


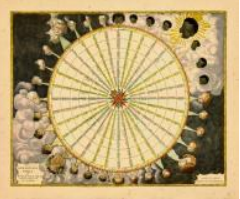












Osher Maps for The Osher Inn




World Maps	(first floor main hall LEFT)
 <p>A</p>	<p>World Maps UNTITLED PTOLEMAIC WORLD MAP PTOLEMY, CLAUDIUS (ULM) 1482 <i>Osher Map Library Antique Maps Collection</i></p>
 <p>B</p>	<p>World Maps ORBIS.TYPVS.VNIVERSALIS.IVXTA.HYDROGRAPHORVM. TRADITIONEM.EXACTISSIME DEPICTA.1522.L.F.(TOP BANNER-JTABV. TOTIVS ORBIS) FRIES, LORENZ (SERVETUS, MICHAEL) 1535 <i>Osher Map Library Antique Maps Collection</i></p>
 <p>C</p>	<p>World Maps TYPVS ORBIS TERRARVM ORTELIUS, ABRAHAM 1570 <i>Osher Map Library Antique Maps Collection</i></p>
 <p>End of hall (alone)</p>	<p>World Maps Tabula Anemographica Seu Pyxis Nautica Jansson, Jan 1680 <i>Osher Map Library Antique Maps Collection</i></p>




World Maps (con't)	(first floor main hall & Hoffman entrance)
	<p>World Maps NOVA TOTIVS TERRARVM ORBIS GEOGRAPHICA AC HYDROGRAPHICA TABULA. Auct- Henr- Hondio. <i>HONDIUS, HENRICUS</i> 1633 <i>Osher Map Library Antique Maps Collection</i></p>
	<p>World Maps ORBIS TERRARUM NOVA ET ACCURATISSIMA TABULA <i>VISSCHER, NICOLAS</i> 1658 <i>Osher Map Library Antique Maps Collection</i></p>
	<p>World Maps A NEW AND ACCVRAT MAP OF THE WORLD Drawne according to the best and Late Discoveries Anno Dom 1670 <i>OVERTON, JOHN</i> 1670 <i>Osher Map Library Antique Maps Collection</i></p>
	<p>World Maps NOVUS PLANIGLOBII TERRESTRIS PER UTRUMQUE/POLUM CONSPECTUS <i>BLAEU, JOAN / VALCK, GERARD</i> 1695 <i>Osher Map Library Antique Maps Collection</i></p>




Europe	Study
	<p>Europe 1617 Leo Belgicus <i>PIETER VAN DEN KEERE (Peter Kaerius)</i> 1617 <i>Historic Map Works Rare Historic Maps Collection</i></p>

<p>Jerusalem</p> 	<p>Promenade</p> <p>[Cedar et tabernacula eius Aras wecha unde baldach in Job]</p> <p>This 1475 map of the Holy Land is regarded as the first modern printed map because it is not derived from a classical source (Ptolemy), nor is it in the circular schematic format characteristic of medieval maps. However, it retains two attributes of earlier maps: it is "oriented" with east at the top, and Jerusalem is at the center. The geographic information is taken largely from a now lost manuscript map made two centuries earlier by a Dominican pilgrim, Burchard of Mt. Sion. In this bird's-eye view, topographic features are portrayed with reasonable accuracy, and cities and regions are depicted as stylized hills. Jerusalem is dominant, represented as a circular walled city overlooked by the Mount of Olives, with Bethlehem nearby on the right. Egypt and Gaza are in the lower right corner; the port of Jaffa is at the bottom center; the walled city of Acre ("Accon") is to the left of Jerusalem; and Damascus is at the upper left border. Crudely illustrated Biblical scenes include Egyptians drowning in the Red Sea (lower right), Moses receiving the Tablets of the Law on Mount Sinai (upper right corner), spires of the submerged cities of Sodom and Gomorrah protruding from the Dead Sea (upper right), the Baptism of Jesus (upper center), and the Crucifixion (below Jerusalem). Compass directions are indicated by eight "wind-blowers" at the edges of the map.</p> <p><i>LUCAS BRANDIS</i> German, fl. ca. 1460-1480 From: <i>Rudimentum Novitiorum</i> Lubeck, 1475 Osher Collection</p>
	<p>ABRAHAMI PATRIARCHAE PEREGRINATIO, ET VITA., 1586</p> <p>This map is an acknowledged masterpiece of composition and engraving by the great Flemish cartographer, Abraham Ortelius. It illustrates the Biblical story of Abraham the Patriarch as recorded in <i>Genesis</i>. The decorative border contains twenty-two medallions portraying scenes from the life of Abraham, such as the sacrifice of Isaac. The central portion is in the form of a tapestry containing two maps. The small inset map at upper left traces Abraham's wanderings from Ur in the Euphrates Valley to the Promised Land of Canaan; several cities are named, the most prominent of which is Salem, the future Jerusalem. The larger map depicts the ancient tribal divisions of the Land of Canaan as described in <i>Genesis</i>; the largest city (as judged by its symbolic representation) is named "Salem, et Ierusalem."</p> <p><i>ABRAHAM ORTELIUS</i> Flemish, 1527-1598 In: <i>Parergon</i> Antwerp, 1595 Osher Collection</p>

