

Maps of the Holy Land and Jerusalem

Antique maps and vistas (hereafter “maps”) of the Holy Land and Jerusalem didn’t serve the same purpose as modern maps. Rather than providing directions or the “lay of the land”, they told stories. These maps allowed users to better understand events from religious traditions. For the mapmaker, the relationship between religion and geography acted as a powerful storytelling tool, allowing viewers to spatialize religious stories. As such, early maps of Jerusalem show the centrality of religion to early modern European culture, as well as an enduring interest in historical geography. Many early maps portray what the map maker imagined that Jerusalem looked like at an earlier time, generally either at the time of Solomon or the time of Christ. There isn’t a consistent orientation of early maps. Very early maps were generally oriented to the east, but because the view from the Mount of Olives was dramatic, some (particularly vistas) were oriented to the west. And some were oriented toward the north. It wasn’t until the 19th century, however, that a north orientation became the standard for cartography. In addition, the stories that maps told were not necessarily consistent with the era the map portrayed. Maps of Jerusalem at the time of Christ, for example, might show the Crucifixion in one corner and Solomon sitting in judgment in another corner. New Testament stories are freely mixed with Old Testament stories on the same map.

Copyright wasn’t respected and popular or successful maps were copied with varying degrees of fidelity to the original, often for decades and even hundred years or more after the initial publication. As such, two different maps of Jerusalem dominate subsequent Jerusalem map making. The first was by Christian van Andrichom in 1584 with an early copy with a different orientation by Georg Braun and Frans Hogenberg in 1593. The second dominant form originated with a map by Juan Bautista Villalpando in 1604.

Early maps were printed by wood block. Later maps were engraved on either copper or steel plates. All early maps were originally uncolored. Sometimes they were hand colored at the time the printed version came out (rare); generally they were hand colored at a later (unknown) date.

Tags 1, 2 and 3 medieval maps drawn by Vesconte in 1320 and printed by Bongars in 1611

Tag 1 Full title: “Plan of ancient Jerusalem and surrounding country as far as Bethany as drawn by Pietro Vesconte”

A rare plan of Jerusalem is the earliest printed iteration of Pietro Vesconte's manuscript plan of the city. While not committed to print until this 1611 edition by Jacques Bongars, the map is the work of the 14th-century Venetian cartographer Vesconte, who produced it c. 1320 to promote Marino Sanudo's proposed crusade to recapture the city. As such, it is one of the earliest surviving plans to support a specific military effort.

As it was bound into Bongars' work, the plan is oriented to the south (as indicated by the plate number at the upper left corner.) Bongars has, however, rotated the composition ninety degrees to fit the sheet. The manuscript original is oriented to the east, and this is reflected in the orientation of Bongars' engraved text. The plan includes not only the walled city of Jerusalem, but also embraces the surrounding region as far as the village of Bethany to the east. Towns, forts and towers are shown pictorially and fig palms are pictured. All are rendered in the manner of Vesconte's original, 14th-century manuscript.

Vesconte's 14th-century manuscript has no clear precursor. Its sources include both the ancient descriptions of Josephus (c. 37 – c. 100) and the firsthand medieval reports of Burchard of Mount Sion (fl. Late 13th century) The latter was one of the last westerners to write about a visit to Jerusalem prior to its fall to Sultan al-Ashraf Khalil in 1291. His reports would have been of particular interest to Sanudo: Burchard, in his own turn, had proposed a new Crusade. Like Sanudo's, Burchard's plan called for a preliminary conquest to form a jumping-off point for the retaking of Jerusalem - although his initial target was not Sanudo's Egypt, but the Orthodox lands of Serbia and Constantinople.

