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Worldly Treasures - A Fifth Anniversary Celebration

Osher Map Library and Smith Center for Cartographic Education

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WORLDLY TREASURES

A FIFTH ANNIVERSARY CELEBRATION

OCTOBER 4, 1999 TO MARCH 25, 2000



OSHER MAP LIBRARY AND SMITH CENTER FOR CARTOGRAPHIC EDUCATION

University of Southern Maine



Illustrations - The cover illustration is from the Columbus Letter, *De Insulis in mari Indico nuper inuentis* (3); the illustration above is *Carta seconda Generale del' America* (ca. 1661) by Sir Robert Dudley (9) reproduced at actual size; all other checklist illustrations are drawn from the materials on display in this exhibition or from other items in the OML collections.

Introduction

Five years ago the Osher Map Library and Smith Center for Cartographic Education opened with an exhibition called *Treasures of the Collection*. The objects then on display were drawn from the library's two founding collections, formed by the late Lawrence M. C. and Eleanor H. Smith and by Dr. Harold L. and Peggy L. Osher. Outstanding specimens from these collections were designated as "treasures" by virtue of their historical importance, their rarity, or their beauty and cartographic craftsmanship. Additional items were included to demonstrate the breadth and scope of the collection. The overall intent was to emphasize the rich cultural content and multi-dimensional nature of maps and their powerful capacity to enlighten and to entertain.

The current exhibition, *Worldly Treasures*, differs from the inaugural exhibition in several respects. By virtue of significant additions to the collection, largely through gifts from a variety of donors, the items on display are drawn from multiple sources. Many are recent acquisitions. Furthermore, the criteria for designation as a "treasure" has been broadened considerably to include what might be termed "undiscovered treasures." Examples include nineteenth-century school geographies and atlases, student manuscripts, bird's-eye views of Maine cities and towns, and municipal insurance maps. These items, while not as rare or beautiful as, for example, renaissance maps of discovery, are nonetheless historically important in their own right. They constitute a vital resource for the study and understanding of American history, educational concepts and methodology, and municipal development. Because their value is often unrecognized, many such objects have been discarded and they may consequently be classed as an "endangered species." It is hoped that this exhibition will increase awareness of the need to preserve them.

The Osher Map Library's ability to produce exhibitions of this sort and expand its teaching resources is critically dependent upon acquisitions that broaden the scope of its holdings. In large measure, this diversification has been and will continue to be contingent on the preservation of these valuable artifacts and their donation to the map library.



Acknowledgments

The exhibition was curated by Professor Matthew Edney, Dr. Harold L. Osher, George S. Carhart, Albert A. Howard, Daryl Morazinni, and Yolanda Theunissen. The professional assistance of Tami Christopher, the staffs of Media and Community Relations and the Publications and Marketing Departments of USM is gratefully acknowledged, as is the technical assistance of Stuart Hunter and Jay York.



What is a Treasure? – This exhibition is about cartographic “treasures,” which is to say maps and geography books which possess value. For most old items, that value is determined by beauty (1), rarity (2), or historical significance (3). Historians also value those works which give us that elusive quality, a glimpse into the cultural and social conditions of the past. They are the archaeological relics of literate societies. For example, two rather plain school geography books display the world views within which less prosperous or marginalized groups were educated in the early nineteenth century (4, 5). As it happens, both of these later books are themselves rare artifacts. Yet there are many more such works—“undiscovered treasures”—which are not beautiful, intellectually sophisticated, or even rare, but which provide wonderful resources for the historian. This exhibition accordingly presents a sampling of materials, all treasures, mostly old, but not all beautiful and rare.

1. Laurent Fries
 Alsatian, ca. 1490-1532
Typus orbis descriptione Ptolemaei
 Wood-cut, hand-colored, 32.5cm x 47cm
 From: Michael Servetus, *Clavdii Ptolemaei Alexandrini Geographicae Ennarationis Libri Octo* (Vienne [France], 1541)
 Enggass Collection

2. Hartman D. Schedel
 German, 1440-1514
Venecie [Venice]
 Woodcut, 19.5cm x 52cm
 In: *Registrum huius operis libri cronicarum cum figuris et ymagibus ab initio mundi* [“The Nuremberg Chronicle”] (Nuremberg, 1493)
 Osher Collection

3. Christopher Columbus
 Italian, 1451-1506
Insula Hyspana
 Woodcut, 11cm x 7.5cm
 In: *De Insulis in mari Indico nuper inuentis* (Basel: Bergmann de Olpe, 1494)
 Osher Collection

4. Jedidiah Morse
 American, 1761-1826
Elements of Geography. 3d edition
 Boston: I. Thomas and E. T. Andrews, 1798
 Osher Collection

5. Jakob Auspitz
 Hungarian, fl. ca. 1817
אלה מסעי בני ישראל במדבר עד שעברזאת הירדן
 [The Journeys of the Israelites Before They Passed The Jordan]
 Copper engraving, hand-colored, 16cm x 20.5cm
 In: **באר הלוחות**, [Be'er Haluchot] (Ofen, 1817)
 Osher Collection



The maps displayed on this wall are generally acknowledged to be cartographic treasures, as judged by conventional standards: they are old, rare, valuable, and historically important. They range in age from approximately 250 years (11) to more than 500 (7). Each has one or more features of historical significance; four of the six (7,8,9,10) can lay claim to a cartographic “first,” while the other two (6,11) are outstanding examples of notable classes of maps. Each affords a vivid portrayal of a period in history, depicting contemporary thought in a number of spheres,

including geographic concepts, navigational methodology, territorial claims, colonial development, and conflicting political statements. In sum, they demonstrate the unique ability of maps to graphically encapsulate and communicate various types of information, and to serve as powerful educational resources.

