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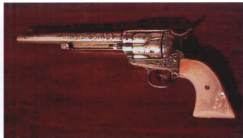
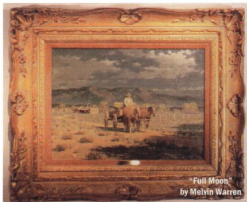
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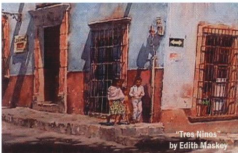
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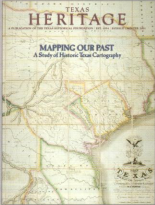
HERITAGE

A PUBLICATION OF THE TEXAS HISTORICAL FOUNDATION

EST. 1954 WINTER 2001

VOLUME 19

NUMBER 1

FEATURES	COVER	SECTIONS
<p>"To make known our beloved Texas..." 10 BY KATHERINE R. GOODWIN Understanding the different parts of Texas helps users read the graphic and textual information that these documents convey. This primer explains the basic elements of cartography.</p> <p>The Public Maps of Texas BY DAVID DEWHURST 34 Many of the documents in the Texas General Land Office in Austin-- including maps, deeds, and other important records -- are still used today by researchers, businesses, and landowners. An <i>Adopt a Map</i> effort is underway to conserve and digitize these documents so that they can be used by all citizens.</p> <p>The View from Above BY RON TYLER 42 Amazing detail and brilliant color can be found on the artful renditions of many Texas cities by artists who specialized in bird's eye view maps. Between 1871 and 1914, ten itinerant mapmakers produced 70 bird's-eye views of 47 different Texas cities.</p>	<p>A Cartographic History of Texas 14 BY KATHERINE R. GOODWIN, GERALD D. SAXON, AND JOHN M. DAVIS JR. A study of Texas maps through the years reflects the history and culture of the land and the people who call this place home.</p>  <p>ON THE COVERS Front: Stephen E. Austin, <i>Map of Texas with Parts of the Adjoining States</i>, 1830. Back: Alexander Von Humboldt, <i>A Map of New Spain from 16° to 38° North Latitude</i>, 1810. Design by Blake Trabulsi.</p>	<p>President's Message 5</p> <p>Living History 32 Jenkins and Virginia Garrett</p> <p>Texas Archives 33 Virginia Garrett Cartographic History Library at The University of Texas at Arlington</p> <p>Biography 36 Mapmaker Jacob De Cordova</p> <p>Texas Historical Museums Listing 48</p> <p>Texas State Parks and Historical Sites 49</p> <p>Book Reviews 50 "Shooting the Sun: Cartographic Results of Military Activities in Texas, 1689-1829"</p> <p>Foundation Membership Honor Roll 52</p> <p>Sensing Place 54</p>

HERITAGE magazine is published quarterly by the Texas Historical Foundation, P.O. Box 50314, Austin, Texas 78763, email thf@thfonline.org. Opinions expressed by contributing writers do not necessarily reflect those of the Texas Historical Foundation. THF is a private, nonprofit organization supported by membership dues, contributions, and grants. Unsolicited articles not exceeding 2,000 words will be considered by a review committee for publication.

Articles pertaining to Texas heritage, culture, and preservation activities are given priority. Manuscripts should be typed, double-spaced, and photos or artwork accurately labeled. Submissions become the property of the Texas Historical Foundation unless accompanied by a self-addressed envelope for return of documents or literature, and photographs or drawings from archival storage. Layout and design by Gene Krane and Blake Trabulsi.

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THE PRESIDENT'S MESSAGE

MARSHALL J. DOKE JR.

Maps have played a unique and important role in Texas history. Maps contributed to our history by their impact in describing the territorial claims of the Texas Republic and other countries and by their promotional use in attracting settlers. Much of our history is told through maps, as reflected in Martin and Martin's "Maps of Texas and the Southwest, 1513-1900" (reprinted in 1999 by the Texas State Historical Association), a must for all Texas map collectors.

Maps are a graphic image of what was known about Texas at any particular time. Maps assisted in making, and resulted from, discoveries. They documented explorations made to achieve political, military, and economic advantages and were used to communicate this information (accurately and inaccurately) to individuals, geographers, and governments.

One map actually may have directly influenced Texas history. After Mexico revolted against Spain in 1821, it initially refused to recognize the grant to Stephen F. Austin's father, and Austin promised to provide Mexico's government with an accurate map of the entire province if Mexico would confirm his father's grant. Austin received his contract to settle 300 families, and he fulfilled his pledge. His 1830 map was the most accurate map of its time. Many believe that Austin had a more important purpose in preparing the map – to attract settlers to his colony.

After Texas won its independence in 1836, it had lots of land, no money, and heavy debt. Texas sold land script to raise money and offered land grants to encourage immigration, both of which required surveys and maps. This led the Republic almost immediately to establish the Texas General Land Office on December 22, 1836 (over the veto of President Sam



Houston), only nine days after the Texas Congress defined the duties of the heads of departments of the government.

The Texas Congress gave the Land Commissioner authority in Section 5 of the 1836 Act to:

"...take charge of... all the records, books and papers, in any way appertaining to the lands of the republic, and that may now be, in the care or possession of all empresarios, political chiefs, alcaldes, commissaries, or commissioners for issuing land titles, or any other person; and the said records, books and papers shall become and be deemed the books and papers of the said [general land] office."

Section 24 of the Act authorized conditional grants of 1,280 acres to male heads of families who would reside in Texas for three years and 640 acres to single men on the same condition.

Maps (including Austin's) were used to advertise Texas to prospective settlers moving west with the Manifest Destiny spirit, which resulted in an explosion of immigration to Texas. Many Texas maps contained editorial comments (such as "rich land" and "delightful country") clearly reflecting promotional purposes.

The cartographer's work not only is scientific but also is a distinct art form. Original manuscripts and printed maps are highly valued by collectors. Some are as important for their errors as others are for accuracy.

Antique maps of Texas are prized by collectors, and map dealers all over the world attest to their demand. The great interest in Texas maps resulted in the organization of the Texas Map Society, which is devoted to fostering the study, understanding, and collecting of historical maps and cartography. It is one of the few map societies in the United States.

The Texas map is a treasured symbol. The mere outline of the state is recognized over the world and is used as ornaments and on clothing to reflect our land and the people. The map symbol on license plates and lapel pins is a source of pride as a representation of our heritage.

We are grateful to Gerald D. Saxon and Kit Goodwin and the Special Collections Division of the library at the University of Texas at Arlington and the other contributors to this publication. We also thank our own THF director, John M. (Marty) Davis Jr., who was of great assistance to our HERITAGE editor in planning this issue.

We are confident this magazine will be an important historical contribution and a valuable supplement to Martin and Martin's book and other cartographic literature, and we hope it will be a permanent part of the library of Texas historians and map collectors everywhere.

Doke is a lawyer in the Dallas office of GARDERE WYNNE SEWELL LLP. He welcomes your comments or suggestions regarding the Texas Historical Foundation at his e-mail address, mdoke@gardere.com.

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The Texas Historical Foundation wishes to express thanks to The Summerlee Foundation, Dallas, for generous support of this issue of HERITAGE.

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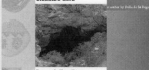
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TO MAKE KNOWN OUR BELOVED TEXAS. *A Cartographic Primer*

By Katherine R. Goodwin

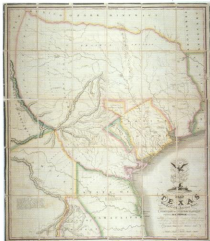
The empresario Stephen F. Austin is well known for his colonization efforts in Texas, but he also published the most accurate map of the region during his lifetime. He intended to provide settlers, especially North Americans, a view of the opportunities that flourished in the province during the years after Mexican independence. Austin sought an instrument for furthering his colonial venture. In 1823, he wrote that a map of the territory would “add to the fund of geographic knowledge of Mexican territory, and make known our beloved Texas...to the Mexicans and to the world, because it has been submerged in obscurity for centuries and is still little known.” In compiling and publishing his map, Austin followed the example of centuries of cartographers who sought to display the complexities of the land and the people.

Beginning his quest to make Texas known, Austin, in 1821, explored and mapped the area where his colony was to be located. When recruiting settlers to his Texas colony, Austin advised them in the settlement document that they would be required to aid in the soundings along the coast and at the mouths of the rivers they encountered. (“Sounding” is the technique of determining the depth of the water at certain positions.)

In addition, the first group of settlers included the surveyor, Nicholas Rightor, who Austin commissioned to sketch the region between the Brazos and Lavaca rivers. Austin continued to obtain cartographic information while in Mexico City in 1822 pursuing confirmation of his grant. There he acquired a manuscript map copied from a Franciscan priest, Father José María de Jesús Puelles, who had been stationed at Nacogdoches. The Puelles map, dated 1807, contained accurate information on the eastern rivers of Texas, a valuable addition to the cartographic information Austin was gathering.

Like cartographers who came before him, Austin used all his knowledge of previously published materials on the region, the Puelles map, information he had gathered from his own explorations, and the data contributed by his colonists and surveyors to produce a hand-drawn map. The manuscript map displayed the country from a little east of the Sabine River to about the 104th meridian in the west, and from about the 34th parallel in the north, southward to the mouth of the Nueces River (see map, page 11). This was the territory of Austin’s Texas.

Austin copied his map a number of times, submitting it with petitions to the Mexican government, to individuals interested in his venture, and even to a map publisher in London. He continued to gather information from acquaintances and colonists as well



Austin, Stephen F. Map of Texas with Parts of the Adjoining States, 1830. (See front cover for enlargement) Courtesy of The Center for American History, The University of Texas at Austin.

(Right) Austin, Stephen F. Mapa geográfico de la provincia de Texas, por don Estevan Austin, 1822. (Manuscript), Courtesy of The Witte Museum, San Antonio.

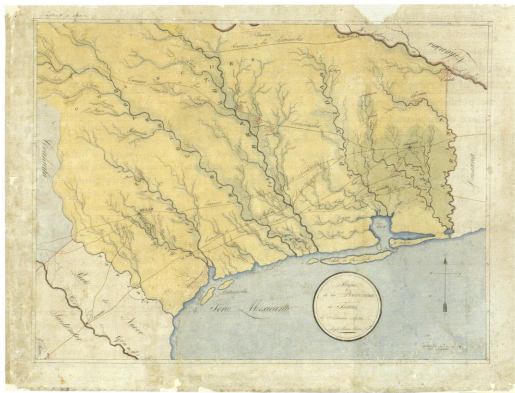
as exploring parties and surveyors he commissioned. Together with his own observations and those of the Mexican commissioner, Manuel de Mier y Terán, Austin updated his first efforts and drew more accurate and detailed maps of the province. In 1828 and 1829, Austin made arrangements with Philadelphia map publisher Henry S. Tanner to have his map printed. Tanner published it first in 1830 in a pocket format with the 28 x 24 inches map sheet folded into covers 5.6 inches high. Tanner updated and reprinted the map again in 1833, 1835, 1836, 1839, and 1840 because of the interest in Texas.

This first published edition, *Map of Texas with Parts of the Adjoining States Compiled by Stephen F. Austin, 1830* (see map, page 10), is important in the history of Texas, but is also typical of all maps.

Austin, as a mapmaker, combined words and images to help readers locate and better understand places. Today, we commonly use maps to communicate graphic information about places. Maps are used for many purposes in daily life; for example, they help people navigate from place to place, identify land ownership, and indicate where natural resources such as coal and oil are found. Politicians use maps to show the boundaries of their districts, and advertisers may use maps to direct people to their products and services.

Both contemporary and historic maps have several key parts that help users "read" the graphic and textural information. The first part of a map that catches one's attention is the geographic subject of the map itself, or the mapped area, such as Austin's Texas. Some maps feature not

only this mapped area but also an inset showing an enlargement of some important area, such as a harbor, battlefield, or city. Many maps have a cartouche, a sometimes-elaborate feature that contains the title of the map, name of the cartographer and publisher, date, and place of publication. The cartouche may also contain other graphic designs such as landscape images or illustrations of, among other things, people, animals, or plants. In the Austin published map, the cartouche includes the title: *Map of Texas with Parts of the Adjoining States Compiled by Stephen F. Austin*; the date: 1830; the publisher: Henry S. Tanner; the place of publication: Philadelphia; and an image of a cactus with an eagle on top (see detail, page 12). Many maps also include written commentaries that describe aspects of the history,



geography, politics, or, as on Austin's map, notations about the desirability of the land and the presence of wild game.