Sanudo, Vesconte and Burchard were all Western Christians and their primary interest in Jerusalem and the Holy Land was its carried weight of Biblical history: consequently the plan includes the holy sites the proposed crusade was intended to seize. The plan includes many locations primarily of religious importance: for instance, near the village of Bethany is depicted the fig tree cursed by Jesus. At the center of the plan is the Palace and Temple of Solomon; the plan also includes the Church of the Holy Sepulchre. Medieval features, such as the Church of the Ascension on the Mount of Olives appear as well. But the plan has an unusually practical focus: it details the city's walls, and emphatically its water supply. The latter is dramatically exaggerated here: The Kidron is depicted as a huge river, nearly enclosing Jerusalem like a moat. While not based on any sort of systematic survey, the depiction of the city emphasizes a physically real city with its fortifications, and neighboring

villages with their own forts. This plan of Jerusalem was not intended for the religious edification of the armchair pilgrim, but was part of a practical set of suggestions in aid of an actual attempt to take the city by force. While it would not have been of use to actual soldiers in the field, this was not the plan's audience. Its purpose, and that of the portolan maps accompanying it, was to convince the leaders of Western Europe - Pope John XXII and King Charles IV of France in particular - of the practicality of a new crusade to Capture the Holy Land. It appeared in the Venetian diplomat Marino Sanudo's *Liber secretorum fidelium crucis* (Book of Secrets for True Crusaders), which detailed his proposed effort to take the Holy Land for the Christian West.

This printed edition of the plan appeared in Jacques Bongars' 1611 *Gesta Dei per Francos, sive Orientalium expeditionum, et regni Francorum Hierosolimitani historia* which collected in one volume the surviving medieval texts pertaining to France's role in the crusades. As such, it presented in print for the first time the full complement of Vesconte's maps. (The map specifically of the Holy Land, dubbed the Sanudo-Vesconte map, found its way into several of the printed editions of Ptolemy's *Geographia*, but the other maps such as this remained neglected.) The book, while well-represented in institutional collections, was printed in a single edition and its maps are rare on the market. One example of the separate map is listed in OCLC.

condition: uncolored

Tag 2 no title

The earliest surviving printed evidence of Vesconte's World map (circa 1311), generally considered to be one of the earliest surviving examples of a modern map of the world drawn in Medieval times. Vesconte's map, in its earliest form, survives in a 14th Century manuscript work by Marino Sanudo, which was produced for the first time in print in Bongars' *Orientalium expeditionum historia. Gesta Dei per Francos, sive Orientalium expeditionum, et regni Francorum Hierosolimitani historia* (Hanau, 1611). While not as broadly disseminated as the maps of Claudius Ptolemy, the Vesconte/Sanudo map is perhaps the single most important cartographic artifact of the early 14th Century, providing insight into the modern conception of the world over 150 years prior to the first printed maps. As noted by Shirley:

(printed) ... by Johann Bongars in 1611, Sanudo's planisphere . . . is one of the few examples of medieval maps based on portolano sources in printed form. It is a circular map centered on Jerusalem with the Mediterranean relatively well defined. The ocean surrounds the whole of the known world, the outer parts of which are represented by conjecture. The authorship of Marino Sanudo is not definitely established and the original manuscript map has also been attributed to Pietro Vesconte.

This mappa mundi (circular world map) is, in essence, a portolano of the Mediterranean world combined with work of pre-portolan type in remoter regions. The shorelines of the countries well known to Italian mariners, from Flanders to Azoz, are very progressively delineated, although Africa, away from the Mediterranean, is conventional, with its south-east projected, after the manner of Idrisi, so as to face Indian Asia, with a wester Nile traversing the continent to the Atlantic. Chinese and Indian Asia show little trace of the new knowledge which had been imparted by European pioneers from the time of Marco Polo, which appears so strikingly in the "Catalan Atlas of 1375".

Its basic form also conforms to fundamental Medieval conceptions of geography, in that it is oriented with east at the top and shows Jerusalem in the center of the world. The ocean surrounds the known landmasses of the world, while the outer parts are largely conjectural. True to the Medieval conception of the world, the landmasses are about equally balanced between the Northern and Southern Hemispheres.

