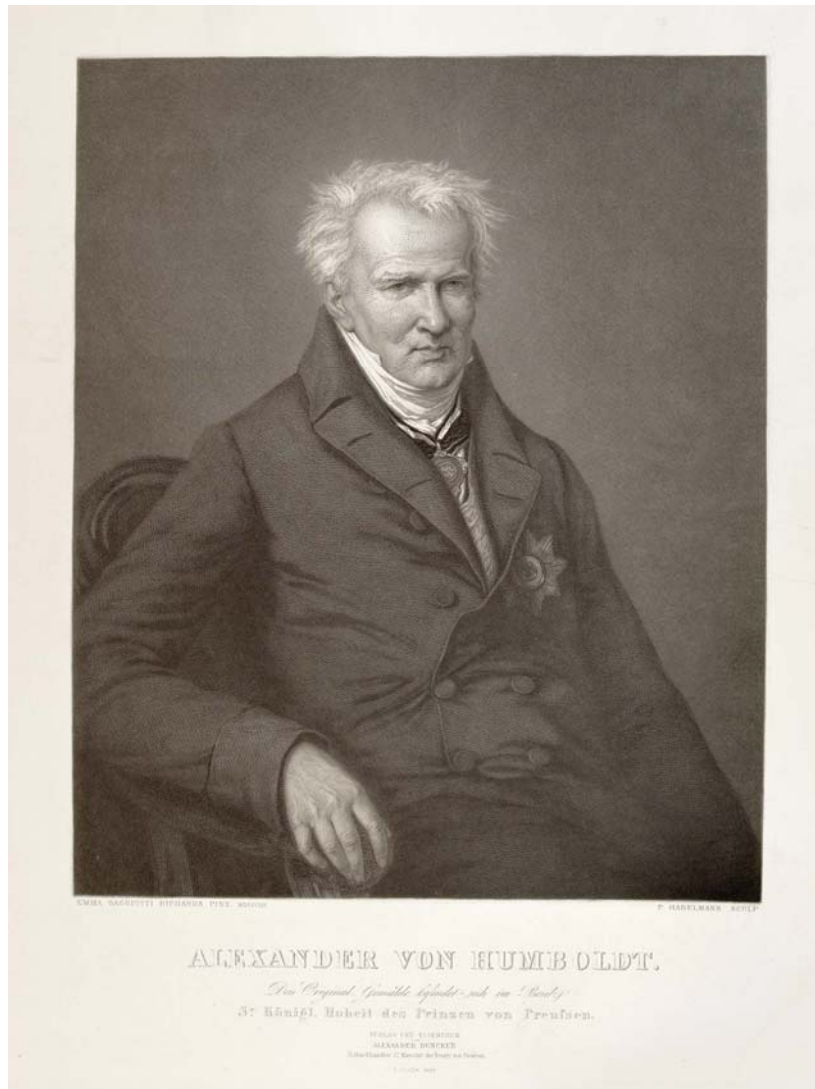
Apparence de L'Aurore Boréale dans le Nord, à Bossekop (Finmark) le 11 Novembre 1838, vers 8.h 20.m de soir. [&] ... dans le Sud, é Bossekop, (Finmark), le 6 Janvier 1839, à 6.h 4.m de soir. [&] ... dans le Nord, à Bossekop, (Finmark), le 6 Janvier 1839, à 6.h 27.m du soir. [&] ... dans le Sud, à Bossekop, (Finmark), le 19 Janvier 1839, à 7h 40m du soir. [&] ... dans l'Est, à Bossekop, (Finmark), le 19 Janvier, à 9.h 27.m du Soir. [&] ... dans le Nord, à Kaafiord, (Finmark), le 24 Kanvier 1839, à 7.h 25.m su soir.

Six tinted lithographs with hand colour. each sheet 315 x 515mm. Occasional minor repairs to surface abrasions in corners of image. £1,650

A selection of six beautiful views of the Northern Lights, as seen from Bosskop and Kafjord in Finnmark county, in northern Norway. Illustrating the range of dynamic patterns, they were drawn by Louis Victor Bévalet and V. Lottin for Gaimard's 'Voyages de la Commission scientifique du Nord, en Scandinavie, en Laponie, au Spitzberg et aux Feröe: pendant les années 1838, 1839 et 1840 sur la corvette la Recherche'.

S/N 23350

A fine portrait of Alexander von Humboldt



53 GAGGIOTTI-RICHARDS, Emma.

Alexander von Humboldt. Die Original Gemälde befindet sich im Besitz S.r befindet Königl. Hoheit des Prinzen von Preussen.