Jerusalem & Map Making (con't)	Promenade
	<p>DESTRVCCIO IHEROSOLIME</p> <p>This panoramic view looking westward from the Mount of Olives presents an imaginative composite of the six destructions of Jerusalem described in the associated text of the Nuremberg Chronicle. Solomon's Temple is in flames in the left foreground, and toppled buildings are scattered throughout the city. The Church of the Holy Sepulchre, relatively unscathed, is at the upper center. Calvary is depicted as a separate domed structure at the top right center.</p> <p><i>HARTMAN SCHEDEL</i> German, 1440-1514 From: <i>Liber cronicarum</i> . . . Nuremberg, 1493 Osher Collection</p>
	<p>JERUSALEM et suburbia eius, sicut tempore Christi floruit . . .</p> <p>This imaginary plan of Jerusalem and its environs is oriented to the east. It uses a bird's-eye view containing numerous vignettes to create a detailed portrayal of physical features and their associated historic events. Although it purports to represent Jerusalem and its suburbs at the time of Christ, it depicts and identifies 270 sites from both Old and New Testaments. Most important, it delineates for the first time the fourteen Stations of the Cross as they are generally accepted today. The author was a priest and surveyor whose exhaustive studies of the Bible, the writings of Josephus, and early pilgrim narratives enabled him to produce some of the most influential Holy Land maps of the sixteenth century without ever having visited the region. This attractive and highly informative map was widely disseminated and remained the authoritative guide to Jerusalem until the archaeological revelations of the nineteenth century.</p> <p><i>CHRISTIAN VAN ADRICOM</i> Dutch, 1533-1585 From: <i>Jerusalem . . . et suburbanorum . . . brevis descriptio</i> Köln, 1584 Kyrām Collection</p>
	<p>CHAPEL OF OUR LADY OF THE CEDARS OF MOUNT LEBANON</p> <p>BIRD'S EYE VIEW OF HOLY JERUSALEM</p> <p>This colorful print depicts the traditional view of Jerusalem from the Mount of Olives, with Jesus weeping over the city. It was produced by an American Syro-Maronite church belonging to a Roman Catholic sect based in Lebanon, and was apparently designed as a souvenir for pilgrims. Christian, Islamic, and Jewish holy sites are shown.</p> <p><i>West Roxbury, Mass., ca. 1900</i> Kyrām Collection</p>