Even so, the map was revolutionary for its time. Notably, this map, along with Vesconte's other work, features the first broadly accurate conceptions of the Mediterranean and Black Seas. Elsewhere in Europe, the appearance of Norvegia and Suecia (Scandinavia) are great advances from traditional cartographic sources attributable to Ptolemy, and Great Britain and the Baltic Sea appear in recognizable forms. The Arabian Peninsula, Black Sea and Caspian Sea are in recognizable form, the name Georgia appears above the Caucasus Mountains. Some idea is also shown of the great continental rivers of the north, such as the Don, Volga, Vistula, Oxus and Syr Darya.

condition: hand colored

Tag 3 no title

Johann Bongars's rare map is the first true, or unedited printing of the Vesconte map of the Holy Land (circa 1320), one of the most important and influential maps of the region ever produced. It depicts the Holy Land with an orientation with the east facing upwards (taken from the Medieval European Christian tradition of praying while facing eastwards, towards Jerusalem). The map is highly important as the earliest obtainable impression of the Vesconte map, the most important map of the Holy Land of the early modern era.

Bongars map retains the grid shown on Vesconte's antecedent manuscript map, which was employed to draft the map. While by no means precise, the map maintains a basic planimetric accuracy which allows it to be understood by the modern viewer, and is a considerable improvement over the Ptolemaic perspective. The coast of the Holy Land is shown to run roughly flat along the Mediterranean Sea, and features several familiar names, including Gaza, 'Ascalona' (Ashkelon), 'Cesarea' (Caesarea), 'Acon' (Acre or Akko), 'Tyr' (Tyre, Lebanon) and 'Sydon' (Sidon, Lebanon). Inland is 'Ierlm' (Jerusalem, denoted by the sign of a castle), 'Beetlem' (Bethlehem), 'Ebron' (Hebron), 'Nazaret' (Nazareth) and Damascus, amongst others. The land is divided into the territories of the 12 Ancient Tribes of Israel and the landscape is adorned with many lengthy inscriptions discussing important locations and events from the bible, including an entertaining passage where Lot's wife was turned into a pillar of salt. It also shows the Sea of Galilee, with the River Jordan running into the Dead Sea, although it incorrectly shows a water connection between the Sea of Galilee and the Mediterranean.

Pietro Vesconte's map of the Holy Land, in its earliest form, survives in a circa 1320 manuscript work by Marino Sanudo, which is reproduced, unedited for the first time in print, in Johann Bongars' *Orientalium expeditionum historia. Gesta Dei per Francos, sive Orientalium expeditionum, et regni Francorum Hierosolimitani historia* (Hanau, 1611). The Vesconte map is the single most important map of the Holy Land of the Late Medieval and Early Modern eras. The Vesconte-Sanudo map formed the basis for all of the early "tabulae moderna" ('new maps', meaning Post-Ptolemaic) of the Holy Land made during the first decades of printing. Around 1480, the cartographer Nicolaus Germanus created a map of the Holy Land which was based on the Vesconte map, but which contained notable revisions. Germanus's map was published in both Francesco Berlinghieri's edition of Ptolemy's *Geographia* (Rome, 1482) and Lienhart Holle's edition of Ptolemy (Ulm, 1482). Germanus's work was reissued on many subsequent occasions, including by Martin Waldseemüller in 1513. Importantly however, Bongars's edition was the first true, or unedited, publication of the Vesconte Holy Land map.

Johann Bongars created this finely executed printed version of the Vesconte map as part of the greater intellectual movement that flourished in Europe, and in Germany in particular, roughly from 1450 to 1650, during which scholars, heavily influenced by the enlightened ethic of Humanism, sought to acquire, preserve and learn from the most progressive elements of Classical and Medieval thought. These scholars sought to go "ad fontes", or 'to the original source' of the knowledge, or as close to it as possible. So while Nicolaus Germanus had issued an altered version of the Vesconte-Sanudo map, Bongars felt that it was important that the map be duplicated as it was originally conceived, and which had hitherto remained available in only a handful of manuscript examples, to be printed and disseminated to a wider audience.