6. Bartolomeo Olives
 Majorca, ca. 1532-1588
[Portolan chart of the Mediterranean Region]
 Messina, 1583
 Manuscript on vellum, 52.5cm x 95cm
 Osher Collection

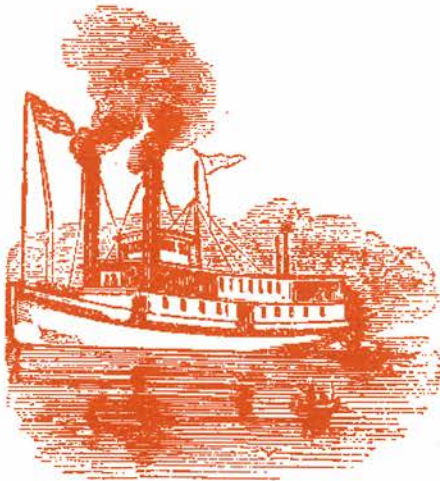
7. Nicolas Germanus
 German, ca. 1420-ca. 1489
[Map of the ecumene]
 Woodcut, hand-colored, 40.5cm x 55.5cm
 From: *Opvs Donni Nicolai Germani Secvndvm Ptolomevm Finit* (Ulm: Lienhart Holle, 1482)
 Osher Collection

8. Bernardus Sylvanus
 Italian, fl. 1490-1511
[The ecumene and the New World]
 From: *Clavdii Ptholemaei Alexandrini liber geographiae* (Venice: Giacomo Penzio, 1511)
 Woodcut, printed in two colors, 42cm x 56.5cm
 Osher Collection

9. Sir Robert Dudley
English, working in Italy, 1573-1649
Antonio Francesco Lucini (Italian, fl. 1631-1661), Engraver
Carta seconda Generale del America
Florence: Guiseppe Cocchini, ca. 1661
Copper engraving, 22.5cm x 19.5cm
Osher Collection

10. John Foster
English, 1648-1681
A Map of New England, being the first that ever was here cut
Woodcut, 30cm x 38cm
From: William Hubbard, *A Narrative of the Troubles with the Indians In New-England* (Boston, 1677)
Osher Collection

11. A Society of Anti-Gallicans
A New and Accurate Map of the English Empire in North America
London: William Herbert and Robert Sayer, 1755
Copper engraving, hand-colored, sectionalized on linen, 43cm x 81.5cm
Osher Collection



Pocket Treasures

Simultaneous with the production of folio atlases and geographies was the emergence of a “pocket” genre, often produced by the same cartographers or publishers (15). This product was both portable and relatively inexpensive (12) in comparison to the price of a full-sized atlas. Often these were aimed at a specific market niche (16) or were focused on a particular

geographical region (13, 17). The format could be elegant in presentation (19) or severely plain (14). The detail could be exquisite (18) or could perpetuate gross geographical errors (15).

The improvement of roads and other modes of travel in the eighteenth century created a market for books that dealt with practical rather than “arm-chair” geographic knowledge. Initially, the demand was for information on turnpikes and market days (20), then for stage coaches and canals (21), and in the nineteenth century for steamship and railroad lines (22, 23, 25). A change in binding style from tooled morocco to functional wallet (26) indicated the utilitarian purpose. These volumes present a fine primary source for research in the infrastructural development of many areas. As the nineteenth century progressed, a class of authors emerged who were neither cartographers nor geographers but rather professional guide book writers, offering practical and reliable information based on direct experience. Their works were issued frequently in updated editions for the convenience of travelers (22, 24, 27).

12. William Murphy
Scottish, fl. 1820-1825
The Select Atlas for the Use of Schools
Edinburgh: Alexander Macredie, ca. 1820
Smith Collection

13. John Rocque
Huguenot, working in Britain, d. 1762
A Plan of the City and Castle of Edinburg
Copper engraving, hand-colored 10.5cm x 19cm
In: *A Collection of Plans of the Principal Cities; of Great Britain and Ireland: with Maps of the Coast of the Said Kingdoms* (London, A. Dury, 1764)
Smith Collection

14. Mathew Carey
American, 1760-1839
[titlepage]
In: *Carey's American Pocket Atlas* (Philadelphia: Mathew Carey, 1796)
Smith Collection

15. John Seller
English, d. 1697
New Mexico
Copper engraving, 9.5cm x 5.5cm
In: *Atlas Minimus or A Book of Geography* (London, 1679)
Smith Collection