Maps usually have a compass rose or some other symbol, such as an arrow, that helps orient the map user to direction. Usually, but not always, north is at the top of the map. In addition, maps may have a legend that explains the symbols used; for example, rivers appear as blue lines or railroads as lines with cross markings. Maps usually have a scale that shows common measurements, such as miles or kilometers, in reference to the map. Sometimes this is expressed as a ratio, indicating that the map is drawn at 1:20,000 scale, meaning that one unit on the map equals 20,000 of these same units in real life. Maps may contain coordinates marked along the borders that are usually shown as measurements of longitude and latitude. These help the user

know where the area is in terms of the equator and other points east or west of another map point, such as Greenwich or Washington. Cartographers, as they finished their maps, often framed them with a border called a *naefline*. All of these parts tend to vary through time as cartographers use different styles, but all of the parts can be used to help understand the map and the times in which it was produced.

Austin used his published map to convey all of this and a great deal more about the Texas province to prospective settlers. As with any map, it was easy to see how to navigate from one place to another. For example, the major road at the time is depicted running from the east to the southwest—from Nacogdoches, near the United States border, to San Antonio de Bexar—and continuing southwestward across the Nueces. The map clearly indicates the location of Austin's grant and that of another empresario, Green DeWitt. Prospective farmers and ranchers could easily read the landscape and the commentaries Austin provided to determine the desirability of the land for their particular use. The first-time inclusion of the new towns of San Felipe, Harrisburg, Brazoria, Matagorda, Victoria, and Gonzales speak of the relatively rapid settlement of the area. Austin's published map fulfilled his desires for an instrument of colonization by conveying in visual terms the unlimited opportunities available in Texas.

Over time, the movement of peoples across the landscape can be seen. One of the first maps to reveal part of the land that later became Texas is Martin Waldseemüller's *Tabula Terra Nova*, 1523 (see map, page 13). In the northwest corner of the map, west of the island of Isabella, and in the curve of the Gulf of Mexico in the region labeled *Parias*, is the land now known as Texas. The map clearly indicates that Texas is associated with the earliest maps of the New World. Later, the Barriero manuscript map of 1728 (figure 2, page 15) depicts the efforts of the Spanish government to enumerate and solidify its holdings in New Spain. The French maps

of Father Vincenzo Coronelli, *America Septentrionale*, 1688 (figure 1, page 15), and Guillaume Del'Isle's *Carte de la Louisiane et du Cours du Mississippi*, 1718, (figure 5, page 17) reveal the French court's interest in Spain's northern territory. The territory of *La Louisiane*, with its boundaries that encompass the western lands drained by the Mississippi all the way to what is today the Pecos River in Far West Texas, tells us how the French court claimed territory cartographically, when they could not physically hold the region.

In the early 19th century, the great savant Alexander von Humboldt, who had access to unpublished information in both the Archives of the Indies and the materials hidden away in Mexico, published *Carte du Mexique et des Pays Limitrophes Situes au Nord et E'est*, 1811 (figure 7, page 19). His publication of a North American map that included the *Province de Texas* in the *Intendencia de San Luis de Potosi* boldly revealed an enticing and complex landscape ripe for Anglo exploration and settlement.

Maps are unique historic instruments—and certainly Austin's map underscores this point. They portray the national interest of countries, the hopes and dreams of individuals, the movements of a diverse people, the economic development of a region and its resources, and, especially in Texas, the cultural heritage of the area. Images and words come together on maps to convey the physical and cultural environment that existed at the time they were produced. Through historical maps of Texas, it is possible to "see" the national interest of first the Spanish, then the French, the Mexicans, the Anglo-Americans in the Republic of Texas, and finally, the inclusion of the territory in the union by the United States.

Stephen F. Austin in the 1820s and 1830s realized the potential that a map of Texas could have on the region. In attempting to produce an instrument of colonization for his empresario grant, Austin followed centuries of mapmakers in surveying, compiling, and producing both manuscript and published maps of the territory. Austin's

Many maps have a cartouche, a sometimes-elaborate feature that contains the title of the map, name of the cartographer and publisher, date, and place of publication.



maps followed not only general standards of cartography for the conveyance of graphic information, but they also publicized the economic opportunities in the colony. Today, it is clear to see Austin's maps as revealing the art and science of the period, the culture of the people who settled the region, and the adventure of colonization.

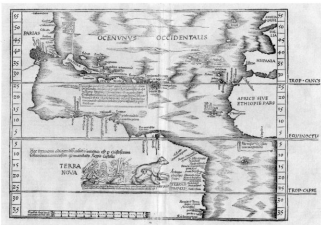
In his published 1830 map, Austin fulfilled his dream to "add to the fund of geographic knowledge of Mexican territory, and make known our beloved Texas...."

Katherine Goodwin is cartographic archivist, Special Collections Division, The University of Texas at Arlington Libraries, Arlington, Texas.

For more information about the maps of Stephen F. Austin and other important maps of Texas, see:

- Barker, Eugene C. "Journal of Stephen F. Austin on His First Trip to Texas, 1821" in *Quarterly of the Texas State Historical Association* VII (April 1904).
- Castañeda, Carlos E. and Early Martin Jr., "Three Manuscript Maps of Texas by Stephen F. Austin," Austin, 1930.
- Jackson, Jack. "Shooting the Sun: Cartographic Results of Military Activities in Texas, 1689-1829." [Austin] Book Club of Texas, 1998.
- Martin, James C. and Robert Sidney Martin. "Maps of Texas and the Southwest," 1513-1900. Albuquerque: Published for the Amon Carter Museum by the University of New Mexico Press, 1984.
- Martin, Robert S. "Maps of an Empresario: Austin's Contribution to the Cartography of Texas" in *Southwestern Historical Quarterly* 85 (April 1982).

Waldseemüller, Martin. *Tabula Terra Noxia*, 1523. Courtesy of the Virginia Garnett Cartographic History Library, Special Collections Division, The UTA Libraries, Arlington, Texas.



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A
CARTOGRAPHIC
HISTORY
OF
TEXAS

Selecting a small number of maps to represent the rich cartographic history of Texas is like selecting one's favorite child or grandchild—it is impossible! What this article attempts to do is to bring together a representative set of maps to reveal the prevalent themes and trends in Texas cartography. Some of the selections are rare and

unique, but others are quite ordinary. All, however, reflect the history and culture of the land and the people who inhabit this part of the world.

The earliest maps depict the exploration and discovery of Spain's territory in the New World and especially the struggle to define its northern provinces. International competition for Texas is revealed in the 18th century French maps of the continent and the region. The coming of the Anglo-Americans and the unfolding of the exploration of

both the coast and the interior are seen primarily in 19th century maps. The westward migration across the region—and the continent as well—is depicted first in the emigrant materials and, later, in the railroad maps. The economic development of Texas is most evident in the late 19th century maps, while the 20th century selections indicate the importance of the automobile and world events. Texas is—and always has been—a unique place, as graphically illustrated in this gallery of state maps.

By Katherine R. Goodwin, Gerald D. Saxon,
and John M. Davis Jr.

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Fig. 1 Coronelli, Vincenzo Maria. America Settentrionale, 1688.



Fig. 2 Baertero, Francisco. Plano Cartografico e Hydrografico de las Provincias... de la Nueva España, 1726.

1601 (Fig. 3, this page) Herrera y Tordesillas, Antonio de. *Descripción de las Yndias del Norte* in "Descripción de las Indias Occidentales." Madrid, 1601.

Antonio de Herrera y Tordesillas, an outstanding scholar with access to information in the archives in Spain, published his four-volume monumental work documenting Spain's explorations and settlement in the western hemisphere from 1492 to 1555, in "Descripción de las Indias Occidentales." The *...Yndias del Norte* is one of 14 maps in the work. Although the general outline of the continent is essentially correct, the scarcity of information on this and the other maps in the volumes reflects the official Spanish policy of not disseminating exploration information for fear that other nations would use this information to threaten Spanish interest.

1688 (Fig. 1, p. 15) Coronelli, Vincenzo María. *America Septentrionale*. Venice, 1688.

The Franciscan monk and royal geographer to the Republic of Venice, Coronelli, had access to geographical information from the explorers in the southwestern region of North America. His depiction of the location of the Mississippi River in the middle of Northern New Spain was based on information from the first La Salle expedition down the Mississippi River. Some scholars have noted that the error might explain the disaster of the colonization efforts of La Salle. Despite that error and the depiction of California as an island, Coronelli's map records the exploration of the continent.

1718 (Fig. 5, p. 17) Delisle, Guillaume. *Carte de la Louisiane et du Cours du Mississipi...* Paris, 1718.

This landmark map was produced in the French court by Delisle, who was noted for his scientific approach to mapping. This map shows, for the first time, a derivation of the name Texas when the mapmaker labeled the "misiones de las Tejas estable en 1716" on the upper Trinity River in what is now north central Texas. In addition, the map has an accurate portrayal of the Mississippi River, an improved depiction of Texas rivers and the coast, and a delineation of the land routes of the important explorers Soto, Moscoso, La Salle, Leon, and St. Denis. The map included Natchitoches on the Red River, which had been established the year before, indicating the timeliness of Delisle's information. For nearly 100 years, this map provided the basis for many commercially produced maps.

1728 (Fig. 2, p. 15) Barreiro, Francisco. *Plano Cartografico e Hydrografico de las Provincias... de la Nueva España*. [1728, manuscript].

The manuscript map was drawn by Francisco Barreiro, "Chief Engineer of the Province of Texas," to accompany the inspection report of Pedro de Rivera, 1724-1728. Barreiro, prior to his assignment for the Rivera expedition, had accompanied Governor Martín de Alarcón's expedition into Texas and carried out assignments to survey the provinces of Sonora, Ostimuri, and Sinaloa, making him one of the most knowledgeable engineers of the region.

International competition for Texas is revealed in the 18th century French maps of the continent and the region.

His map was produced from ten surveying trips in the three years and seven months of his assignment with Rivera and included written descriptions as well as the inspection map. His instructions included making astronomical observations, calculating the longitude and latitude for each presidio, and marking the villages, mining districts, and boundaries of the provinces in the region. In addition, Barreiro also surveyed the coast between the Guadalupe and Neches rivers. He noted that Texas had only three settlements, Los Adaes, la Bahía and San Antonio de Bejar.

1768 (Fig. 8, p. 19) Alzate y Ramírez, José. *Nuevo Mapa Geográfico de la America Septentrional*. Paris, 1768.

Alzate y Ramírez, an Enlightenment scientist and Mexican-born cleric, published this map of North America based on his access to official reports and sketches of the expeditions in the early 18th century that could be found in Mexico, including Barreiro's. He is credited with naming the region "Provincia de los Texas" on a published map. In the Texas region, Alzate has noted a number of Spanish missions, including San Antonio de Bejar, Adaes, San Saba, Nrs. Sena, del Loreto, San Juan Capistrano, and San Antonio Concepcion. The map's depiction of the rivers is somewhat distorted, and several are omitted or incorrectly delineated, indicating a problem with accurate geographical information about the northern provinces available to the authorities.

1810 (Back Cover) Humboldt, Alexander von. *A Map of New Spain from 16° to 38° North Latitude...* London: Longman, Hurst, Rees, Orme and Brown, 1810.

Von Humboldt, the leading scientist of his day, produced the map as part of his detailed

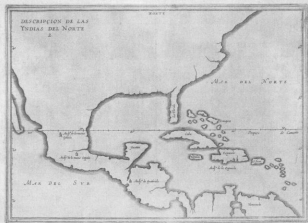


Fig. 3 Herrera y Tordesillas, Antonio de. *Descripción de las Yndias del Norte*... 1601.

investigation of Mexico, which he published in his *Political Essay on the Kingdom of New Spain* (London, 1811). He had access to all the confidential reports and information of the Spanish government. However, in *Political Essay*, he noted that he used several U.S. sources, indicating less than complete confidence in Mexican and Spanish information. On the map, he showed Texas as part of the Intendencia of San Luis de Potosí, the eastern boundary of which continued beyond the Río Calcasieu in Louisiana. In addition, there are a number of misplacements and other errors that indicate the lack of reliable information on the northeastern frontier of New Spain. Humboldt left a copy of his draft of the map with President Thomas Jefferson, who he visited for three weeks before returning to Europe to complete the publication.