As noted in the *History of Cartography*, Volume 1, the Sanudo/Vesconte maps was one of the most important maps of former times reclaimed for an Early Modern audience:

*During the European Renaissance . . . it is possible to trace an increasingly systematic attention to the maps of preceding centuries. The extent to which this represented a genuine historical feeling for maps as independent documents should not be exaggerated, especially in view of the general surge of interest in the fifteenth and sixteenth centuries in classical geographical authors and the fact that maps from the classical sources were valued as useful contemporary tools as well as vaunted as monuments of antiquity. . . . historical maps were also reproduced, continuing a medieval tradition of manuscript copying in the Renaissance, but it was printed facsimiles of such maps that did the most to stimulate their study and widen an appreciation of the cartography of earlier centuries. Notable examples, engraved from medieval manuscript sources, were the Peutinger map . . . **Marino Sanudo's medieval tract Liber secretorum fidelium crucial** . . . and . . . Richard' Gough's maps of medieval Britain, [along with Ptolemy's maps].*

Pietro Vesconte (fl. 1310-1330) was a Genoese cartographer and one of the earliest creators of portolan charts. He operated primarily out of Venice, and greatly influenced Italian and Catalan mapmaking throughout the 14th and 15th Centuries. He is widely regarded as having been the first professional mapmaker to habitually sign and date his works. Vesconte's portolan of the Eastern Mediterranean (1311), is the oldest known signed and dated map.

Vesconte created a groundbreaking 'Portulano', or World Map, which contained many geographically progressive elements. He was also the first mapmaker to accurately map the Mediterranean and Black Seas, and (relatively) the Holy Land and his depiction of Great Britain was a marked improvement over his predecessors. At least four of his multi-chart atlases survive, dating from 1313 to 1321.

Marino Sanudo (Sanudo the Elder of Torcello, c. 1260-1338) was a Venetian statesman and geographer. He is best known for his lifelong attempts to revive the crusading spirit and movement. He wrote his great work, the *Secreta or Liber Secretorum Fidelium Crucis*, also called *Historia Hierosolymitana*, *Liber de expeditione Terrae Sanctae*, and *Opus Terrae Sanctae*, the last being perhaps the proper title of the whole treatise as completed in three parts or "books".

Sanudo's work discussed medieval trade and trade-routes as well as political and other history. In the work, he includes maps and plans which are of great importance in the development of cartography. Begun in March 1306, and finished (in its earliest form) in January 1307, the book was offered to Pope Clement V as a manual for true Crusaders who desired the reconquest of the Holy Land. To this original, *Liber Secretorum Sanuto* added significantly. Two other "books" were composed between December 1312 and September 1321, when the entire work was presented by the author to Pope John XXII, together with a map of the world, a map of the Holy Land, a chart of the Mediterranean, Black Sea and west European coasts, and plans of Jerusalem, Antioch and Acre. A copy was also offered to the King of France, to whom Sanuto desired to commit the military and political leadership of the new crusade. Naturally the maps of the Holy Land and the Eastern Mediterranean assumed special significance, and it had even been suggested that their unprecedented accuracy ensured that they would have been considered to be vital practical military aids should any Crusade be undertaken. A very fine example of Vesconte's map, drafted by Sanudo, and which features the same details as the present map can be found at the British Library in a circa 1320 Sanudo atlas (British Library, Shelfmark: Ms. Add. 27376, ff. 188v - 189).

Sanudo was certainly directly acquainted with Vesconte, and it is likely that his maps were faithful to Vesconte's originals. Although Vesconte's original world map does not survive, Sanudo's version of the world map corresponds almost perfectly with other maps by Vesconte.