16. J. J. Pasquier
French, fl. 1750-1770
Louis Denis (French, 1725-1794)
Versailles
Copper engraving, hand-colored 9cm x 10.5cm
In: *Géographie des dames ou almanach géographique-historique* (Paris: J.J. Pasquier and L. Denis, 1762)
Smith Collection

17. Tomás Lopez de Vargas Machuca
Spanish, 1730-1802
Plano de Lima
Copper engraving, 11.5cm x 8cm
In: *Atlas Geographico de la America Septentrional y Meridional* (Madrid: Antonio Sang, 1758)
Smith Collection

18. Victor Levasseur
French, fl. 1835-1845
Hollande
Copper engraving, outline color, 12cm x 8.5cm
In: *Atlas classique universel de géographie ancienne et moderne* (Paris: Journal de Connaissances Utiles, 1835), pl. 43
Smith Collection

19. Giovanni Antonio Rizzi-Zannoni
Italian, ca. 1736-1814
[titlepage and frontispiece]
In: *Atlas Géographique contenant la Mappemonde et les quatre Parties, avec les différents Etats d'Europe* (Paris: Lattré, 1762)
Smith Collection

20. John Cary
English, ca. 1754-1835
Cumberland and Cornwall
Two copper engravings, both hand-colored and both 14cm x 9.5cm
In: *Cary's Traveller's Companion, or a Delineation of the Turnpike Roads of England And Wales* (London, [1792])
Smith Collection

21. Robert J. Vandewater
 American, fl. 1830-1840
The Tourist, or Pocket Manual for Travellers on the Hudson River, the Western Canal and Stage Road to Niagara Falls. 3d edition
 New York: Harper & Bro., 1834
 Smith Collection

22. Edward Hepple Hall
 American, fl. 1860-1880
Map of the Kansas Pacific Railway
 Relief print, 5cm x 15cm
 In: *The Picturesque Tourist and Handy Guide Round the World*
 (London: Hamilton, Adams, and Co., 1878)
 Smith Collection

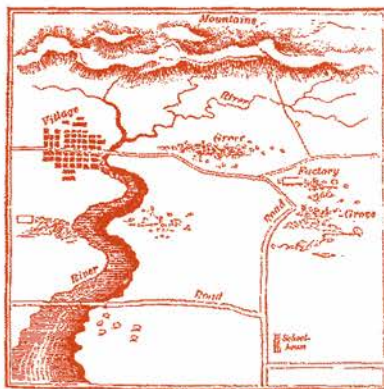
23. Humphrey Phelps
 American, fl. 1840-1860
Phelps' Travelers' Guide Through the United States . . . Accompanied with a New Map. 2d edition
 New York: Ensign, Thayer, & Co., 1851
 Osher Collection

24. George Frederick Cruchley
 English, fl. 1831-1867
[Admiralty, Horse Guards]
 In: *Cruchley's New Picture of London*, 9th edition (London: G. F. Cruchley, 1844)
 Howard Collection

25. John Cavin Smith
 American, fl. 1839-1862
[views of Maine]
 In: *The Illustrated Hand-book, a New Guide for Travelers Through the United States of America* (New York: Sherman & Smith, 1847), 14-15
 Osher Collection

26. John Melish
 American, 1771-1822
The Traveller's Directory Through the United States. 5th edition
 Philadelphia: John Melish 1819
 Osher Collection

27. Baedeker Firm
 German, ca. 1840-present
Pompei
 Color lithograph, 20cm x 14.5cm
 In: *Southern Italy and Sicily* (Leipzig: Baedeker Firm, 1912)
 Howard Collection



Undiscovered Treasures I: Specialized Geographies

The industrial revolution entailed, among other things, the expansion of towns and cities, the continual reworking of urban infrastructures, and the increasing specialization of knowledge. Inevitably, there evolved several groups of professionals, each responsible for a particular portion of financing, building, and running the American city. And many of these groups made and used maps in support of their work. Property developers created "paper cities" to sell ambitious projects, some of which succeeded, but many of which remained imaginary (29). City planners and engineers made large-scale surveys as part of the construction of new roads, railway lines, sewer systems, and so on. Municipal officials added maps to the deeds and other records with which they assessed property taxes; because their interest lay primarily in property boundaries, their maps did not show buildings precisely, if at all (28). By the late 1800s, several companies flourished by selling specialized information. Most notably, the Sanborn Map Company took city plans and added detailed information about building size and materials, the uses to which buildings were put and how they were heated, and their locations with respect to fire hydrants; in short, everything an insurance underwriter needed to assess rates for fire insurance (30, 31). At the same time, the number of different professional groups needing detailed information had grown so that firms such as the Richards Map Company could sell "general purpose" city atlases (32).

All of these maps are marked by a utilitarian and functional look. They are not "treasures" in the usual sense. But to the social and urban historian, these maps are incredibly important. Together, they paint a detailed picture of American cities before the post-1945 programs of urban renewal changed them, often beyond recognition. For example, Sanborn's 1920 map of Bath reveals a neighborhood that has since disappeared to make room for the approaches to the Carleton Bridge (31). These maps are essential for preserving knowledge of our past. Yet they are threatened with extinction: because they are thought to be functional and not collectible, they are discarded when "out of date." It is only through foresight or plain luck that these old plans end up in the hands of historical societies and libraries that preserve our common history.