Berlin: printed by E. Pfeffer for Alexander Duncker, c.1855. Mezzotint and stipple, on steel. 470 x 380mm, with huge margins. A superb example. £1,200

A half-length seated portrait of Prussian explorer Alexander von Humboldt (1769-1859), famed for his expeditions in the Americas and Russia. He wears a dark jacket with The Order of the Black Eagle on his breast.

The original oil, dated 1855 and so showing Humboldt in the last five years of his life, is in the Smithsonian's National Portrait Gallery (S/NPG.2019.12). In the 'Life of Alexander von Humboldt' (ed. Karl Bruhns, 1873), the painting is described as 'one of the best portraits that have been taken of him'.

It is the work of Emma Gaggiotti-Richards (1825-1912), an Italian painter who was married Alfred Bate Richards, the first editor of 'The Daily Telegraph'. Queen Victoria was a patron: there are five of her paintings in the Royal Collection, including a self-portrait. This plate was engraved by Paul Sigmund Habelmann (1823-90).

S/N 26223

A celebration of the British Empire with hidden republican symbols



54 CRANE, Walter.

Imperial Federation, Map of the World Showing The Extent of the British Empire in 1886. Statistical Information furnished by Captain J.C.R. Colomb, MP. formerly R.M.A. _ British territories coloured red.

London: *The Graphic*, 1886. Colour-printed wood-engraved map. Sheet 620mm x 825mm.

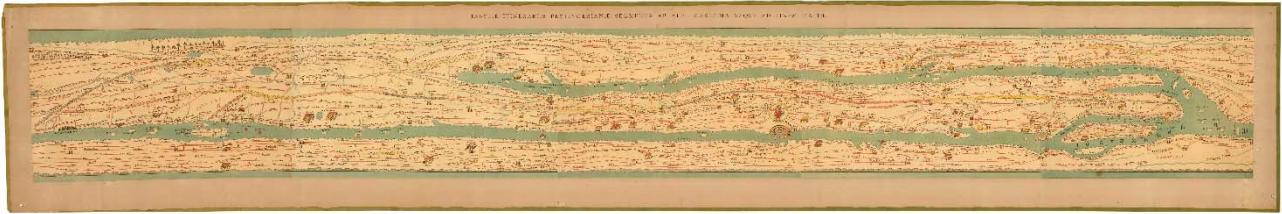
£5,500

A decorative map of the world in late 19th century showing the British Empire in red, published as a supplement to a London magazine, "The Graphic". The elaborate borders are filled with allegorical figures celebrating the extent of the empire, with the slogans 'Freedom', 'Fraternity' and 'Federation' above the map. Over Russia is another map, showing the world in 1786, demonstrating the explosive growth of the empire in the following century.

Although it was drawn by Walter Crane (1845-1915), a book illustrator at the height of his fame, this is easy to overlook, with his monogram of a crane and 'inv et del' hidden away in the bottom corner. It seems that, after commissioning Crane to draw the map to celebrate Queen Victoria's empire, the 'Graphic' chose to minimise his involvement because of his socialist activism, including membership of the 'Socialist League' and illustrations for radical publishers. Crane has left signs of his sympathies across the map: the figures holding the slogans above the map all wear the red Phrygian caps worn by liberated slaves in ancient Rome and French revolutionaries; and the figure of atlas holding the world that Britannia straddles has a sash reading 'Human Labour'.

S/N 24938

A 19th century facsimile of the Italian section of the Peutinger Table



55 Anonymous.

Tabulae Itinerariae Peutingerianae Segementa ab Alpe Maritima usque ad Finem Italiae.

Germany: Konrad Miller. c.1887. Chromolithograph. Four sheets conjoined, mounted in backing paper printed with the title, laid on canvas edged with cotton. Total 445 x 2700mm. £1,650

A separately-published section of an important facsimile of the only known surviving example of Roman mapmaking, known as the Peutinger Table, which is a road map of the Roman Empire. This part (approximately a quarter of the full map), shows Italy south of the Maritime Alps in an elongated strip, with the Balkan coast above and the the African coast below.

The Peutinger Table (named after Konrad Peutinger, who inherited it in 1580) is believed to have been drawn c.1265 by a monk who was copying mapping dating back to the 5th century AD. Peutinger had the map copied for Abraham Ortelius, who published a six-sheet copy in his Parergon atlas. In 1720 the Table was bought by Prince Eugene of Savoy, who bequeathed it to the Austrian Imperial Library in 1736. It is still kept in the National Library in Vienna but, because of degradation during the ownership of Eugene, it is rarely on show. However in 1872 Konrad Miller, a German professor, was allowed to copy the Table again, and used his studies to recreate the missing left end, which contained the British Isles and Iberia; his completed colour facsimile is the usual source of reference images for the Peutinger Table.

S/N 25897