Johann (or Jacques) Bongars (1554-1612) was a French scholar and diplomat. He was born in Orléans and educated at the universities of Jena, Marburg, Orléans, and Bourges. He served Henry IV of France on diplomatic missions in Eastern Europe between 1593 and 1610. Bongars was an avid bibliophile and amassed a library of over 3,000 books and 500 manuscripts. His most significant work was the *Gesta Dei per Francos*, published shortly before his death.

condition: VG, hand colored, 16 x 5.5 inches

Tag 4 no title, but known as "*The Ebstorf Mappa Mundi*" – 13th Century World Map

An approximately quarter sized 19th Century chromolithographic facsimile of the Ebstorf Mappa Mundi, one of the most famous 13th Century world maps. (Mappa Mundi is the term used to describe Medieval European maps of the world, generally with Jerusalem in the middle.) It was made by Gervase of Ebstorf, who was possibly the same man as Gervase of Tilbury, sometime in the 13th Century in Saxony and depicts the Christian worldview within the body of a crucified Christ. The map illustrates both the "known world" as well as significant landmarks and points of interest for the curious pilgrim.

Christ's head is in the East, at the top of the map, the direction of Paradise. His hands mark the northern and southern limits of the known world, and his feet are at Gibraltar where the Mediterranean meets the Atlantic. In the middle of the map is Jerusalem, the spiritual center of Christendom, located at Christ's navel. Europe is in the bottom left quadrant of the map; Africa in the bottom right; and Asia dominates the upper half. In the East, near Christ's head, is the Garden of Eden surrounded by mountains. Just west are the Chinese (note the two figures bent to gather silk) and the Indians. In the Indus Valley we see opium eaters, people who stare at the sun all day (gymnosophists), as well as that strange tribe who subsists only on the scent of apples. Alexander the Great is consulting the Oracle of the Sun and the Moon.

At the center of the map, near Jerusalem, the Tower of Babel, Bethlehem (marked with the Star of David), Sodom and Gomorrah, and Mt. Sinai are shown. Africa and northern Asia both are hinterlands illustrated with mythical creatures and legends. In Africa, a tribe of dwarfs ride crocodiles. In Asia, two Amazonian women guard their citadel.

The Ebstorf map was unknown until it was found in a convent in Ebstorf, in northern Germany, in 1843. The map was painted on 30 goatskins, which had been sewn together to form a canvas of approximately 12 feet x 12 feet. There was text around the original Ebstorf map (some of which is copied in this example), which included descriptions of animals, the creation of the world, definitions of terms, and a sketch of the more common sort of T and O map with an explanation of how the world is divided into three parts. The map incorporated both pagan and biblical history. The original Ebstorf map was destroyed in 1943, during the Allied bombing of Hanover in World War II. A set of black-and-white photographs of the original map survives, taken in 1891, and several color facsimiles of it were made before it was destroyed, including this example by Eckstein & Stahle.

The arguments for Gervase of Tilbury's being the mapmaker are based on the name Gervase, which was an uncommon name in Northern Germany at the time, and on some similarities between the world views of the mapmaker and Gervase of Tilbury. The editors of the Oxford Medieval Texts edition of Gervase of Tilbury's *Otia Imperialia* conclude that although their being the same person is an "attractive possibility", to accept it requires "too many improbable assumptions".

The facsimile editions of the Ebstorf mappa mundi are coveted objects in institutional collections. The following is an excerpt from the Duke University Library Newsletter, September 1982.

. . . The map, printed in Stuttgart in 1890, is a reproduction of the famous Ebstorf map which was destroyed in 1943. This large, circular "mappa mundi," . . . is an exceptional specimen of the historic map. The original map, discovered in the Benedictine convent of Ebstorf, Germany, in 1830, dates from around the thirteenth century. Various dates have been given by authorities ranging from 1270 to 1350. Although the authorship is unknown, it is attributed to Gervase of Tilbury, a thirteenth century provost in Ebstorf. It represents one class of map referred to in the history of cartography as the "T - O" maps. . . It has been written that the Ebstorf map on the whole displays a "confused notion" of the geography of the world. Rather, it reflects the contemporary religious ideas of the medieval map maker and represents cosmography and "not cartography" By definition cosmography is the science which teaches the constitution of the whole order of nature, or the figure, disposition, and relation of all its parts. As such, the map visually portrays the Greek concept of the earth as a flat, circular disc, popularized by the addition of Christian dogma.