28. William A. Goodwin
 American, fl. 1882
[Portland, sheet 51]
 Facsimile of a lithograph, 57cm x 77cm
 From: *City Engineer's Maps of Portland, Maine* ([Portland], 1882), 51
 Gift of Fleet Bank

29. Boston and Kennebunkport Sea Shore Company
Plan of Cape Arundel . . . Kennebunkport Maine February 15, 1873
 Boston: J. Mayer & Co., 1873
 Lithograph, mounted on linen and rollers, 54cm x 71.5cm
 Osher Collection

30. Sanborn Map Co.
 American Firm, 1867-1962
[Cape Arundel and Walkers Point]
 Facsimile of a lithograph with stenciled water color, 65cm x 54cm
 From: *Kennebunkport, including Cape Arundel, Kennebunk Lower Village, Kennebunk Beach, and Cape Porpoise, York County, Maine* (New York: Sanborn Map Co., 1923, with additions to 1939), 10
 Gift in memory of John Hall

31. Sanborn Map Co.
American Firm, ca. 1867-1962
[Bath, plate 8]
Lithograph, with stenciled water color, 63cm x 51cm
In: *Bath, Sagadahoc County, including Woolwich* (New York: Sanborn Map Co., 1920, with additions to 1946), 8
Gift in memory of John Hall
Overlaid with a transparency of the same area today, courtesy of the City of Bath

32. Richards Map Co.
American Firm, fl. ca. 1888-1926
[Portland, sheet 6]
Lithograph, with stenciled water color, 57cm x 82cm
In: *Richards Standard Atlas of the City of Portland* (Springfield, MA: Richards Map Co., 1914), 6
Gift of Fleet Bank



Undiscovered Treasures II: Public Geographies

Other aspects of the industrial revolution included a steady rise in the standard of living and an associated increase in the consumption of culture. Among the large and illustrated Bibles, prints by Currier and Ives, upright pianos, and ornate furnishings bought by the Victorians, we find many maps and atlases that presented knowledge for a "general purpose." Without any specific uses, they provided repositories of knowledge that every proper household was expected to possess (35-38). Publishers also supplied an array of city plans (33), bird's-eye views (34), county atlases (35), and state and general atlases (36, 37), which spoke to civic, communal, and national pride. These works emphasized the industrial and social development of each town or county, with smoke stacks and railroads competing for space with church spires and colleges.

It is worth comparing two atlases from a century apart. The large atlas from 1821 was an expensive luxury reserved for only the wealthiest families, serving as both an atlas and an encyclopedia (38). The even larger atlas from 1912 was similarly expensive, being intended for urban public libraries, but through the libraries it would reach a potentially vast audience (39). In the intervening century, geographical knowledge moved from a realm restricted by class to a realm restricted only by individual literacy.

33. John Cullum
A Map of the City of Portland with the Latest Improvements
Portland, 1836
Copper engraving, hand-colored, 50cm x 70.5cm
Gift of Gary W. Libby, Esq.

34. Brunswick Cumberland County and Topsham Sagadahoc County 1877 Maine
[Madison, WI: J. J. Stoner], 1877
Color lithograph, 39cm x 53cm
Osher Collection

35. F. W. Beers & Co.
American Firm, ca. 1870-1881
Brunswick Village Town of Brunswick
Lithograph, hand colored, 57.5cm x 36cm
Hartford, CT: Oliver D. Cooke & Co., 1826
Smith Collection

36. Rail Road Map of Maine
Lithograph, 48.5cm x 31.5cm
In: *Stuart's Atlas of the State of Maine*, "1st revised" edition (South Paris, Me: J. H. Stuart & Co., 1890), 19
Osher Collection

37. S. Augustus Mitchell
American, 1792-1868
Railroad Map of the United States showing the through lines of communication from the Atlantic to the Pacific
Color lithograph, 36cm x 57cm
In: *Mitchell's New General Atlas* (Philadelphia: Wm. M. Bradley & Bro., 1887)
Gift of R. S. Blackwood Jr.

38. E. Paguenaud
Jehoshaphat Aspin
French, fl. 1800-1845
North America . . . improved to 1821 by E. Paguenaud | South America . . . By J. Aspin improved by E. Paquenaud
Two maps from one copper plate, both hand colored, totaling 22cm x 39cm. Surrounding type printed separately
In: M. Lavoisne, *A Complete Genealogical, Historical, Chronological and Geographical Atlas* (Philadelphia: M. Carey & Sons, 1821)
Roos Collection

39. The World
Color lithograph, 48.5cm x 66cm
In: *The Library Atlas of The World A Reference Work in Two Volumes*, 2 volumes (Chicago and New York: Rand McNally, 1912-13), 1: iv-v
Naden Collection



Undiscovered Treasures III: School Geographies

It is understandable, given the manner in which the history of the United States is intimately bound up with the expansion and use of its territory, that geography was a central component of school education. To be effective citizens, children had to know about their country. As a result, geographical texts proliferated. At first sight, these books appear to comprise nothing more than lists of countries and states, of cities and towns, and of rivers and mountains. Until recently, cartographic connoisseurs did not consider them to be "collectible." Not only did their small maps lack detail, but they were often cheap and crude in execution or mass-produced and industrial in nature.