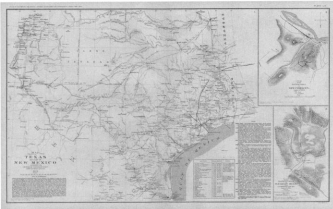
1836 (Fig. 15, p. 30) Young, J. L. *A New Map of Texas*. Philadelphia: S. A. Mitchell, 1835, 1836.

A prominent American map publisher, S. A. Mitchell, produced this pocket map on the eve of the Texas Revolution. Such maps were popu-

lar with the public, as Texas held great interest to the people in the United States at the time. The map was aimed at those interested in immigrating to Texas. The three corner panels contain information on the history, the rivers, and the land grants of Texas. The geography was based on Austin's map and depicted the

Fig. 4 U. S. Army Corps of Engineers. Map of Texas and Part of New Mexico, 1839.

Fig. 5 Delisle, Guillaume. Carte de la Louisiane et du Cours du Mississipi... 1718



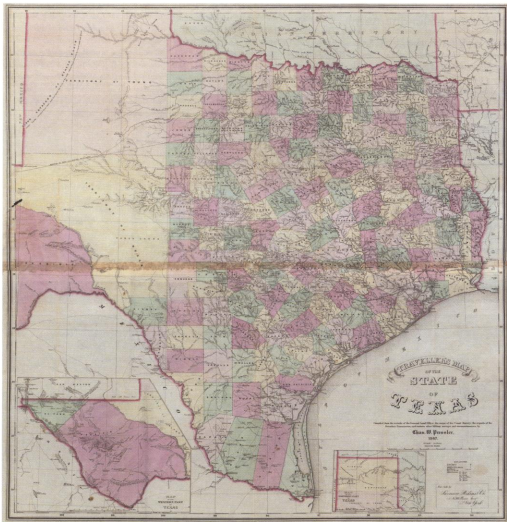


Fig. 6 Pressler, Charles W. *Travellers' Map of the State of Texas*, 1867.

grants with additional notations on physical features, wildlife, and suitability of the soil. Boundaries were at the Sabine River on the east, the Red River on the north, and the Nueces on the southwest.

1839 (Fig. 11, p. 23) Hunt, James and Jesse Randel. *Map of Texas*. Austin: General Land Office, 1839.

The map, "compiled from surveys in the General Land Office," and published by J. H.

Colton in New York, was produced to accompany Hunt and Randel's "Guide to the Republic of Texas..." (New York: J. H. Colton, 1839). Several contemporary officials, including the secretary of state, the counsel general of Texas, and, of course, the commissioner of the General Land Office, attested to the map's accuracy.

The map follows Austin's example and only includes western territory from about 150 miles west of San Antonio. The authors state that the map is based on actual surveys from the

coast to the San Antonio Road, and that the rivers are accurate to 100 miles north of the road. The map depicts the 31 counties established at the time.

1841 (Fig. 17, p. 31) Arrowsmith, John. *Map of Texas*. London: J. Arrowsmith, 1841.

The British firm of John Arrowsmith was a world leader in cartographic productions at the time this map was published in 1841. The map was included in the famous "London Atlas"



Fig. 7 Humboldt, Alexander von. Carte du Mexique et des Pays Limitrophes Situes au Nord et à l'Est, 1811.



Fig. 8 Alzate y Ramirez, José. Nuevo Mapa Geográfico de la America Septentrional, 1768.

(London, 1842) of Arrowsmith and also the emigrant guide of William Kennedy, "Texas...the Rise, Progress, and Prospects of the Republic of Texas" (London, 1841). The map, one of the first to show Texas' claim to the upper Rio Grande area, is noted for an accurate depiction of the

boundaries and river systems, various land grants, and an inset showing the relationship of Texas to Mexico and the western territories. This popular map lent credibility to the Republic's claims of nationhood by noting the recognition of the new Republic by Great Britain in 1840.

1844 (Fig. 12, pp. 26-27) Emory, William H. *Map of Texas and the Countries Adjacent*. Washington, D.C.: War Dept., 1844.

This map accompanied the annexation treaty negotiated between the U.S. and Texas in 1844 and was part of the accompanying documentation sent to the Senate when the treaty was considered. Emory, an Army officer, based the map on information available from the Corps of Topographical Engineers. He listed the authors and their maps thus documenting the cartographic history of Texas at the time.

The map depicted the full extent of the land as claimed by the Republic of Texas in 1836. Emory accurately laid down the rivers and coastline and included a number of towns in East Texas. He also showed the routes of a number of explorers; this map is considered the best one of the region at the time of annexation.

1853 (Fig. 10, p. 22) *Texas*. New York: J. H. Colton, 1853.

Joseph H. Colton, a major American map publishing firm, catered to the growing eastern interest in western markets for goods and services, and western travelers and immigrants. Colton, like other commercial map makers, utilized government agencies such as the United

States General Land Office as well as information gathered by the United States Army, the boundaries surveys, the United States Coast Survey, and various railroad surveys to produce timely maps and charts.

Colton's is the first map of Texas from a major mapmaker depicting the new—and current—boundaries of the state established by the Compromise of 1850. The map depicts an extensive road system in the northeastern, eastern, and southern portion of the state. In addition, Colton included the route used by Captain William Marcy from Fort Washita in Indian Territory to El Paso in 1849.

1866 (Fig. 9, p. 22) *Richardson's New Map of the State of Texas Corrected for the Texas Almanac.* [New York: G. W. & C. B. Colton, 1866].

Copyrighted by the Coltons in 1866, the map was probably attached to the "Texas Almanac" of 1867. The "Almanac" resumed printing in 1867 after the Civil War and was published by Richardson and Company in Galveston, Texas.

The map shows county development from about the 100th meridian eastward. The only western counties indicated are El Paso in Far West Texas, and Presidio in the Big Bend area,

both west of the Pecos River, as well as Bexar, south of the Panhandle. Young Territory is designated in the Panhandle. Some limited railroad development is shown, mostly along the coast. Prominent on the western edge of county development is the line of forts with the roads connecting them.

1867 (Fig. 6, p. 18) *Pressler, Charles W. Travellers' Map of the State of Texas, 1867.* New York: American Photo-Lithographic Company, 1868.

Born in Prussia, Pressler was a trained surveyor or who was first employed by Jacob De Cordova and later the Texas General Land Office. As a foreigner, he was aware of the potential maps held for immigration. The map depicted here is a third edition of an outstanding large scale map, which by this time was labeled a "Travellers Map."

Measuring 40 x 38 inches, the map was a major improvement in depiction of the state, especially the western portions. In addition, the map accurately showed the natural features as well as the developing transportation system of roads and railroads. It was compiled from not only information available in the General Land Office, but Pressler notes that he used the maps of the Coast Survey, the reports of the Boundary Commission, and various other military surveys and reconnaissances.

1873 (Fig. 16, p. 30) *Texas and Pacific Railway. Map of the State of Texas showing the Line and Lands of the Texas and Pacific Railway Reserved and Donated by the State of Texas.* New York: G. W. Colton & Co., 1873.

The map was part of a prospectus touting a southern trans-continental route of the Texas and Pacific Railway across Texas. In the introduction of the prospectus, the company stated that its objective was to point out the advantages of the line through northern and northwestern Texas as well as New Mexico and southern California. The company had an agreement with Texas, which had kept its public lands when annexed to the United States, for 20 sections of land for each mile of track laid in the state. The prospectus and map were part of the promotion by the company to entice potential investors.

The map, based on a standard state map by G. W. Colton, depicted the projected route, but also displayed in red the region in which the company proposed to locate the vast subsidies

provided by Texas. The map also includes an inset of the United States and Mexico showing the route and connecting railroad lines across the nation. There are panels with table of distances and population figures, as well as an advertisement for 14,000,000 acres of land in Texas. It is also interesting that the larger portions of land in the western part of the state offered by the company later developed into a large oil field that today helps fund the state's university systems.

1857, 1880 (Fig. 4, p. 17) *United States, Army Corps of Engineers. Map of Texas and Part of New Mexico.* Washington: Government Printing Office, 1880.

The original map was part of a report by General Nathaniel P. Banks, commander of the Union Department of the Gulf, which was sent to Washington in 1862. The map had been prepared from various sources before the Civil War but was clearly focused on military matters. The map was published in the 1880s when it became part of the "Atlas to Accompany the Official Records of the Union and Confederate Armies." (Washington, D.C., 1880).


Roads are shown in great detail with notes on resources available along the routes; the terrain and topography are also detailed. There are two insets revealing sites of Civil War engagements and an extensive set of notes that describe the major rivers and their tactical advantages. The map portrays both the status of the frontier in Texas before the war as well as some of the battlefields during the Civil War.

1914 (Fig. 13, p. 28) *Mexico in "Atlas of the Mexican Conflict."* Chicago: Rand McNally & Company, 1914.

Rand McNally, the premier map and atlas publisher in the United States, published a small paper atlas in which this map appeared, documenting the tumultuous and bloody Mexican Revolution of the early 20th century. Public opinion in both the United States and Europe called for the enactment of the Monroe Doctrine to establish peace and safety in Mexico, and the atlas was produced in response to this unrest. The atlas included eight maps and two full pages of text referencing the "Mexican Situation."

The map depicts the southern portion of the United States and Texas in addition to Mexico. Rand McNally used several techniques to

(TEXT CONTINUED ON PAGE 25)



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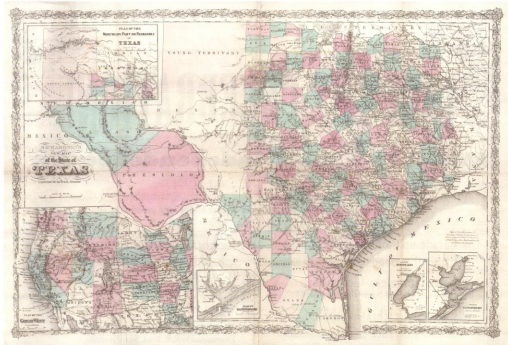
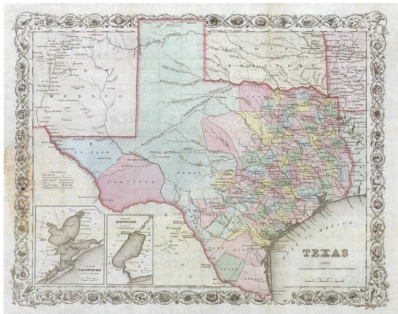


Fig. 9 (Above) Richardson's
New Map of the State of Texas
Corrected for the Texas
Almanac, 1866.

Fig. 10 (Right) Colton, J.H.,
Texas, 1853.

Fig. 11 (Opposite) Hunt,
James and Jesse Randel,
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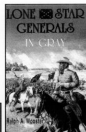
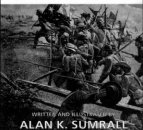
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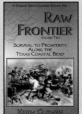
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The Texas Map Society is an organization devoted to supporting and encouraging the appreciation, analysis, collecting, preservation, and use of maps and related materials and the study of related subjects, including the history of cartography. It is the only association of its kind in Texas, and one of the few map societies in the United States.

The first meeting of the Texas Map Society was held in November 1996 at The University of Texas at Arlington, and the board of directors has organized two meetings each year since that time. Those gatherings are held on the first Saturdays of April and October at UTA and at alter-

nate locations around the state. At each meeting, a program of up to six presentations and/or workshops is offered along with lively social interaction with fellow devotees of maps old and new. Topics that were discussed at this year's gatherings were broad and diverse, ranging from the art of maps on wine labels to map trade in the late 17th century and bringing historical maps online.

Upcoming TMS meetings for this year are scheduled for April 1 at Texas Tech University in Lubbock and October 6 in Arlington. In 2002, the Map Society will gather on April 6 in East Texas (site to be decided) and October 5 in Arlington.