The probable purpose of the map was to show the popular Crusade route through Europe to the Holy Land and Egypt. The world is centered on Jerusalem, depicted with a gold, eight-sided medieval wall. Paradise is represented in the East (top of the map), complete with figures of Adam, Eve, the serpent, and the symbol for the four great rivers, the Nile, Tigris, Euphrates, and Ganges. Some highly stylized topographical features are easily recognizable: rivers, mountains, and lakes. Towns are shown by towers, a common medieval manuscript symbol and the medieval forms of place names are used, making this map particularly noteworthy.

The cartographer drew upon medieval works, itinerary accounts and legends as well as the geography in *Etymologiae*, an encyclopaedic work on the sciences compiled by the seventh century Spanish theologian and scholar, Isidore of Seville. But, as Tony Campbell, author of *Early Maps* writes, "One of the chief fascinations with old maps is the extent to which they are wrong." Africa, for example, has been curiously elongated. G. R. Crose of the Royal Geographical Society writes about Africa on these early world maps: "There was . . . the difficulty of fitting its length into the restricted area allotted. . . by the cosmographers" after representing the rest of the known world. Some areas are empty, either by design or because of the condition of the original itself. One area at the extreme south (right side) beyond the Nile is filled with exotic and fabulous animals. *Also depicted are figures of "strange and monstrous races" taken from Solinus and Pliny ... "the men who go on all fours" and the "four-eyed men, so called for their proficiency with the bow and arrow."*

A similar map, the Hereford Mappa Mundi, c. 1275, can still be seen in Hereford Cathedral.

condition: colored

Tags 5 & 6 Full title: no title, but known as the “Bunting Clover Leaf Map” and “The World in a Cloverleaf”

Two copies, one hand colored and the other as originally printed, of the Bunting Clover Leaf Map (also known as The World in a Cloverleaf) with Jerusalem at the center of the world is a [mappa mundi](#) drawn by the [German Protestant pastor, theologian, and cartographer Heinrich Bünting](#). The map, titled "*Die ganze Welt in einem Kleberblatt/Welches ist der Stadt Hannover meines lieben Vaterlandes Wapen,*" was published in 1581 in Bunting's book *Itinerarium Sacrae Scripturae* (Travel Book of Holy Scripture). A mosaic model of the map is installed on a fence wall at [Safra Square](#) near Jerusalem's city hall.

The map is a figurative illustration, in the manner of the medieval mappa mundi format, depicting the world via a [clover](#) shape. The shape symbolizes the [Christian Trinity](#) and also appears in the coat of arms of [Hanover](#), where Bünting was born. The city of Jerusalem is represented as the center, surrounded by three central continents, with some more areas of the world being accordingly illustrated separately from the clover.

Jerusalem is in the centre of the map surrounded by the three continents of [Europe](#), [Africa](#), and [Asia](#), comprising three leaves of a [clover](#) shape. The top-left leaf shape coloured in red represents Europe, the bottom one coloured in yellow represents Africa, and the top-right one coloured in green represents Asia. The three continents include captions of their various countries and illustrations of some of their cities. Europe includes one illustration of the [Italian](#) city [Rome](#), the continent of Africa includes illustrations of three cities with one being the [Egyptian](#) city of [Alexandria](#), and Asia includes illustrations of nine cities.

The clover is surrounded by the [ocean](#), with its surface including illustrations of sea creatures, monsters, and a ship. [England](#) and [Denmark](#)—as perhaps the tip of the entire [Nordic countries](#)—are represented as two island-shapes above Europe's leaf. The [Red Sea](#) is illustrated between Africa and Asia, generally painted in red. [America](#) is represented as a separated, mostly unrevealed shape at the lower left corner with the caption *Die Neue Welt* (The [New World](#)).