But geography is really about the character of, and differences between, places and regions. So, even as nineteenth-century educators wrote what they thought were factual and

objective accounts, they actually reflected contemporary world views. These seemingly dry statements thus allow us access to the cultural and political ideals with which a large proportion of American children were inculcated. Most obviously, geography textbooks perpetuated the prevalent nineteenth-century racism that held "white-Caucasian civilization" to be inherently superior to "yellow-Asian barbarism" and "black-African savagery" (49, 50, 55). More subtly, the texts also manifested a variety of cultural conceptions of place; for example, of picturesque, touristic New England (53, 56). The changes over time in America's geographical conceptions can be traced through these books, until the closure of the frontier and the end of America's overseas empire brought an end to this type of school geography after 1940.

40. Jedidiah Morse
American, 1761-1826
Geography Made Easy: being an Abridgement of the American Universal Geography. 4th edition
Boston: I. Thomas and E. T. Andrews, 1794
Smith Collection

41. Emma Willard
American, 1787-1870
Geography for Beginners: or the Instructor's Assistant, in giving First Lessons from Maps, in the Style of Familiar Conversation
Hartford, CT: Oliver D. Cooke & Co., 1826
Smith Collection

42. Jesse Olney
American, 1798-1872
A Practical System of Modern Geography. 8th edition. Hartford, CT: D. F. Robinson, 1832
Smith Collection

43. Roswell C. Smith
American, 1797-1875
Geography on the Productive System; for Schools, Academies, and Families. Revised edition
New York: Cady & Burgess, 1848
Osher Collection

44. Emma Willard
American, 1787-1870
Abridged History of the United States; or, Republic of America
New York: A. S. Barnes & Co., 1848
Osher Collection

45. Samuel Augustus Mitchell
American, 1792-1868
A System of Modern Geography, Comprising a Description of the Present State of the World
Philadelphia: Thomas, Cowperthwait & Co., 1851
Osher Collection

46. Samuel Augustus Mitchell
American, 1792-1868
Mitchell's Primary Geography: An Easy Introduction to the Study of Geography. 3d edition Philadelphia: Thomas, Cowperthwait & Co., 1853
Osher Collection

47. Samuel Augustus Mitchell
American, 1792-1868
An Ancient Geography, Classical and Sacred
Philadelphia: E. H. Butler, 1859
Gift of F. Hodges



48. Samuel Augustus Mitchell
American, 1792-1868
Mitchell's Geographical Question Book; Comprising Geographical Definitions, and Containing Questions on all the Maps of Mitchell's School Atlas
Philadelphia: Cowperthwait, Desilver, & Butler, 1855
Osher Collection

49. Marinda Branson Moore
American, fl. 1863-64
Primary Geography, Arranged as a Reading Book for Common Schools, with Questions and Answers Attached. 2d edition
Raleigh, NC: Branson and Farrar, 1864
Osher Collection

50. "Homes and People"
In: *Maury's New Elements of Geography for Primary and Intermediate Classes* (New York: American Book Company, 1913), 36-37
Osher Collection

51. [Jacob Abbot Cummings]
American, 1772-1820
School Atlas to Cummings' Ancient & Modern Geography. 9th edition
Boston: Cummings, Hilliard & Co., [1824]
Osher Collection

52. [Jacob Abbot Cummings]
American, 1772-1820
The United States of America Published by Cummings & Hilliard. No.1. Cornhill. Boston
Copper engraving, hand colored, with later annotations in pencil and ink, 21.5cm x 27.5cm
In: *School Atlas to Cummings' Ancient & Modern Geography*, 4th edition (Boston: Cummings, Hilliard & Co., [1817])
Osher Collection

53. Map of New England
Relief printing, hand colored, 11cm x 9cm
In: [Samuel G. Goodrich], *Peter Parley's Geography for Beginners with Eighteen Maps and One Hundred and Fifty Engravings* (New York: Huntington and Savage, 1849), 52-53
Osher Collection

54. Peter Parley [Samuel G. Goodrich]
American, 1793-1860
Peter Parley's Geography for Beginners with Eighteen Maps and One Hundred and Fifty Engravings
New York: Huntington and Savage, Mason and Law, 1850
Osher Collection

55. Adolph W. A. F. von Steinwehr
American, 1822-1877
Ethnographic Map
Lithograph, hand colored, 20cm x 28.5cm
In: D. M. Warren, *An Elementary Treatise on Physical Geography, to which is added a Brief Description of the Physical Phenomena of the United States*, revised by A. von Steinwehr (Philadelphia: Cowperthwait & Co., 1873), 88-89
Osher Collection

56. "New England States"
In: Alexis Everett Frye, *Grammar School Geography*, part 1 (Boston: Ginn & Co., 1910), 88-89
With, William Morris Davis, *The New England States: Supplement to Frye's Geography* (Boston: Ginn & Co., n.d.)
Osher Collection



Manuscript Treasures

Manuscript maps—which are written (“script”) by hand (“manu”)—are generally held to precede printed maps. Historically, maps were made by hand before the introduction of printing. Technically, a map is first drafted by hand before a printing plate is prepared. The manuscript maps on display here all buck this trend. They were all made in the United States in the early 1800’s and all were copied from existing printed maps. Why should someone bother to copy an existing map? Answering this question gives us some insight into the nature of cartographic culture in the early United States.