Jerusalem & Map Making (con't)	Promenade
	<p>IERUSALEM Comme elle est a présent Although it is from the same vantage point and was published at about the same time as de Bruyn's view (object 18), this engraving presents a significantly different image of Jerusalem. Whereas de Bruyn's is a first-hand eyewitness drawing, Aveline's is an imaginary image based on an earlier imaginary rendering, itself derived from a fifteenth-century pilgrim's sketch. Points of interest are numbered and identified in accordance with Christian tradition. Illustrations such as this, though outdated and inaccurate, conformed with descriptions of the city's beauty and fulfilled the needs of armchair pilgrims.</p> <p><i>PIERRE R. AVELINE</i> French, 1654-1722 Paris, ca. 1700 Kyrām Collection</p>
	<p>DIE HEYLIGE EN WYTVERMAERDE STADT IERUSALEM, EERST GENAEMT SALEM The practice of illustrating Bibles with maps began early in the sixteenth century. By the seventeenth century, Bibles typically contained maps illustrating five traditional subjects: the Patriarchs; the Exodus; the Twelve Tribes of Israel in the Promised Land; Christ and the Gospels; and, the Wanderings of Saint Paul. Some mapmakers, such as the eminent Visscher family of Amsterdam, added a plan of Jerusalem. This is the first such plan, an imaginary bird's-eye view of the ancient walled city with east at the top. The Second Temple, Mount Zion, and Herod's Palace are among 40 sites identified. A vignette at the lower right depicts the anointment of King Solomon, and another at the lower left portrays the Crucifixion. The fisherman in the lower left corner represents a visual signature of the mapmaker, whose Dutch name "Visscher" is equivalent to the English "Fisher."</p> <p><i>CLAES JANSZ VISSCHER</i> Dutch, 1587-1652 From a Dutch Bible [Amsterdam?], 1642 Osher Collection</p>
	<p>IERUSALEM In this late version of the Villalpando map, the streets of Jerusalem have been built up and 60 sites have been numbered and identified. Paneled border illustrations portray King Solomon, the high priest, the Tabernacle, the Ark of the Covenant, and altars and furnishings of the Temple. At the top center, Solomon's Temple is portrayed as a classical revival palace of grandiose and visionary proportions, in contrast to Villalpando's simpler portrayal at the bottom center of the map.</p> <p><i>JUAN BAUTISTA VILLALPANDO</i> Spanish, 1552-1608 Probably from a Dutch Bible, ca. 1730 Kyrām Collection</p>

Changing Peninsula	(second floor hall)
	<p>A Map of the City of Portland with the Latest Improvements</p> <p>This is not only an accurate and precise map, but is embellished with detailed vignettes of many civic buildings and churches, some of which are unique representations of these structures. Created by the Portland engraver John Cullum in 1836, this map is an invaluable visual resource for urban planners and architectural historians.</p> <p><i>JOHN CULLUM Portland, 1836 Osher Map Library and Smith Center for Cartographic Education</i></p>
	<p>View of the Entrance of Portland Harbor Encampment of the Rifle Rangers of Boston</p> <p>This view of the eastern part of the city is a lithograph based on an 1830 Charles Codman painting depicting the 1829 encampment of Boston Rifle Rangers.</p> <p><i>CHARLES CODMAN Boston: Pendleton Lithography, 1830 Courtesy of Greater Portland Landmarks</i></p>
	<p>S.E. View of Portland in 1832, Taken from Fort Preble, on Purpoosduck Point</p> <p><i>H. Bufford from a sketch by J.R. Vinton Boston: Pendleton Lithography From: William Willis, The History of Portland, ...Part II (Portland: Charles Day & Co., 1833) Hand colored reproduction Osher Collection</i></p>

Changing Peninsula (con't)	(second floor hall)
	<p>TROLLEY VIEW</p> <p>This 1909 transportation map presents a dramatic bird's eye view of the greater Portland metropolitan region served by a convenient inter-urban trolley system linking Brunswick, Lewiston, Old Orchard and other destinations. The growth of commuter suburbs and increased ridership of light rail was encouraged by company built terminal station attractions at Riverton Park and Cape Cottage in Cape Elizabeth. Produced by Walker Lithographers of Boston, this colorful map exemplifies the artistry which commercial printing had achieved at the turn of the century.</p> <p style="text-align: right;"><i>Boston: Walker & Lith. & Publ. Co., 1909 Osher Collection</i></p>
	<p>THE LAUNCHING POINT</p> <p>The 1855 Hill view is perhaps the best known topographic view of the city. It shows in extraordinarily precise detail the city's halcyon days before the Civil War and the Great Fire. The view was first published as a lithograph by the Smith Brothers based on a painting, now lost, by J. W. Hill. Referred to as "The Launching Print" by local historians because of the foreground vessel on the ways, it also served as the source for a series of prints by other publishers who felt free to copy and adapt the image during this pre-copyright period [see #95-100].</p> <p style="text-align: right;"><i>J. W. Hill Portland, ME New York: Smith Brothers Co., 1855 Charles Parsons Lithography, New York Printed by Endicott and Co., New York Private Collection</i></p>
	<p>Portland, ME 1860</p> <p>This small colored steel engraving of the view was published in the late 1850s in a book of illustrations of American cities.</p> <p style="text-align: right;"><i>Portland, ME ca, 1860 Courtesy of Earle G. Shettleworth, Jr.</i></p>