Heinrich Bünting (1545-1606) was a protestant pastor and theologian. He was also a brewer in Hannover and concerned with history. He wrote a Braunschweigische Chronica in 1584. His main work was the popular *Itinerarium Sacrae Scripturae*, which after the first edition in Magdeburg in 1581 had many editions in German, Latin, Dutch, Swedish, Danish, Czech and English. The book gave an overview of biblical geography based on the travel descriptions of various notable people from the Old and New Testaments. Essentially, in *Itinerarium* Bunting rewrote the Bible as an illustrated travel book. It contained ten woodcut maps which bear out his imaginative approach to cartography, including three figurative maps: the world depicted as a cloverleaf with Jerusalem in the center, Europe in the shape of a crowned woman (the Queen of the World), and Asia as the winged horse Pegasus.

condition: one uncolored; one hand colored. 38 by 30 cm

Tag 7 Full title: “Plan de la Ville de Jerusalem”

Nicholas de Fer (1646-1720) was the son of a map seller, Antoine de Fer, and grew to be one of the most well-known mapmakers in France in the seventeenth century. He was apprenticed at twelve years old to Louis Spirinx, an engraver. When his father died in 1673, Nicholas helped his mother run the business until 1687, when he became the sole proprietor.

His earliest known work is a map of the Canal of Languedoc in 1669, while some of his earliest engravings are in the revised edition of *Methode pour Apprendre Facilement la Geographie* (1685). In 1697, he published his first world atlas. Perhaps his most famous map is his wall map of America, published in 1698, with its celebrated beaver scene (engraved by Hendrick van Loon, designed by Nicolas Guerard). After his death in 1720, the business passed to his sons-in-law, Guillaume Danet and Jacques-Francois Benard.

Tag 8 Full title: "Ierusalem"

One of several variations of a map of Jerusalem drawn by Daniel Stoopendale (1672-1726) published starting in 1702 based on Villalpando. Villalpando's popular fictive view of Jerusalem first appeared in a 1604 commentary on Ezekiel co-written by Villalpando and Hieronymus Prado. The plan, which is oriented toward the west, is based upon the Book of Ezekiel and the writings of the first century Jewish historian, Flavius Josephus. Principle elements include the Temple of Solomon, the City of David and the historic city wall. The structure of Solomon's Temple, including the nine square courtyards, are based on Villalpando's interpretation of Ezekiel's prophecy of a Third Temple. The map is surrounded by vignettes relating to the Temple of Solomon. The map was published by the Keur family in their popular *Keur Bible*. As one of the Dutch 'Staten' bibles published between 1637 and 1760, the *Keur Bible* contained six double page maps: *Werlt Karte, Paradys, Perigrinations, Canaan, Ierusalem, Reysen Pauli* and *Reyse der Kinderen Israels*.

Stoopendaal was a Dutch engraver and mapmaker active in Amsterdam during the early part of the 17th century. Stoopendaal is best known for his garden and landscape prints. Cartographically, Stoopendaal's most notable work was his re-engraving of Visscher maps of the Holy Land for inclusion in the *Keur Bible*. Stoopendaal is often confused with Bastiaan Stoopendaal, an engraver associated with the Visscher firm with whom he frequently worked, but it doesn't appear that they were related.

condition: hand colored; 12.5" x 18"

Tag 9 Full title: "Ierusalem niewlicks uyt de Schriften Iosephus asgebeetd door I. H. Coccejus edit a J. Covens et C Mortier"

Unusual historical plan of Jerusalem engraved by Christoph Weigel (1654-1725) based on Dutch theologian Johannes Henricus Coccejus bird's eye view of ancient Jerusalem based, in turn, on the "writings of Josephus". The map depicts the cities of Melchizedek and David, the hills of Bethza and Golgotha, and in the environs, the Mount of Olives, Herod's tomb, and the sites of the encampments of Assyrians and Pompeii. The detailed plan includes an extensive key at bottom.