Most of these manuscript maps were made in the classroom. A standard device for learning geography in the colonial period and early Republic was to draw maps. School children were thus set the task of copying maps from any source that might come to hand, perhaps a school text, a gazetteer (57, 58), or an atlas (60, 61). The variety of sources suggests that maps were relatively rare among the general public in the early 1800’s. Furthermore, although geography has always been a male preserve, girls as well as boys learned their geography by copying maps. Indeed, the teaching of geography by women school teachers also constituted a concerted female incursion into an otherwise male domain. We believe that Emily Hill was a resourceful teacher who made a manuscript wall map for her classroom. Perhaps the original printed map would have been too expensive; certainly she cobbled several pieces of expensive paper together, like a quilt, to make the whole (59). The expense

and rarity of maps in the early Republic are further intimated by a map of western Maine, perhaps produced by one or more land speculators. Rather than marking up the original, precious map, the unknown businessmen copied those towns in which they were interested onto a separate map (62, 63).

57. United States

Undated manuscript, ink and water color on paper, 27cm x 44cm
Gift of the Dyer Library Association

58. United States

Facsimile of a copper engraving hand-colored, 25cm x 42.5cm
From: Jedidiah Morse and Richard C. Morse, *The Traveller’s Guide; or Pocket Gazetteer of the United States*, 2d edition (New Haven, CT: S. Wadsworth, 1826), frontispiece
Osher Collection

59. Emily Hill

American
A Map of the United States of America By Emily Hill 1820
Manuscript, ink and water color on paper, 100.5cm x 115cm
Osher Collection

60. [John M. George]

American
The State of Rhode Island. Compiled from the Surveys & Observations of Caleb Harris By Hardning Harris
Manuscript (ca. 1820), ink and water color on paper, 36.5cm x 26cm (largest extent of irregular frame)
Smith Collection

61. Mathew Carey

American, 1760-1839
The State of Rhode-Island; compiled, from the Surveys and Observations of Caleb Harris, By Harding Harris
Facsimile of a copper-engraving, 34.5cm x 24cm
From: *Carey’s American Atlas: Containing Twenty Maps and One Chart* (Philadelphia: Mathew Carey, 1795)
Smith Collection

62.[Androscoggin Valley]

Undated manuscript, ink and water color on paper, 52.5cm x 28cm
Osher Map Library Collection

63. Osgood Carleton

American, 1742-1816
Map of the District of Maine Massachusetts Compiled from Actual Surveys made by Order of the General Court, and under the inspection of Agents of their appointment
Boston: B. & J. Loring, 1800
Facsimile of a detail, and a reduced facsimile of a copper-engraving, 133cm x 90cm
Osher Collection



Monumental Treasures

Wall maps have a high mortality rate. They fray under their own weight; their heavy rollers drag down on them even more; even if backed onto cloth for support, the cloth is eaten by moths. They are blackened by the smoke and soot of open fires and candles; they fade in sunlight (65); their coats of varnish darken and solidify with age, and when the varnish then cracks, it breaks the paper as well. And once they are so damaged, darkened, and soiled as to be unusable, they are discarded. Those wall maps which have survived have generally done so because they were never put on display. In such cases, the separate sheets of the maps were perhaps bound as an atlas (64) or were dissected and backed onto cloth so that they might fold up easily into a case. Either way, such maps are no longer “wall maps.” To understand the sheer enormity and visual power of large wall maps, we must first reconstruct them. Only then can we appreciate their role as public displays of knowledge and of politically charged conceptions of space. The two examples presented here celebrate and proclaim Britain’s territorial ambitions in North America (64) and the glory of Louis XV’s Paris, the magnificent capital of a world-wide empire and center of French culture (65).

64. Henry Popple (English, d. 1743)
A Map of the British Empire in America with the French and Spanish Settlements adjacent thereto
 London, 1733

Facsimile of a copper engraving in 20 sheets, 230cm x 233cm (assembled)
 Smith Collection

65. Michel Etienne Turgot
 French, 1690-1751
Plande Paris
 Paris, 1739

Copper engraving in 20 sheets,
 249cm x 318.5cm (assembled)
 Gift of George and Deborah Brett



Treasured Gifts

Spanning over two hundred years, these four maps illustrate the evolution of cartography from the artistry of the Dutch “golden age” of the sixteenth and seventeenth centuries to the more rigorously scientific maps of the “age of enlightenment.” With their elevated perspective and foreground compression, these picturesque city views by Braun and Hogenberg (64, 65) encompass many of the elements of the European landscape tradition. During this period, map publishers routinely engaged artists to design the decorative elements for their maps, such as the cartouche in the map of China (66), to increase the visual appeal for their atlases. By the 1790s, these artistic motifs had largely been dropped from maps as their makers sought to claim a scientific accuracy for their works (67).