The organization also publishes *Neatline*, a newsletter devoted to the enlightenment and enjoyment of Texas maps.

Those who love maps and/or who want to learn more about them should check out the Texas Map Society website at <http://libraries.uta.edu/txmapsociety/>. The site includes a membership application form, so joining the group is fast and easy. Interested readers can also get more information from Katherine (Kit) R. Goodwin, Special Collections Division, The University of Texas at Arlington Libraries, Box 19497, Arlington, TX 76019-0497, (817) 272-5329 or by email at goodwin@library.uta.edu.

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"Mexico, California and Texas", John Tallis, London, c.1850

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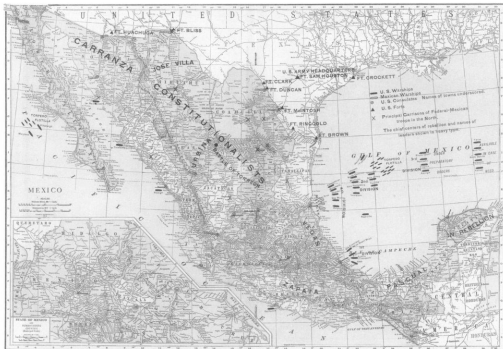


Fig. 13 (Above) Mexico in "Atlas of the Mexican Conflict." Chicago: Rand McNally & Company, 1914.

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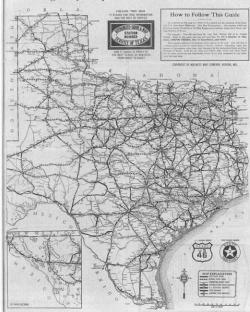


Fig. 14 (Left) Highway Map and Guide of Texas, c1930.

(CONTINUED FROM PAGE 20) quickly adapt then-available materials to a timely situation. One of those strategies was culling appropriate maps from their inventory to create the atlas. The second was the method of overprinting a map in red text to highlight current events in the region. For example, the region where major supporters of the various political factions can be found is noted with the name of the leader, such as "Carranza Constitutionalists," "Zapata," "Vegas," and "Pascual." Also shown are the locations of both Mexican and U.S. naval divisions "under preparatory orders available in case of need." In Texas, the U. S. forts located along the border are noted, including the U. S. Army Headquarters. In the Gulf of Mexico, the mapmaker has added an additional legend with indicators for U.S. and Mexican warships, consulates, forts, and principal garrisons, all indicators of the volatile nature of the conflict in Mexico. The specialty production of maps and atlases will be repeated numerous times in the 20th century to keep the populace abreast of rapidly changing events in the world.

c1930 (Fig. 14, p. 28) Highway Map and Guide of Texas. Aurora, Mo.: Mid-west map Company, n.d.

Similar to oil company promotional maps, the *Highway Map and Guide of Texas* promoted an affiliation of service stations in Texas and adjoining states. A notation on the map states that the service was established for the purpose of supplying the motor traveler and tourist with a chain of stations throughout the nation, free and dependable road maps, and reliable sources of information.

The map predates the interstate highways of today and features U. S. highways and state highways. The map explanation includes designations for "first class roads, second class roads, connecting county roads as well as U.S., state and adjoining highways." There are rivers and bays shown, but there are no county boundaries. However, the map includes extensive designations of 420 different service stations across the state. The back of the map lists each station with its numerical designation.

Katherine R. Goodwin and Gerald Seom are on the staff of the Special Collections Division at The University of Texas at Arlington. John M. Davis Jr. is on the board of directors of the Texas Historical Foundation.

ACKNOWLEDGEMENTS

Figures 1, 4, 5, 6, 7, 11, 12, 15, 16, 17, and the back cover, Courtesy of the Virginia Garrett Cartographic History Library, Special Collections Division, The University of Texas at Arlington Libraries, Arlington, Texas.

Figures 3, 9, 10, 13, 14, Courtesy of John M. Davis Jr., Dallas, Texas.



Figure 8, Courtesy of the Texas Collection, Baylor University, Waco, Texas.


Figure 2, Courtesy of The Hispanic Society of America, New York.

• MAP ILLUSTRATIONS CONCLUDE ON PAGES 30-31 •



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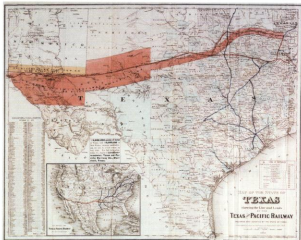




Fig. 15 (Above) Young, J. L. A New Map of Texas, 1836.

Fig. 16 (Right) Texas and Pacific Railway. Map of the State of Texas showing the Line and Lands of the Texas and Pacific Railway Reserved and Donated by the State of Texas, 1873.

Fig. 17 (Opposite) Arrowsmith, John. Map of Texas, 1841.





LIVING HISTORY

Collectors Jenkins and Virginia Garrett

THF Chairman of the Board Lewis Jones interviewed Jenkins Garrett of Fort Worth, who along with his wife, Virginia, is considered one of the preeminent collectors in the state.

For us, the map adventure began with a 1960s purchase of a map by Virginia in a small "left bank" bookshop on the River Seine in Paris, France. The map in that tiny shop revealed the concept of a 17th century cartographer of that part of the Gulf of Mexico bordering lands that became Texas and northern Mexico.

Virginia showed the map to me in the bookshop. Up until that time, my collection, which I had been working on since taking a course concerning the great plains

of Texas taught by the distinguished historian Walter Prescott Webb, had been confined to books and manuscripts. I had avoided the field of maps. When we returned to the hotel, I noticed that Virginia had purchased the map. She explained that this map helped her visualize the time and place that the map represented. For the first time, both of us recognized that the cartographer and the author truly needed each other's product. The narrator furnished the verbal description, and the cartographer created a portrait of it.

The maps acquired by Virginia through the years, for the most part, show the Gulf of Mexico, but all included Texas and the Southwest. Each of her acquisitions was selected in order to support and supplement my collection relating to Texas and the Mexican War of 1846. As of 1997, when she donated her collection to the University of Texas at Arlington, Virginia had amassed 900 flat maps dating from 1540 and 450 atlases and globes.

In regard to why the collections were placed at UTA, I recall that Virginia and I spoke of the desire to physically place the documents in the Fort Worth area, which we felt lacked library and research facilities in the areas of our collection. It was pointed out to us that there were approximately 150,000 students beyond the high school level within the radius of 50 miles of UTA. The offer of support and cooperation by the Board of Regents of the University of Texas System and the administration of UTA to provide space and attractive reading rooms was most gratifying. However, the most important factor was



the pledged common goal to work together in the building of a comprehensive special collection to serve students and individuals in the fields of the collections. And that common goal is obvious by the fact that the cartographic collection now holds some 5,000 flat maps, 2,300 atlases and globes, and 3,500 books and periodicals.

I am grateful to Virginia for leading the way in this great map collecting adventure. Maps help us "see" places. The landmark map of La Louisiane drawn by the cartographer DeLisle (page 17, figure 5), dated 1718, reveals to the world for the first time an approximate accurate location of the Mississippi River, the rivers and the settlements of Mexican Texas, and the range of Indian tribes. Stephen F. Austin's maps of the 1830s spur our imagination as to the settlement and environment of early Texas. In my opinion, the work of these cartographers is akin to the astronauts and the expanders of the Internet during the 20th century.

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In 1995 Richard Francaviglia proclaimed that "Tex-map mania" was sweeping across the Lone Star state and beyond. He argued that the shape of Texas was being used more and more to promote products, services, and businesses. In his groundbreaking book, "The Shape of Texas" (Texas A&M University Press, 1995),

Francaviglia looked at the Texas map as a popular symbol—an icon—of Texas identity and one that is immediately recognizable to people around the world. His book raised and tried to answer the intriguing question as to why the Texas shape is so familiar.

Part of the answer has to be maps! As this issue of HERITAGE shows, Texas has been mapped for centuries, long before the current boundaries as we know them had been settled. Indeed, the shape of Texas today is of relatively recent derivation—a product of a complex series of legislation called the Compromise of 1850 agreed on in the U.S. Congress. The compromise was intended to deal with a number of outstanding issues creating sectional and regional tensions in the American nation at the time. One of these was the disputed western boundary of Texas.

Since the end of the Texas Revolution in 1836, Texas had claimed the Rio Grande from its mouth, north to its source, and north again to the 42nd parallel as its western boundary. An impoverished Texas Republic looked west to New Mexico in hopes of reaping some of the commercial benefits of the then-active trade between Santa Fe and St. Louis. Such a boundary, however, totally ignored the history of the



Focus on Texas Maps

region and lumped Santa Fe, Albuquerque, and other New Mexican towns and settlements with Texas. When the U.S. annexed Texas in the mid-1840s, the annexation resolution gave lip service to the Texas boundary claims. After New Mexico entered the union at the close of the Mexican War in 1848, tensions between Texas and New Mexico, then a territory, increased and armed hostilities seemed a real possibility.

Hoping to derail any fighting between Texans and New Mexicans, Congress agreed to assume the Texas debt of \$10 million (an amount that Texas was unable to pay off) in return for the claim to eastern New Mexico being dropped by Texas. As a result of the compromise, the current shape of Texas was set -- with its western boundary running from the mouth of the Rio Grande at the Gulf of Mexico to El Paso, and then due east along the 32nd parallel to the 103rd meridian, and then north to the line at 36 degrees 30 minutes north. This line, established by the Missouri Compromise in 1819, created the distinctive panhandle of the state. It is this shape that Francaviglia finds recognizable by

people across the globe.

Francaviglia did most of the research for his book in the Virginia Garrett Cartographic History Library (VGCHL) at The University of Texas at Arlington (UTA). The VGCHL is a part of the UTA Libraries' Special Collections Division and is located on the sixth floor of the Central Library. The cartographic history library is open Mondays from 9:00

a.m.-7:00 p.m. and Tuesdays through Saturdays from 9:00 a.m.-5:00 p.m. The

hours change slightly when the university is not in session, so researchers are encouraged to call prior to planning a trip. Contact the library at (817) 272-3393 or at <http://libraries.uta.edu/SpecColl>.

The VGCHL is dedicated to amassing a cartographic collection focusing on Texas and the Gulf of Mexico. The collection has been built largely through donations and gifts from people like Jenkins and Virginia Garrett, Lewis and Virginia Buttery, Bob Isham, Marvin and Shirley Applewhite, and Ted and Helen Mayborn, as well as significant grants from the Sid Richardson Foundation of Fort Worth and the Summerlee Foundation of Dallas. The UT System and UTA have also provided resources for the collection. The collection now numbers more than 5,000 maps dating from 1493 to the present and more than 2,000 atlases and geographies. In addition, the library acquires books about exploration, maps, and other cartographic topics and subscribes to related journals.

So for those studying the shape of Texas, like Francaviglia did, delving into the history of the state's western boundary, or tracing the history of Texas cartography, UT Arlington is a good place to start.



"People living in other states can form no conception of the vastness and importance of the work performed and the significance of the millions of records and papers composing the archives of this office. The title deeds, patents, transfers, and legal documents connected with every foot of land owned in the state of Texas are filed here."

THE PUBLIC MAPS OF TEXAS

By David Dewhurst

—"Bexar Scrip No. 2692" O. Henry

When 24-year-old surveyor John Pettit Borden was named land commissioner of the new Republic of Texas, he must have wanted to ask President Sam Houston, "Why me?" Houston and the Texas Congress believed management of Texas' vast public lands so central to the success of the new Republic that the 1836 Constitution specified that the land was available to citizens, immigrants, and veterans, and honored past land grants made by Spain and Mexico. The Land Office was established in the first Congress, and Borden opened the office on October 1, 1837. The Texas General Land Office was and is today one of the most important state agencies. Borden came to Texas from New York in 1829 with his family as a member of Stephen F. Austin's second colony in what became Wharton County. He joined the Texas revolutionary army in October 1835 and was a first lieutenant at the battle of San Jacinto. Borden and his brother, Gail, surveyed and laid out the city of Houston in late 1836. Borden's tasks as the first land commissioner were mammoth. So was the land mass involved — more than 251 million acres stretching from the Gulf of Mexico to Wyoming. Gathering documents that originated in three different entities — Spain, Mexico, and the new Republic — within a frontier atmosphere must have been a difficult task. With no



budget, staff, supplies, and repository. Borden set about gathering records, trying to protect land titles that already existed, and dealing with new land transactions that were occurring fast and furiously.

