

of their cities during Reconstruction, and northern canvassers probably would not have been welcome. More significantly, perhaps, the focal point of life in the South was the farm or plantation, not the village or town as in the Midwest and the Northeastern states.

Similarly, the panoramic map business never gained in popularity in Canada. The Library's collections contain only 36 panoramic maps of Canadian cities. The Public Archives of Canada has 112 unique panoramic maps of which 48 are original views.

The Library's collection includes the largest panoramic map published, Camille N. Dry's 1875 *Pictorial St. Louis: The Great Metropolis of the Mississippi Valley*, which was dedicated to the famous Mississippi River bridgebuilder Capt. James B. Eads. It was produced on 110 plates, which when trimmed and assembled created a panorama of the city measuring about 9 by 24 feet. Dry issued the panoramic map in an atlas, the preface of which included the following notes regarding its preparation:

A careful perspective, which required a surface of three hundred square feet, was then erected from a correct survey of the city, extending northward from Arsenal Island to the Water Works, a distance of about ten miles, on the river front; and from the Insane Asylum on the southwest to the Cemeteries on the northwest. Every foot of the vast territory within these limits has been carefully examined and topographically drawn in perspective. . . and the faithfulness and accuracy with which this work has been done an examination of the pages will attest.

The St. Louis panorama evidently was prepared to show the city's progress at the United States Centennial celebration of 1876. The verso of each plate contains information on various aspects of St. Louis economic life, including businesses, professions, schools, churches, and governmental

organizations. Every building in the area was drawn on the map, and 1,999 specific sites were identified by name. A note in the preface requests that any mistakes detected be looked upon with a lenient eye by an indulgent public "in view of the magnitude of the work, the originality of the idea, and the difficulties encountered in carrying it out." Dry's map of St. Louis is a magnificent extension of the normal single-sheet lithographic view and one of the crowning achievements of the art. Also impressive for their size and detail are the colored view of Washington (1883-84), which measures 4 by 5½ feet, and that of Baltimore (1869), measuring 5 x 11 feet, both published by the Sachses of Baltimore.

Although the separate print was the most common panoramic map format, views of cities and towns also appeared as illustrations in nineteenth-century state and county atlases. Credit was often not given to the artist in such publications, but some of the leading panoramic map artists probably prepared views for these atlases. Ruger, for example, prepared a landscape view for the title page of E. L. Hayes's 1877 atlas of the upper Ohio River and Valley. The town views in Andreas's 1875 Iowa atlas, although unsigned, also resemble Ruger's work.<sup>22</sup>

Surviving panoramic maps are very popular today and command premium prices from map and print dealers. Facsimile reproductions of panoramic maps are likewise in demand. Historic Urban Plans of Ithaca, New York, has published more than one hundred facsimiles of low and high oblique angle views of American cities.

Panoramic maps give a pictorial record of Anglo-America's cities during the post-Civil War period and for many localities provide the sole

nineteenth-century map. No other graphic form of this era so effectively captured the vitality of America's urban centers.

## Notes

1. "A 'Young' Old Timer," *Sebring (Ohio) Times*, 1932. The article is an interview with panoramic map artist Oakley H. Bailey. Our copy of the article is from Mrs. T. B. Fowler, Morrisville, Pennsylvania.
2. The information on the Fowler view is derived from an interview with his daughter-in-law, Mrs. T. B. (Roxana) Fowler of Aberdeen, Maryland, in November 1971.
3. From Hughes & Bailey's 1920 view of Derby, Connecticut, drawn by Thaddeus M. Fowler.
4. Letter from Harold Hugo, president, Meriden Gravure Company, Meriden, Connecticut, to John Hébert, February 1, 1972.
5. "A 'Young' Old Timer," *Sebring (Ohio) Times*, 1932.
6. View on file in the Geography and Map Division, Library of Congress.
7. From interview with Mrs. T. B. (Roxana) Fowler, November 1971.
8. John Cumming, comp., *A Preliminary Checklist of 19th Century Lithographs of Michigan Cities and Towns* (Mount Pleasant, Michigan: Clarke Historical Library, Central Michigan University, c1969), p. iii.
9. Five of the six Fowler views of Wisconsin (Oconomowoc 1870, Omro 1870, Peshtigo 1871, Sheboygan Falls 1871, and Waupaca 1871) are in the collections of the State Historical Society of Wisconsin, Madison, Wisconsin; the sixth Fowler view (Burlington 1871) is in the collections of the Burlington Historical Society, Burlington, Wisconsin.
10. The 1870 Fowler view of Oconomowoc, Wisconsin, included in the Library's list of panoramic maps predates the 1875 Ohio view. However, it is a positive photostatic reproduction of an original in the State Historical Society of Wisconsin, Madison.
11. From Thaddeus Fowler's military pension records, National Archives, Washington, D.C.
12. Information on Fowler from his military pension record, National Archives, and from an unpublished account of his life by his son, Thaddeus B. Fowler. A copy of the son's recollections was given to the author by James Raymond Warren, Sr. From that same source we learned that Fowler married Elizabeth Anna Dann in 1875 in Madison, Wisconsin. Five children came of this union.

13. Fowler to Ruth Fowler, April 11, 1920. Ruth Fowler later became Mrs. Clarence Sinclair, Morrisville, Pennsylvania.

14. Ibid.

15. To our knowledge, his Canadian views include Windsor, Nova Scotia and Windsor, Ontario in 1878; Kentville, Nova Scotia in 1879; Winnipeg, Manitoba in 1880; Norwich, Simcoe and Tilsonburg, Ontario and Winnipeg, Manitoba, in 1881.

16. According to James R. Warren, an acknowledged expert on T. M. Fowler, at least fifty maps covering five states held in the collections of the Boston Public Library which are signed "O. H. Bailey & Co." are, in fact, maps drawn by Fowler in the early 1880s. Warren asserts that the maps were left unsigned because Fowler did not want his creditors to know his whereabouts and so had no fixed abode although he was moving from town to town in the provinces of Ontario, New Brunswick, and Nova Scotia. The maps contain many of Fowler's conventional artistic trademarks including the slanted lettering, the back slanted figures 1 and 7, and smoke emitting from steamships, railroads, and factories. Fowler would oftentimes include his own image in the views.

17. "A 'Young' Old Timer," *Sebring (Ohio) Times*, 1932.

18. Ibid.

19. Ibid.

20. *Troy, New York, Directory*. . . 1886. (Sampson, Murdock & Co.), p. 558.

21. George Henry Goddard drew low oblique angle views of California towns in the 1850s. John W. Reps' *Cities of the American West* (Princeton, N.J.: Princeton University Press, c1979) cites over three dozen panoramic maps of California towns as well as many other towns in the Far West published between 1865 and 1900.

22. See E. L. Hayes, *Illustrated Atlas of the Upper Ohio River and Valley from Pittsburgh, Pa. to Cincinnati, Ohio. From United States official and special surveys*. . . (Philadelphia: Titus, Simmons & Titus, 1877), and Alfred T. Andreas, *A.T. Andreas' Illustrated Historical Atlas of the State of Iowa* (Chicago: Andreas Atlas Co., 1875).