Long favored by connoisseurs and collectors, these maps exemplify the idea of a cartographic treasure. These four represent a number of such maps which have been donated by collectors to the Osher Map Library. Such gifts have broadened the scope of the collections and allow us to address the needs of different educational communities. Some of these gifts have also enabled us to discover new links between old maps that had hitherto not been realized.

66. Hæc est nobilis, & florens illa Neapolis, Campaniæ ciuitas

Copper engraving, hand colored
 33.5cm x 48cm
 From: volume 1 of George Braun and Frans Hogenberg, *Civitates Orbis Terrarum*, German edition (Cologne: H. von Aich, 1574), pl. 47
 Gift of Albert Nickerson

67. Cairus, qvæ olim Babylon; Aegypti Maxima Vrbs

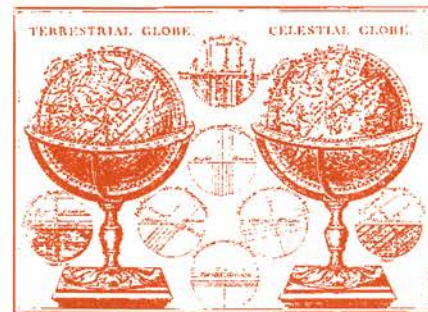
Copper engraving, 33cm x 48cm
 From: volume 1 of George Braun and Frans Hogenberg, *Civitates Orbis Terrarum*, French edition (Cologne: G. von Kempen, [1575]), pl. 55
 Gift of Ruth Eis in memory of Max Eis

68. Joan Blaeu

Dutch, 1596-1673
China Veteribus Sinarvm Regio nunc Incolis Tame dicta
 Copper engraving, hand colored,
 41cm x 50cm
 From: *Toonneel des Aerdrycx, oft Nieuwe Atlas* (Amsterdam: Joan Blaeu, 1642), vol. 2
 Gift of the Gertrude Dodge Estate

69. John Cary

English, ca. 1754-1835
A New Map of China, from the Latest Authorities . . . 1801
 Copper engraving, hand colored,
 47cm x 52cm
 From: *Cary's New Universal Atlas* (London, serially published 1799-1808), pl. 46
 Howard Collection



Global Treasures

The earliest globes, made in the Classical world, were painted directly onto solid spheres. In the late fifteenth century, a new technique was developed of printing globe “gores” which could then be pasted onto the sphere (70, 71). This innovation seems to have been made in response to a cultural movement that treated globes as symbols of status, education, and wealth. Starting with Lorenz Beheim’s 1517 purchase of both a terrestrial and a celestial globe, early modern consumers generally bought *pairs* of globes, together representing the entirety of God’s creation (72, 73); a wealthy consumer could also purchase an armillary sphere, a three-dimensional model of the cosmos’s geometry, which made explicit how the earth was tied inextricably to the heavens (74, 75).

70. Vincenzio M. Coronelli
 Venetian, 1650-1718

[Terrestrial globe gores]
 Facsimile of Copper engraving,
 27cm x 47cm
 Venice, 1700
 Osher Collection

71. Vincenzio M. Coronelli
 Venetian, 1650-1718

[Celestial globe gores]
 Facsimile of Copper engraving,
 27cm x 47cm
 Venice, 1700
 Osher Collection

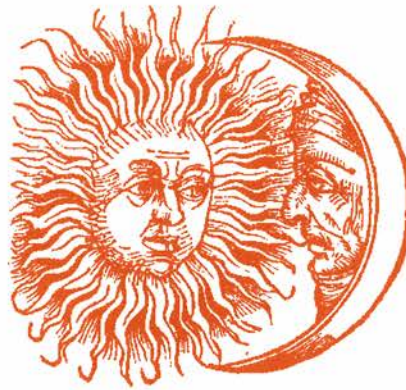


72. William B. Annin
 American, d. ca. 1839
 George G. Smith
 American, fl. ca. 1820-1833
Loring's terrestrial globe containing all the late discoveries and geographical improvements, also the tracks of the most celebrated circumnavigators. Compiled from Smith's new English Globe with additions and improvements by Annin & Smith.
 Boston: Josiah Loring, 1833
 Copper engraving, hand colored, mounted on paper sphere, 30.5cm (12") diameter, with brass and wood stand
 Osher Collection

73. William B. Annin
 American, d. ca. 1839
 George G. Smith (American, fl. ca. 1820-1833)
Loring's celestial globe containing all the known stars Nebulae compiled from the works of Wollaston, Flamsted, de la Caille, Havelits, Mayer, Bradley, Herschel, Maskelyne. The transactions of the Astronomical Society of London. From Smith's New England Globe.
 Boston, Josiah Loring, 1833
 Copper engraving, hand colored, mounted on paper sphere, 30.5cm (12") diameter, with brass and wood stand
 Osher Collection

74. Henry Bryant
 American, 1812-1881
The Celestial Indicator
 Hartford, CT: The Bryant Celestial Indicator, Co., 1872
 Brass with engraved printed paper transfers and black lacquer
 Osher Collection

75. Johann Baptist Homann
 German, 1663-1724
Sphaerium artificialium typica representatio novissime adumbrata
 Facsimile of a copper engraving, hand-colored with water color, 48.5cm x 58cm
 From: *Grosser Atlas*
 (Nuremberg: J. B. Homann, 1716)
 Smith Collection



Heavenly Treasures

Since before recorded history, humans have observed the motions of the stars, trying to figure out where they were. Eventually, they made physical models of the night sky: that is, globes and celestial maps. The first recorded celestial globe in Greece was made in the 5th century BCE, and in China during the 2nd century BCE.