Even today, most of the archival records that Borden collected are valid public documents. They trace the history of land ownership in Texas and are still used by surveyors, title companies, attorneys, landowners, and genealogy researchers.

Borden faced the challenges of his job head-on. He bluntly reported to the Republic leadership his lack of resources, problems of relying on district and county surveyors working in the wilderness,

boundary conflicts, erroneous information, outright fraud by some land speculators and officials – and a shortage of reliable maps. In April 1838, he enumerated some of his difficulties: “The Surveyors have not been able to discharge their duties for want of proper reference maps...Claims are presented in so many different ways and so very complex in their nature, that no two ordinary men are capable of deciding justly upon them...Sections of the land law being vague and difficult to be understood has already occasioned irregularities in the operations of different surveyors...”

Yet Borden was given no budget to hire draftsmen. He reported in 1840: “I would

still insist upon the necessity of allowing a draftsman for this office, who would afford great facility in the construction of county maps...” According to records, Borden did hire William Sandusky and H.L. Upshur, who were classified as clerks but functioned as draftsmen without the titles or higher salaries. Some of their earliest work still exists.

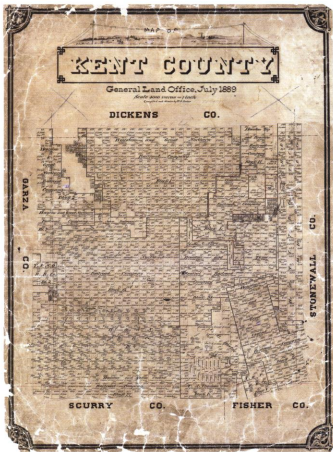
In 1839, the year Austin was founded, Sandusky drew what is probably the first map of the City of Austin and Vicinity, a beautifully water-colored preliminary concept of Austin. In 1840, he drew a revised map of the city.

Upshur drew a large 1839 map of the Bexar District that includes San Antonio, the planned community of Avoca (near present-day Alamo Heights), and a colorful Texas flag in the heading. Three years later, Upshur drew a marvelous map of Fannin County showing settlements along the waterways.

As was the case with Borden, Sandusky and Upshur were both surveyors; after their Land Office years, they went on to work in drafting and surveying – Sandusky in Galveston and Upshur in Bexar County.

“THE RECORD BOOKS, SPREAD UPON LONG TABLES IN THE BIG ROOM UPSTAIRS, ARE OPEN TO THE EXAMINATION OF ALL. OPEN THEM, AND YOU WILL FIND THE DARK AND GREASY FINGERPRINTS OF HALF A CENTURY’S HANDLING. THE QUICK HAND OF THE LAND GRABBER HAS FLUTTERED THE LEAVES A MILLION TIMES; THE DAMP CLUTCH OF THE PERTURBED TILLER OF THE SOIL HAS LEFT TRACES OF HIS CALLING ON THE RAGGED LEAVES.”
—“BEXAR SCRIP NO. 2692” O. HENRY

These very early maps and thousands more still reside in the Land Office. There are multiple maps of all 254 counties, redrawn when county boundaries changed, corrections were needed, or older maps began to wear out. There are old maps of the large districts that preceded the state’s present counties. Most are manuscript maps – original hand-drawn artwork – and many have never been published. However, to say the never-pub-



©Deposited Mason County, 1899 manuscript map by F.H. Arltt using people as the letters in Mason.

§Left Kent County, 1889 manuscript map by W.S. Porter, better known as the short story writer O. Henry.

MAPPING DE CORDOVA'S DIASPORA

By Juliet George Wells

The peripatetic genius Jacob De Cordova began his life of journeys in Jamaica as the son of Sephardic Jews in exile from Iberia. He lived in Kingston, Philadelphia, and New Orleans; traveled at least once to England; and migrated to Texas. Here, he sampled life in Galveston, Houston, Austin, and Seguin before coming to a stop in Bosque County. Jacob De Cordova sought and found a life in Kimball Bend, a town he helped establish a short distance from a river the Spanish explorers had named *Los Brazos de Diós* — The Arms of God.

Considering his life of journey, it is not surprising that De Cordova's most enduring legacy would be — what else? — a map.

De Cordova obtained backing from two New Yorkers and two Houston businessmen to open a land agency in 1845 and began traveling through Texas as a land locator. He applied for, and received, two Republic of Texas land certificates to 640 acres, qualifying as an early settler of the upstart nation. Should Texas join the United States, he anticipated that many more immigrants would come looking for land. Jubilant at the eventual annexation news, he took part in the carving-up, colonization, governance, and promotion of a new state.

Writing and printing, traditional De Cordova family occupations, had sustained him in Jamaica and in Philadelphia; land location and speculation drove him in the late 1840s. By the 1850s he had merged the two callings. While Jacob De Cordova traversed unclaimed Texas fields and researched the status of old Spanish land grants, an Austin newspaper he founded with his half-brother Phineas ensured publicity for the enterprise. Handbills, also originating from their press, reportedly circulated to most crossroads trading centers in the Midwest. Where he could not travel, De Cordova sent the monthly "De Cordova's Herald and Immigrant's Guide" and several self-publishing pamphlets to represent him.

With surveyors and assistants, the agent prepared a map of Texas that drew praise and endorsement from Sam Houston and other Texas dignitaries. De Cordova's *Map of Texas* charted for Easterners and Europeans, as well as for Texans, the vastness and detail of the state. Other mapmakers used it as a basis for their own work. Lippincott, the Philadelphia publisher, picked up De Cordova's 1858 book, "Texas: Her Resources and Her Public Men" after its initial printing and reissued it as an almanac, encyclopedia, and immigrant-recruiting tool. The book was sold as a

companion to De Cordova's map, which as a lure for settlers, proved effective.

He knew that images helped would-be immigrants visualize their destinations. According to one account of the rise and fall of the City of Kent (an ill-fated utopian venture in Bosque County), De Cordova toured England in 1850, taking with him an exhibition of George Catlin's romantic North American paintings to show as he lectured on Texas' attractions.

What remains of De Cordova's legacy? Engineers changed the course of the Brazos and other rivers that he knew. Urban and suburban sprawl, new infrastructures, erosion, and deforestation render territories familiar to De Cordova strange lands. His map documents an earlier Texas. Among De Cordova's other contributions, too numerous to detail, are fraternal lodges in Texas; the city of Waco, which he helped found; and what Texas author John Graves lyrically called "stone ghost buildings" — the limestone ruins of Bosque County's Kimball Bend.

More elusive is the full story of the man's life and faith. In true maverick fashion, Jacob De Cordova strayed from stereotypes as a Jewish immigrant, though outsiders sometimes called attention to his Jewish identity with subtle and not-so-subtle prejudice. He married outside his religion in Philadelphia and migrated far from Jewish communities, while retaining links with observant Jews. His children and grandchildren, raised as Christians, dispersed into a gentile world knowing little or nothing of Sephardic orthodoxy. When De Cordova's body was exhumed and reburied in the Texas State Cemetery during Centennial preparations in the 1930s, those in charge denied his Judaism as they commissioned a prominent memorial marker with a bas-relief cross.

Fugitive strains of Judaism seem to have followed De Cordova to the limestone and scrub brush of Bosque County, where he died in 1868. Just as one of De Cordova's early biographers, the Texas rabbi Henry Cohen, could detect Iberian folk melodies in the intonations of a Sephardic cantor in Jamaica, those attuned to Jewish culture and tradition may yet find what De Cordova himself and nearly two centuries have obscured. They chase a lion through a mesquite thicket.

Juliet George Wells holds a bachelor's degree from The University of Texas at Austin and a master's degree in history from Texas Christian University; she teaches in Fort Worth.



Jacob De Cordova
Courtesy of Institute of Texas Cultures,
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lished maps have not been used would be untrue. They have been used and used and used. They really are the public maps of Texas, and as the aforementioned quote, from an O. Henry short story relates, public use of the maps has been going on since they were drawn.

Land Commissioner Borden resigned his position in 1840, frustrated that his pleas for more resources were not met and bothered by the fact that he could not speed up the land patent process without those resources.

Henry Walton Raglin was named to replace Borden and served until 1841, when Thomas William "Peg Leg" Ward was appointed and served for seven years.

An Irishman, Ward came to Texas in 1835 and fought at the December 1835 siege of Bexar, where he lost a leg. He moved to Austin in 1839 as chief clerk of the Congress and became mayor of Austin in 1840, coordinating the sale of town lots in the new city. By the time Ward was appointed land commissioner, Sandusky had left the Land Office to become Mirabeau B. Lamar's secretary, but Upshur remained.

Ward lost another limb, his right arm, when a cannon misfired during the San Jacinto Day celebration of 1841, but he persevered – perhaps facing even more problems in his work than from his wounds. His reports to the Texas Congress conveyed the same kind of frustration that Borden previously expressed. His 1841 report to Congress states: "From the services of the draughtsmen of this office, the Country has derived much benefit, and would be much more benefited if we had two."

In 1841, Ward wrote county surveyors reminding them that they were required by law to make a connected map of all the surveys in their county, with regular updates, and to send a copy to the Land Office. He offered this advice to the Nacogdoches County surveyor about the copy for the Land Office, saying that if the surveyor had complied with drawing the original map, "your work will be light – as a copy taken from your map on tracing paper will be all sufficient – and can be more easily forwarded than though it should be made on heavy drawing paper as also that the cost of making a fine map would be avoided."

Then came the great Archive War of 1842, when "Peg Leg" was lucky not to lose another limb. That spring, a division of the Mexican Army took the town of San Antonio. Houston called an emergency session of Congress to convene in Houston and ordered that all archives be moved from Austin to Houston. A group of Austin citizens believed Houston's real intent was not protecting the archives from the Mexican Army but to move the Capital back to Houston. They formed a vigilante group to keep the archives in Austin. Austin innkeeper Angelina Eberly fired a cannon at the men moving the archives, Ward among them, and then the vigilantes overtook the wagons carrying the documents and moved them back to Austin.

With such a tumultuous beginning, it is a wonder that any of those early land records survived, but somehow they did.

"IF YOU SHOULD CHANCE TO VISIT THE GENERAL LAND OFFICE, STEP INTO THE DRAUGHTSMEN'S ROOM AND ASK TO BE SHOWN THE MAP OF SALADO COUNTY, A LEISURELY GERMAN... WILL BRING IT TO YOU. IT WILL BE FOUR FEET SQUARE, ON HEAVY DRAWING-CLOTH. THE LETTERING AND THE FIGURES WILL BE BEAUTIFULLY CLEAR AND DISTINCT. THE TITLES WILL BE IN SPLENDID, UNDECIPHERABLE GERMAN TEXT, ORNAMENTED WITH CLASSIC TEUTONIC DESIGNS – VERY LIKELY CERES OR POMONA LEANING AGAINST THE INITIAL LETTERS WITH CORNUCOPIAS VENTING GRAPES AND WEINERS." – "GEORGIA'S RULING" O. HENRY

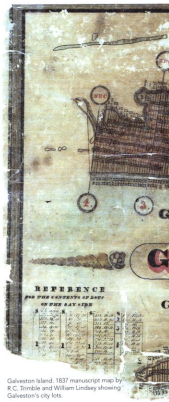
In the mid-1800s, the Land Office was an indirect beneficiary of political unrest in Germany. Many German professionals – including architects, engineers, surveyors, and draftsmen – left their native land for the frontiers of North America. These professionals found a home at the Land Office. Among them were Charles W. Pressler; his son, Herman; William von Rosenberg; his son, Ernst; Conrad Stremme; and Herman Lungkwitz.

The two Presslers drew many county maps at the Land Office, as county boundaries changed and new counties evolved. Their county maps are considered among the best, both in accuracy and artanship. In 1879, Charles W. Pressler and A.B. Langermann compiled a map of the state that was printed in three sizes – the largest of which was more than eight by eight feet.

Two copies of this giant tinted lithograph exist at the Land Office today, as well as the many unique county maps they drew.

The von Rosenbergs also drew many county maps in the latter half of the 19th century, and their maps remain pertinent today.

In 1861, the Land Office temporarily explored the use of photography to copy county maps, with architect and draftsman Conrad Stremme as chief of the photographic department. He also drew wonderful maps, such as an 1868 map of Houston County with a fanciful friar-like character holding a jug of wine. Stremme is probably best remembered as architect of the old General Land Office building, just southeast of the Capitol, begun in 1856. Now housing the Capitol Visitors Center, the restored castle-like structure is on the National Register of Historic Places.



Galveston Island. 1837 manuscript map by R.C. Trimble and William Lindsey showing Galveston's city lots.

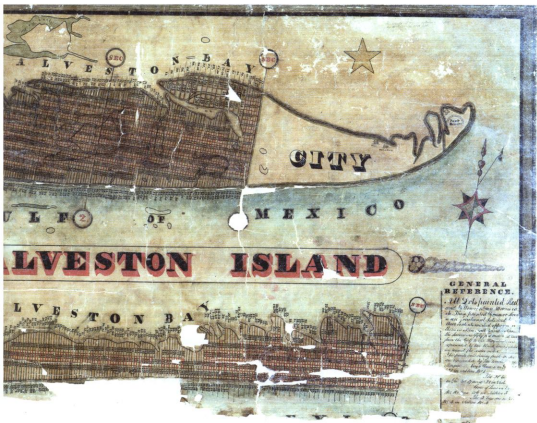
Photographer and artist Herman Lungkwitz took over the photo department, and a number of his photos of county maps survive today.

There are too many historically important one-of-a-kind manuscript maps at the Land Office to list, but some jewels of the collection include:

- An 1837 map (see below) was drawn showing the city blocks and plans for Galveston. With brilliant red watercolors, and adorned with ornate cornucopias, the map was based on surveys by R.C. Trimble and William Lindsey.
- A large 1839 map of portions of the Bexar District was drawn by Uphur, based on surveys by William Lindsey, Bexar district surveyor. Showing present-day Bexar and parts of 11 nearby



A detail from Stephen F. Austin's first colony map, completed in 1837.



counties, the map documents early settlements along the rivers, as well as San Antonio and Avoca, a planned town that never got off the ground. The map has a watercolor rendition of the Texas flag in its heading.

- An 1839 map was drawn of the City of Calhoun, a seaport planned by the Congress on 640 acres on the north end of Matagorda Island. The beautifully water-colored map, showing coastal scenes, was drawn by surveyor Edward Linn, a member of the family that helped settle Victoria.
- A map of Victoria County was made prior to November 1838 after Linn surveyed the county. It has an incredible title, decorated with drapery hanging from a tree, and shows the county when it also included portions of Calhoun, DeWitt, Jackson, and Lavaca counties.
- Two very large maps of the Nacogdoches District—which took in most of East Texas—were drawn between about 1839 and 1841. One map was probably drawn by the district surveyor and the other by Land Office staff based on the surveyor's map.

- Englishman Henry O. Hedgcoxe drew lithograph maps of the Peters Colony of North Texas, including one in 1852. Hedgcoxe was an agent for the Peters Colony whose land dealings and stuffy mannerisms caused the Hedgcoxe War of 1852, when angry armed colonists stormed his office and drove him from Dallas County.
- Truly one of the most whimsical maps is an 1859 map of Mason County (see p. 34) by draftsman F.H. Arlitt, another German immigrant. The letters spelling out "Mason" are drawings of people at play and at work.
- An 1889 map of Kent County (see p. 35) was drawn by William Sydney Porter, best known as the great American short story writer O. Henry. Porter, who worked at the Land Office for about five years, drew a tiny detailed agricultural scene in the Kent County heading.
- An 1888 map of Greer County by draftsman Charles Scrivener is very significant for one reason—Greer County no longer exists in Texas, and the land within its former boundaries is now in Oklahoma. There was a dispute between Texas and the United States about ownership of the area, originating from an 1819 treaty that designated the boundary between Spanish territory and the U.S. Texas eventually lost the land in an 1896 U.S. Supreme Court ruling.

Thanks to the many expert surveyors, drafters, and cartographers who worked at the Land Office in the 19th century, copies of important lithograph maps of Texas made their way into the agency's collection. Texas owes gratitude to these forward thinkers, including Charles W. Pressler, A.B. Langermann, and Robert Creuzbauer, the principal draftsman at the Land Office in the late 1840s. Creuzbauer compiled Jacob De Cordova's famous 1849 map of Texas, with an inset showing Texas when it reached into Wyoming, and later editions of the De Cordova map.

In the 1870s and 1880s, the Land Office made a series of lithographs of county maps, all certified as official by the commissioners of the time. These maps were sold to the public for 50 cents each; a number of these

maps survive, and some have sold at auction for several hundred dollars apiece.

These very early maps and thousands more still reside in the Land Office. There are multiple maps of all 254 counties, redrawn when county boundaries changed, corrections were needed, or older maps began to wear out.

No doubt, the crown jewel of the Land Office map collection is the first map connecting surveys in Stephen E. Austin's first colony, taking more than four years to draw. The map measures six feet wide by seven feet tall and contains breath-taking colors of red, yellow, blue, and green in its heading and north arrow. Austin, his brother-in-law J.F. Perry, John Borden, and Borden's two brothers began the map in 1833, but Austin died before its 1837 completion.

A hand-drawn certified copy of the map was made in 1892 by Land Office draftsman F.G. Blau. Blau, a meticulous draftsman, carefully filled in the brilliant colors of the heading and north arrow, along with all the surveys. As reported by then Commissioner W.L. McGaughey, "...the old map of Austin's Colony...which is in dilapidated condition, has been renewed on good, heavy, mounted paper, which will preserve that important map for many years."

David DeWhurst is the land commissioner of Texas.

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take at least one year. While this is an excellent start, estimates to conserve all the maps reach \$500,000.

Across Texas, there has been an overwhelming response to the *Adopt-A-Map* program, beginning with the Texas Society of Professional Surveyors (TSPS); GARDERE WYNNE SEWELL LLP, a Texas law firm; Mr. and Mrs. Howard Barr of Austin; and Commissioner Dewhurst.

TSPS stepped up with \$15,000 in start-up funds that were used for preliminary conservation estimates and promotional mail-outs about the program. Since then, individual TSPS members and chapters have donated another \$10,000 for the conservation of specific maps.

GARDERE adopted the first maps, including the original map of Austin's colony and another of the Fannin district in North Texas.

Mr. and Mrs. Barr have a special rea-

son for their early donation. Mrs. Barr is the granddaughter of Charles W. Pressler and the daughter of Herman Pressler. Their donation is being used to conserve maps drawn by Mrs. Barr's ancestors.

Commissioner Dewhurst donated the funds to have the map collection appraised.

Since then, many others have joined as sponsors. Most recently, Frost National Bank adopted 14 maps and has begun promoting *Adopt-A-Map* in special advertising campaigns.

Donations to *Adopt-A-Map* are tax deductible under IRS guidelines. Details of the program may be found at www.glo.state.tx.us under Archives & Records or by calling Elna Christopher at (512) 463-5169.

Once the maps are professionally conserved, Dewhurst plans to digitally scan the documents and make them available on the Internet to all citizens.



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BIRD'S EYE VIEWS OF TEXAS CITIES

The View From Above

BY RON TYLER

The post-Civil War era in Texas has often been characterized as a period of Reconstruction, with emphasis on Republican office-holders and the resulting controversy. One of the things that we rarely hear about is the aid the Republican government provided to railroads that resulted in significant increases in track mileage throughout the state.¹ The trunk lines that would serve the state throughout the rest of the century took shape during these years, and railroads made possible the integration of rural Texas into the national market and began the rush toward urbanization. Both the processes of urbanization and railroad construction are documented



in the large, handsome, rare, and little-known bird's-eye views of Texas cities that appeared between 1871 and 1914.

Encouraged by prospects of government subsidies and, later, land grants, railroad companies rapidly began to rebuild their facilities following the Civil War. They had laid approximately 800 miles of track in the state by 1870, but the greatest decade of track building was the 1880s, when more than 6,000 miles of track were laid. By 1900 the state boasted more than 9,800 miles of track. The railroad network was essentially completed in 1910, with 13,819 miles of track in operation, but expansion continued until it reached a peak of 17,078 miles of track in 1932.²

The population showed a similar increase. The 1860 census counted 604,215 persons in Texas. That had increased to

818,579 by 1870; 1,591,749 by 1880; and 2,235,527 by 1890. Only two cities had more than 10,000 persons by 1870: Galveston, the principal city in the state, with 13,818, and San Antonio with 12,256. By 1890 the population of Galveston had grown to 29,084, but it was no longer the largest city in the state. Dallas reported 38,067 citizens, while San Antonio had 37,673; Houston, 27,557; and Fort Worth, 23,076. Thirty-six cities, all with rail service, had a population of more than 4,000 persons.

One of the few visual documents that demonstrates this growth—and the importance of railroads to the state's economy—is the bird's-eye view map. Be-

tween 1871 and 1914, ten itinerant artists visited the state and produced, with out-of-state lithographic firms, 70 bird's-eye views of 47 different Texas cities. This was part of a national trend—historian John Reps has catalogued almost 4,500 views of 2,400 American cities between 1825 and 1925, most of them during the latter half of the 19th century.³

No Texas city approached the popularity of New York City and San Francisco, with more than 150 published portraits each. However, between the 1870s and 1900, artists did four views of Denison, the railroad hub of the state at the time with eight railroads and the state's first interurban—in 1873, 1876, 1885, and 1891. The 1873 view more or less coincided with the arrival of the first railroad, the Missouri, Kansas & Texas, in December 1872.⁴ There are three views each of Austin, Fort Worth,⁵ Galveston, Houston, San Antonio, and Waco, and two of Brenham, Gainesville, and Greenville. There are another 37 cities with single views. The cities most frequently depicted are concentrated in north and central Texas, with Laredo and Corpus Christi being the southernmost, and El Paso the westernmost cities included. Together, these 67 prints form a massive amount of information about our state during one of its most formative eras.

These prints are the work of 11 men—ten from out-of-state and one from Galveston—who were as much traveling salesman, entrepreneur, and businessman as they were artist. They usually came up through the business, advancing from a traveling rep to artist to, perhaps, supervising or owning their own company. Augustus Koch, a German immigrant from Birnbaum, did 22 Texas views, more than any other artist. He was one of the most prolific nationally as well, producing more than 110 views in a 30-year career. Thaddeus M. Fowler, the most prolific of all the American cityview makers, producing more than 400 bird's-eye views nationally, did 16 of Texas cities. Little is known of Henry Wellge, who did 11 Texas views, more than

Page 42: After Camille N. Drie (active 1871-1904), "Bird's Eye View of the City of Galveston Texas, 1871." Toned lithograph, 57 x 87 cm. (image). Printed by Chicago Lithographing Co. 150-54 S. Clark, Chicago, Ill. Image courtesy of the Center for American History, The University of Texas at Austin.

150 nationally, and at least one international view—a tremendously complex view of Mexico City in 1906.⁶ D. D. Morse and Herman Brosius did four Texas views each; A. L. Westyard and E. E. Motter produced two each; and Camille N. Drie, Eli S. Glover, and Amos S. Harris each did one. M. Strickland of Galveston copied Koch's 1873 view of Galveston in order to document the widespread destruction of the 1885 fire.⁷

Despite the fact that some historians have characterized these prints as "idealized settings and gross exaggerations,"⁸ my research thus far suggests that they are accurate depictions of the cities and might, therefore, serve as useful historical documents about the urbanization process in Texas as well as the cities themselves. Newspaper editors almost always vouched for the accuracy of the views of their hometown,⁹ and local merchants often distributed them as advertising to prospective clients and customers.¹⁰

A Dallas editor reported that Brosius' 1872 view of that city "shows every house in the corporation limits, together with every street, so accurately drawn that any one acquainted at all with the city can recognize any building." An Austin editor recognized "every individual house in the city" in Koch's 1873 drawing, then claimed that the final lithograph "far exceeds the sample shown us when these gentlemen were here some months ago taking sketches." Salesman Joseph J. Stoner showed Koch's drawing of San Antonio to "several gentlemen, [who] ... failed to discover wherein a single house had been omitted from the drawing. The courses of the San Antonio River, the San Pedro Creek, and of our various irrigation ditches, with all our bridges, are accurately delineated," they concluded.