In the European Renaissance, celestial maps comprised mixtures of astronomical observations and artistic expression, reflecting Classical, Islamic, and popular artistic themes of the day. Crucially important in this respect was the work of Albrecht Dürer, whose combined scientific and artistic celestial maps were first published in 1515. Dürer's work was then copied by artists and astronomers throughout Western Europe until by the middle of the sixteenth century. Celestial maps were included in many general and dedicated atlases in response to popular demand (76, 77).

Late seventeenth-century astronomers, notably John Flamsteed, sought to increase the amount of factual information in star charts (78). Although Flamsteed's work continued to represent the constellations artistically, the artistic tradition in astronomy thereafter declined. During the nineteenth century, astronomers rejected the celestial map in favor of the more accurate star catalogue. The celestial map became the property of the collector, not the scholar, though scholars and laymen alike would still collect and treasure both celestial/terrestrial globes and celestial maps up to the present day.

76. Antonio Zatta
 Italian, fl. 1775-1797
Planisferio celeste settentrionale tagliato sull'Equatore | Venezia 1777
 Facsimile of a copper engraving, hand colored, 31cm x 41cm
 From: *Atlante Novissimo, Tomo I* (Venice, 1779)
 Smith Collection

77. Pieter Schenk
 German, 1645-1715 [Sr.] or ca. 1698-1775 [Jr.]
Planisphaerium caeleste
 Facsimile of a copper engraving, hand colored, 48cm x 55.5cm
 From: an untitled composite atlas of maps, ca. 1600-1718, perhaps assembled ca. 1840
 Smith Collection

78. ["Moyens de connoître les constellations"; Hemisphère Boréal; Andromède, Persée, Le Triangle]
 Facsimiles of text and two copper engravings, each 18cm x 23cm
 From: J. Fortin, *Atlas Céleste de Flamstéed, publié en 1776*, edited by Joseph Jérôme le Français de Lalande and Pierre Méchain, 3d edition (Paris: Lamarche, 1795)
 Smith Collection

79. ["Moyens de connoître les constellations"; Hemisphere Boreale; Andromède, Persée, le Triangle]
 Facsimiles of manuscript text and two maps, 18cm diameter and 18cm x 23cm., respectively
 From: "Atlas Celeste de Flamsteed," an undated and unsigned manuscript.
 Smith Collection





The Osher Map Library and the Smith Center for Cartographic Education at the University of Southern Maine

The Osher Map Library and Smith Center for Cartographic Education is the only separately established rare map library in northern New England. The cartographic collections comprise fine examples of original maps, atlases, geographies, and globes spanning the years from 1475 to the present. They constitute a rich and multifaceted resource for the study and teaching of a number of subjects, especially geography, history, and art. These materials offer such compelling insights that anyone, regardless of age or educational level, can enjoy and learn from them. For the University, the people of Maine, scholars, students, and visitors, the collections are indeed a treasure.

The Collections

The cartographic collections were formed from two major gifts, the first from the late Lawrence M. C. and Eleanor Houston Smith, and the second from Dr. Harold L. and Mrs. Peggy L. Osher. Other generous gifts from several individual donors, notably Professor Peter H. Enggass and Tony Naden, have substantially augmented the collections. The combined collections contain approximately 30,000 maps, as separate sheets or bound in books and atlases. These books include works on cosmography, astronomy, and navigation, as well as geography and cartography. While the collections possess a global scope, they emphasize the discovery, exploration, and mapping of North America. The original materials are supplemented by many facsimile maps and atlases in reprint editions, together with a reference collection containing monographs and journals on the history of cartography, cartobibliographies, regional histories, and exhibition catalogs.

The Mission

As an integral part of a comprehensive urban university, the Osher Map Library is committed to sharing its collection with a broad constituency by means of exhibitions, publications, lectures, conferences, and other special events. It encourages collaborative efforts with other institutions including museums, historical societies, and teaching institutions ranging from primary schools to the university level. It serves the University community and residents of Maine and northern New England, including the general public and local school systems. Indeed, by means of its Internet web site, it serves the global community of scholars and researchers.

The Facilities

The Osher Map Library is located on the ground floor of the Glickman Family Library on the Portland campus of the University of Southern Maine. In addition to the collections and reference materials, the Osher Map Library contains exhibition areas, a seminar room, and facilities for research and study. The Osher Map Library provides access to its resources to the general public and scholars alike.

Osher Map Library

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