D. D. Morse's 1876 view "shows Fort Worth as it is," according to the local editor, while Henry Wellge's 1886 view apparently exceeded that, being the "most accurate and complete drawing ever made of the city." A Waco editor complained that some previous views had been "incomplete and unsatisfactory," before Wellge arrived in the city, but his view "present[ed] ... the character and extent of our city in such a manner that the casual observer will at once recognize it to be Waco, and a careful examination will reveal sufficient detail in each building to be readily recognized." Thaddeus Fowler's view of Denison was equally praised by a journalist who pronounced it "certainly the largest, and we believe from a careful inspection of the work, the most perfect view of Denison that has ever been produced..."¹¹

Some historians, such as the great Currier & Ives connoisseur Harry T. Peters, agree. He concluded that the views were "usually accurate [and] contain a wealth of detail."¹² More to the point are

the many archeologists around the state who begin their urban excavations by consulting existing city views so they will know what to expect when they begin work on a new site.¹³

To attempt to answer the questions of accuracy, I have examined a number of these views in a study that will eventually be a book and exhibit at the Amon Carter Museum, the repository of many of these images. One method of ascertaining the accuracy of the views is to compare them with the wealth of existing sources—maps, photographs, paintings, and other views of the city depicted. Another is to see what contemporaries thought of them. The bird's-eye view phenomenon began in Texas when the editor of the *Galveston Daily News* announced in his March 10, 1871, edition that "Mr. C. Drie exhibited to us some drawings that he is making for a map of Galveston, which will exhibit the buildings on every lot within the city. It is an isometrical projection, and promises to be a fine picture of the Island City, and

will be invaluable to all property holders."¹⁴

Through a series of newspaper ads, Drie offered Galvestonians an opportunity to purchase his print for \$3 per copy (thus, becoming one of the forerunners of the ubiquitous city histories by companies such as Continental Heritage and Windsor that were so popular during the 1970s and '80s)¹⁵. When Drie had secured a sufficient number of subscribers, he took his drawing to Chicago, where it was lithographed. He returned with the finished prints several weeks later.

This was not the first published picture of Galveston. That credit goes to Mrs. Matilda C. F. Houston, who published an image of the city from the bay side in her book on "Texas and the Gulf of Mexico" (2 vols.; London, 1844).¹⁶ Galveston was the commercial city of Texas during most of the 19th century and attracted more artists than any other Texas city, with the exception of San Antonio. Located on the north side of Galveston Island, toward the north end, the city occupied less than one-

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eighth of the small land mass, but its residents had grand dreams of it becoming the Manhattan of the Gulf. When he first saw the city in 1841, Josiah Gregg found it to be "handsome though too monotonous in appearance." By the time artist C. O. Bahr visited, probably sometime during 1858, the city was in the midst of an "astonishing" building boom, "speculation in real estate" was "astronomical," and the city had begun to take on more of the characteristics that its citizens envisioned. Several three-story brick buildings with handsome iron fronts had gone up, and Clusky & Moore had begun construction of the new federal Customs House in 1857.¹⁷

Drie probably began his work on Galveston in the same manner as other bird's-eye view artists—by choosing the perspective from which the city would be depicted, then going around town sketching individual buildings from that direction, using what the Galveston editor called an "isometrical projection" to achieve the desired aerial effect that made it appear that the perspective had been taken from a 45 degree angle above the city. It has often been said that these artists used balloons, but Reys apparently found little, if any, evidence of that, and the only example I have found was in 1891, when a Galveston photographer took a balloon ride out into the gulf to get pictures of the great "White Squadron" before it arrived in port.¹⁸

Sometimes the artists would sketch individual buildings, and sometimes whole blocks or areas of the town. If a city map was available, they probably used it; if not, they might have made one for their own use. Thaddeus Fowler's view of Sunset in the Amon Carter Museum collection illustrates what might be an interim step in the process because Fowler made a few notes on the drawing, either for himself in producing the finished drawing, or perhaps to guide the lithographer in putting it on the stone.¹⁹

Several finished drawings remain to show what the artist produced and how it compares to the lithograph. In some cases,

Sometimes the artists would sketch individual buildings and sometimes whole blocks or areas of the town. If a city map was available, they probably used it; if not, they might have made one...

the artist's rendering might have been traced on transfer paper, which would then have been offset on the stone, producing about as exact a replica of the drawing as then possible without the drawing itself having been made on transfer paper. The Amon Carter Museum also has in its collection Fowler's finished pencil drawing of Quannah, which shows only minor changes compared to the lithograph. The most significant one is the simplification of the title which, in the drawing, includes a handsome portrait of an Indian intended to represent the city's namesake, Quannah Parker. The vertical and horizontal angles also differ modestly from the print, and the edges and bottom have been cropped.²⁰

Drie, no doubt, had all these techniques at his disposal when he reached Galveston in 1871. He pictured the eastern end of the island, the main part of the city, from the northwest, with the bay in the foreground and the Gulf of Mexico in the background. The business district, which by 1871 featured several blocks of brick and iron-fronted buildings, is pictured adjacent to the wharves on the bay, while the residential area stretches in a semicircle on the eastern, southern, and western sides of the island. The fundamental elements of John D. Groesbeck's 1837 plan are evident in the view: 25th Street (or Bath Avenue) is the main north-south axis, and Broadway is the cross-axis. Groesbeck surveyed both of them to be 150 feet wide and planned them as grand avenues.²¹

There are no legends on the view to

identify various structures, but a resident of Galveston would not have needed them, for Drie produced an incredibly detailed and accurate representation of the city. Using contemporary maps, photographs, and present-day architectural guides, it is possible to identify almost every significant business, civic and government buildings, churches, some historic spots, and many of the island's impressive homes. While the finished lithograph seems to focus on the city as a seaport, the careful observer will note the large and busy railroad yard in the lower right hand corner of the print—all important because it connects the island city with the mainland.

Although the drawing is quite detailed, Drie betrays his rudimentary understanding of perspective in that the print almost appears to be an axonometric projection, in which the streets would be shown as parallel with each other rather than coinciding at a vanishing point be-

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yond the margins of the print. Most city view artists laid out the grid with two vanishing points, one for the vertical axis and one for the horizontal. There are distant vanishing points in Drie's print, but other characteristics of an axonometric projection are present as well, such as the lack of foreshortening. Houses in the distance are virtually the same size as those in the foreground.²² Despite the clumsiness of this effort, Drie went on to produce the most ambitious work of all American city view

artists, a 110-sheet view of St. Louis, Missouri, in 1875.²³

The ultimate veracity of these distinctive bird's-eye views was recently upheld when staff members of the Historical Department of the Mormon Church painstakingly compared Augustus Koch's 1870 view of Salt Lake City with dozens of historic photographs and other physical evidence. The team researched more than a square mile of central Salt Lake City on a block-by-block basis. They found that

Koch had disposed of some of the outbuildings and other small items, but that on the whole the view was "highly accurate" insofar as they could determine.²⁴ My research also suggests that the same is true of most of the Texas prints.

Ron Tyler, director of the Texas State Historical Association, is professor of history at The University of Texas at Austin. He would like to acknowledge William Pugsley of Austin for his research assistance on this article.



Left: After Augustus Koch, Bird's Eye View of the City of Houston, Texas, 1873. Lithograph (hand-colored), 59x76.5 cm. (image). [Published by J.J. Stoner, Madison, Wis.]. Courtesy of the Center for American History, The University of Texas at Austin, CT0111.

1 See, for example, S. G. Reed, "A History of The Texas Railroads" (2nd ed.; Houston: St. Clair Publishing Co., 1941), pp. 151-512.

2 The Constitution of 1869 prohibited land grants, but that was changed in the Constitution of 1876.

3 John W. Reps, "Views and Viewmakers of Urban America: Lithographs of Towns and Cities in the United States and Canada, Notes on the Artists and Publishers, and a Union Catalog of their work, 1825-1925" (Columbia: University of Missouri Press, 1984).

4 The first two views are known only through newspaper accounts; I know of no extant copies. See *Denison News*, May 19, 1873, p. 4, col. 3; *Denison Daily News*, Aug. 3, 1873, p. 3, col. 2; Feb. 11 and Apr. 13, 1876; *Fort Worth Democrat*, Apr. 1, 1876, p. 6, col. 5. For information on the railroad's arrival in Denison, see S. G. Reed, "A History of the Texas Railroads and of Transportation Conditions under Spain and Mexico and the Republic and the State" (2nd ed.; Houston: The St. Clair Publishing Co., 1941), 376, 377; and Richard C. Overton, "Gulf to the Rockies: The Heritage of the Fort Worth and Denver-Colorado and Southern Railways, 1861-1898" (Austin: University of Texas Press, 1953; first paperback print, 1977), 27, 38.

5 There are also four views of Fort Worth, but I believe the last one (1914) is a photograph.

6 Sonia Lombardo de Ruiz and Yolanda Terán, "Atlas Histórico de la Ciudad de México," Ed. by Mario de la Torre (México: Edición privada de Smurfit Cartón y Papel de México, SA de CV, 1996), plate 192.

7 Reps, "Views and Viewmakers of Urban America," includes biographical information on all the artists except Harris and Strickland.

8 See Peter C. Marzio and Milton Kaplan, "Lithographs as Historical Documents," *Antiques*, 102 (Oct. 1972), 674.

9 Not all the views survive. According

to newspaper accounts, two views of Denison and one of Paris were produced but are not known to exist today.

10 Starr & Padlock apparently distributed copies of the 1876 view of Fort Worth (see *Amon Carter Museum copy of view*), and Fort Worth wholesale grocer Joseph H. Brown ordered 1,100 copies of the 1886 view of Fort Worth to advertise his business. See *The Day (Waco)*, January 25, 1886.

11 *Ibid.*, p. 33. Quotes are in: *Dallas Herald*, December 28, 1872, p. 2, col. 1; *Austin Daily Democratic Statesman*, January 9, 1873, p. 3, col. 1; *San Antonio Daily Herald*, January 28, 1873, p. 3, col. 2; *Fort Worth Democrat*, April 1, 1876, p. 3, col. 5; *Fort Worth Gazette*, December 25, 1885, p. 8, col. 1; *Waco Daily Examiner*, January 24, 1886, p. 4, cols. 3-4; *The Sunday Gazetteer (Denison)*, January 11, 1891, p. 4, col. 6.

12 Harry T. Peters, "America on Stone: The Other Printmakers to the American People..." (Garden City, N.Y.: Doubleday, Doran and Co., 1931), 39.

13 See, for example, "Dallas County Administration Building Archeological Project," 20, 22, 23, on the Southern Methodist University web site at <http://www.smu.edu/~anthrop/DCAB.html>.

14 *Galveston Daily News*, Mar. 10, 1871, p. 3, col. 2. The first drawing of a Texas city is probably the 1829 view of Seguin, done after Jean Louis Berlandier's drawing. It is in the Berlandier Papers at the Beinecke Rare Book and Manuscript Library, Yale University, New Haven.

15 *Galveston Daily News*, Mar. 14, 1871, p. 2, col. 8.

16 The earliest view of Galveston is Charles Hooton's in 1839, but it was not pub-

lished until 1847. See "Galveston from the Gulf Shore" in Hooton, "St. Louis 'Isle, or Texiana; with additional observations made in the United States and Canada" (London: Simmonds and Ward, 1847).

17 Maurice Garland Fulton (ed.), "Diary & Letters of Josiah Gregg: Southwestern Enterprises, 1840-1847" (Norman: University of Oklahoma Press, 1941), p. 100; quotations in Earl Wesley Fornell, "The Galveston Era: The Texas Crescent on the Eve of Secession" (Austin: University of Texas Press, 1961), p. 33. Copies of C.O. Bahr's "Ansicht von Galveston" (undated) exist in the Rosenberg Library in Galveston and the New York Public Library.

18 See the *Galveston Daily News*, Feb. 5, 1891, p. 8.

19 John W. Reps, "Cities on Stone: Nineteenth Century Lithographic Images of the Urban West" (Fort Worth: Amon Carter Museum, 1976), pp. 32-33. The Sunset drawing is 25.74x in the Carter Museum collection.

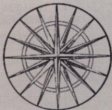
20 Quasah is 25.74x in the Carter Museum collection. Reps, "Cities on Stone," pp. 32-33, discusses other artists' drawings.

21 Stephen Fox, "Broadway, Galveston, Texas," in Jan Cigliano and Sarah Bradford Landau (eds.), "The Grand American Avenue, 1850-1920" (San Francisco: Pomegranate Artbooks, 1994), p. 210.

22 Reps, "Views and Viewmakers," pp. 20, 172.

23 Camille N. Dry [sic.], "Pictorial St. Louis Metropolis of the Mississippi Valley: A Topographical Survey Drawn in Perspective A.D. 1874 by Camille N. Dry." Designed & Edited by Rich. J. Compton (St. Louis: Rich. J. Compton, 1875).

24 Reps, "Views and Viewmakers of Urban America," 72, 86.



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JOHN PETERSON, BOOK REVIEW EDITOR

Shooting the Sun: Cartographic Results of Military Activities in Texas, 1689-1829

Jack Jackson. 2 volumes, *The Book Club of Texas*, 1998.

Reviewed by Dennis Reinhartz, *The University of Texas at Arlington*

Since the first recorded European contact by the coasting voyage of Alonso Alvarez de Pineda in 1519 and even before, Texas has had a long, diverse, and extremely interesting history. This history has been chronicled in the cartography of Texas, but it is only in the last half century or so that historians have begun to realize the immense research value of maps to their efforts to reconstruct the past.

Especially with regard to Texas and the Greater Southwest, one such historian is the independent scholar and artist Jack Jackson from Austin. He is the author of numerous books and articles of Texas cartography, including the highly-acclaimed "Flags Along the Coast—Charting the Gulf of Mexico, 1519-1759: A Reappraisal" (1995), also published by The Book Club of Texas. With the already award-winning two-volume "Shooting the Sun," Jackson has come ashore and into the interior of Texas. Whereas "Flags Along the Coast" is so named for the flags of the competing European empires that frequently dotted early charts of the Gulf of Mexico, "Shooting the Sun" takes its name from the solar sightings regularly made by the military engineers to more accurately survey the land.

After a brief introductory chapter,

Jackson begins the first volume with a consideration of what he sees as the first precise map of Texas. The map was produced by Governor Don Carlos Sigüenza y Gógora from Coahuila Governor Alonso de León's expedition of 1689 into the interior. That party was seeking verification of possible French incursions into New Spain. Jackson rightly identifies this map as "the cornerstone document of Texas cartography." The story of the mapping of Texas then continues through Chapter 8 to 1780 and the *Provincias Internas* of Commandant General Teodoro de Croix in the first volume. It is made quite clear in the narrative that at this time, maps became the instruments of the competing imperial powers in the region.

The second volume picks up at the end of the 18th century and traces Texas cartography to c. 1830 and the seminal maps of Stephen F. Austin in chapters 12 and 13. The Spanish-Mexican-Anglo cartographic heritage of Austin's maps, particularly that of Manuel de Mier y Terán's frontier inspection of 1828, is duly noted and explored. The succinct epilogue discusses the major historiography of Austin's cartographic contribution. As the book's subtitle indicates, the contributions of the military, above all the Spanish Royal Corps of Engineers founded in 1711 by King Philip V, are thoroughly documented by Jackson throughout this study. He also issues a clarion call for the more extensive and thorough use of maps as sources in the writing of history.

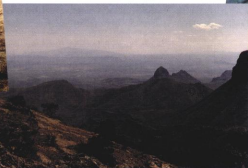
There are extensive endnotes and appropriate cartobibliographies at the end of each volume and a complete bibliography at the end of the second volume that

underscore the author's exhaustive research in Mexican, European, and U.S. archives. Jackson's emphasis is on the rarer manuscript maps, and many of them are pictured for the first time in print among the 110 black-and-white illustrations and two color frontispieces in this work. More than half of the maps cover a full page.

Like "Flags Along the Coast" (with which it is meant to be used), the two-volume slipcased "Shooting the Sun" was designed and produced in a large, 11 x 15 inch format by the master Texas printer David Hollman at the Wind River Press in Austin. Jackson received generous support for his work from the Summerlee Foundation in Dallas and other sources. All connected with this project, including The Book Club of Texas, should be quite proud of its outcome. This is an important, quality, and handsome set of books, and as a limited edition, it certainly is not overpriced.

When I first reviewed the manuscript of "Shooting the Sun," I was very excited and impressed by it. I likened Jack Jackson's contribution to the history of Texas and the Greater Southwest to that of Carl I. Wheat's monumental five-volume "Mapping of the Transmississippi West 1540-1561" (1957-1963) and the history of the American West. After having re-experienced the published version of "Shooting the Sun," I have no reason whatsoever to change my original assessment, but rather I can only emphatically restate it! "Shooting the Sun" is meticulously researched and clearly and concisely written, and it should be of deep interest and enduring value to anyone seriously interested in the history of Texas and the Greater Southwest.

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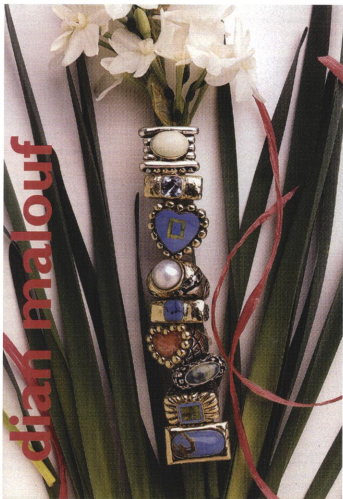
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SENSING PLACE

BY OLIVER FRANKLIN

An elderly but fresh piece of Texana hangs on my office wall. It is bright and large. It is incorrect in some places, and faces stare down from the border, but it is a map, one of my favorites, and one of a type that is rarely revered—The History Map.

The History map is classed in the realm of “composite” maps by academics—technically a geographic representation that includes information illustrated by superimposition upon the geographic matrix. Other composite maps might be water flow charts on dam systems, depictions of troop movements across battlefields, or illustrations of yield per acre in a region.

The particular map on my wall was created by the Daughters of the Republic of Texas in 1934 for the Centennial celebration. Produced by C.M. Burnett and drawn by Guy F. Cahoon, it’s very much in keeping with the rich and celebratory yet dignified style of the Centennial. Printed in many hues, its very deco look includes large representations of the Heroes of Texas—Travis, Houston, Austin, Crockett, and the boys—posing bravely along the periphery of the map. Vignettes of famous Texas moments sit where Arkansas, New Mexico, and Chihuahua would be.

In it, the Texian navy still glides gently past Matagorda Bay—the Invincible, the Liberty. Conestoga wagons traverse the state in many places, along illustrated paths. Natural resources and agricultural products proudly speak to a state blessed with fecundity. Onions and helium, potash and peanuts. Minor geographic anomalies—the Llano apparently feeds into both the Colorado and the Rio Grande—are easily overlooked. It is, after all, all about us.

In 1986, the Sesquicentennial celebration called for an update. Produced by the Texas Poster Co., the latest map is large and in full-color. Bold yellows, greens, blues, reds give life to cheerful cartoon-like illustrations of historical events, agriculture, wildlife, parades: the Cotton Bowl Enduro—a 125-mile-long motorcycle race in Memphis, Texas; the Christmas 1931 bank robbery in Cisco, when the bandits dressed like Santa Claus; the armadillo, which has four pups in each litter, all of the same sex; the birthplace of Bob Wills. There are a lot more items on the 1986 map.

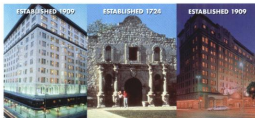
I find it interesting to note the differences in the maps. One striking item in the Sesquicentennial map is the capture of Cynthia Ann Parker—but she didn’t make it to the earlier version. Indeed, not one woman was illustrated in the first map. Goliad, The Alamo, and San Jacinto made it, of course, onto both, but the latest map merely marks the spots with a banner. Don Pedrito Jaramillo’s birth made it to the latest only. The founding of Baylor University in 1845 made it only in 1936.

The mixture of today and yesterday, place and time, culture and land is unique to this type of map. Almost always heralded upon publication, neglected for years, then slowly appreciated as a cultural artifact more than a cartographic piece, these maps and others like them nonetheless reveal a fascinating look at a place-definition, indeed as much a people-definition, across time, both when looking at the content itself and at the changes made over the years.

And what does this say for the future? Will a map like this ever be created again? Or will the superscape of electronic communication and commerce rid us of gravity? Will our heroes no longer live in our midst?

As John Graves put it in “Goodbye to a River,” “Sometimes you take country for itself...and sometimes it forces its ghosts upon you, the smell of people who have lived and died there.” For better or worse, we mustn’t lose our senses and forget who we are and who we were, as well as who we will be. Those who came before live and die at our feet, in our air, amongst our trees, our trees that themselves are at risk. And we live and die at the feet of our future.

Franklin is executive director of the Texas Historical Foundation.



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The Texas History Museum in Jefferson is dedicated to the preservation and interpretation of Texas' rich heritage. It is located in the 1865 Haywood House at the corner of Dallas and Market streets. In the museum you'll walk through a timeline of discovery and experience for yourself the accumulation of knowledge of New World Texas beginning only twenty-one years after Columbus' voyage of discovery.

You'll see the same maps showing the New World that 16th century Europeans marveled at when the explorers returned back across the "Ocean Sea". You too can be amazed at the stories, the exciting tales of a New World filled with strange exotic plants, animals, and people, and an empire for the taking. Through the eyes of explorers, mapmakers and settlers you too can witness the unfolding of knowledge about the unspoiled, raw and immensely rich land that would become Texas.



The extremely rare Waldseemüller "Terre Nova" map of 1513 is the crown jewel of a collection of over 400 maps and atlases. This map is believed to be the first map showing the land that would become Texas.

Cartographers of the 1500s, 1600s and 1700s knew they were engaged in expanding Europeans' knowledge and understanding of the New World. Many of the historically significant maps in the collection are works of art in their own right, complete with representations of popular motifs, artistic devices and myths of the day. Some are more fanciful, artistic and even more "creative" than they are accurate. But all contribute to the story of Texas exploration, settlement and development.



*Americae Sive Novi Orbis Nova Descriptio
Abraham Ortelius, Antwerp, 1570*



If maps defined the land area that became Texas, money, bank notes, bills of exchange and stock certificates tell the story of Texas' economic political development. Most people don't know that some early Texas currency was paper money printed in denominations of 25, 37 1/2, and 50 cents. The museum even has a 6 1/4 cent note printed and issued to pay Mexican troops stationed at the frontier post of Nacogdoches in the 1820s.

During the days of the Republic of Texas, President Sam Houston actually signed Texas eschequer (treasury) notes by hand. And, until the Bank of Reform Act of 1933 under President Franklin Roosevelt's New Deal, national banks all over the U.S. were allowed to print their own banknotes. The Texas History Museum houses the most complete collection of Texas currency, banknotes and land scrip in the United States. Most Texas cities and counties are represented in the exhibit.

If historical research is your interest, visit the Texana research library housed in the museum. It features hundreds of first edition books printed about Texas and Texans including the last book David Crockett published before he made his trip to the Alamo in San Antonio. There is also an early translation of Alvar Nunez de Cabeza de Vaca's narrative of his harrowing epic journey across Texas in the Southwest between 1528 and 1536 after being shipwrecked on the Texas coast. There are many other titles including works by Texas literary giants J. Frank Dobie, Walter Prescott Webb and author/artist Tom Lea.



Map of Texas containing the latest Grants & Discoveries E.E. Leitch, 1858



*Mappa Geographica Regionem Mexicanam et Floridae,
Tobias Conradus Lotter, Augsburg 1740*

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A Map of New Spain from 16° to 38° North Latitude...

Drawn by Alexander Von Humboldt,
Published in London by Longman, Hurst, Rees,
Orme and Brown, 1810.