Weigel was a German goldsmith, printer and engraver based in Nuremburg. He apprenticed in engraving in Augsburg after which he held various positions in Vienna and Frankfurt. Eventually, Weigel worked his way to the 18th century printing Mecca, Nuremburg, where in 1698 he became a citizen of the city and established his own firm. Weigel worked closely with Nuremburg map publisher J. B. Homann and with his brother Johann Christoph Weiglel. Following his death, control of the firm passed to his widow, who published a number of Weigel's maps and atlases posthumously. His widow eventually ceded control of the firm to her son, Johann Christoph Weigel (1700-1746) who partnered with Schneider to publish as Schneider-Weigel. The Schneider-Weigel firm continued to publish until the early 19th century.

condition: VG, two sheets conjoined ("p 655"), uncolored, 13" x 15.5"

Tag 10 Full title: "Prospeckt der heutigen Stadt Jerusalem"

A rare, separately issued view of Jerusalem at the time of Christ. Engraved by Gestochoen von F Kraus and published by Georg J. Borowsky. With scenes from the New Testament, including the Crucifixion in the lower left. A densely packed key of 159 items is underneath. Little is known about Borowsky except that he published three prospects of Jerusalem, this one and two others (LAOR 962-3). LAOR dates the latter two to the beginning of the eighteenth century, but Tooley's Dictionary puts Borowsky in the latter half. The style of engraving is consistent with the later date.

condition: VG+, hand colored, 405 x 560 mm.

Tags 11 & 12 Full title: "Vera Hierosolymae Veteris Imago"

An imaginary plan drawn after Villalpando. 1709.

condition: one uncolored; one hand colored. 13" x 8.2", copper plate

Tags 13 & 14 Full title: "Nieuwe Plattegrond van het Oude Jeruzalem Volgens den Schryver"

Antoine Augustin Calmet (February 26, 1672 - October 25, 1757) was a French Benedictine monk and Biblical scholar active in the late 17th and early 18th century. Calmet was born at Ménil-la-Horgne in Lorraine. He joined the Abbey of St-Mansuy at Toul in 1688. Approximately ten years later he was assigned to teach philosophy and theology in Moyencourt Abbey. There he gathered the various materials and commentary with which he would eventually compose his important theological studies. Calmet's work initiated a new era of Biblical exegesis in which the dominant allegorical approach to theological analysis was replaced with a critical search for meaning and significance. Calmet was a religious as well as a learned man, and one of the most distinguished members of the Congregation of St. Vanne. In recognition of these qualities he was elected prior of Lay-Saint-Christophe in 1715, abbot of St-Léopold at Nancy in 1718, and of Senones Abbey in 1729; he was also twice entrusted with the office of president or superior general of the congregation. Pope Benedict XIII wished to confer Episcopal Dignity upon him, but in his humility could not be brought to accept the honor. Among Calmet's more interesting works is a 1746 treatise that ambiguously, though not explicitly, considers the existence of Vampires. Calmet died at Senones Abbey, near Saint-Dié, on 25 October 1757

From: *Het Algemeen Groot Historisch ... Woord-Boeck, van den Gantschen H. Bijbel*

condition: hand colored and uncolored, 17" x 12.6"

Tag 15 Full title: "Description de la Ville de Jerusalem avec les Noms des Saints lieux ou antiquitez qui sont visitez par les Pellerins et voyageurs"

A rare town plan after Bernardino Amico, with an extensive key. Also shows important buildings within the environs of Jerusalem. Published in Boisseau's *Theatre des Citez*.

Jean Boisseau, a prolific map editor, remains somewhat mysterious. He was mentioned for the first time in the Parisian archives in 1631: he was then described as "master illuminator", a title from which he would never give up. A little later, in 1635, he became a "nautical chart illuminator". Finally, in 1636, he published several works of heraldry, genealogy and chronology. At the same time, he had a few maps engraved. In 1641 he reissued Jean Leclerc's *Theatre* and published the *Topographie françoise* de Châtillon. The following year, he improved Leclerc's atlas, which became his own *Théâtre des Gaules*. In 1643, he copied Mercator-Hondius' *Atlas Minor* for his small *Trésor des cartes géographiques*. Very active until 1648, the date of the publication of the *Théâtre des Citez* and the second edition of the *Topographie*. Boisseau then disappears without leaving any heirs. Jean Boissevin recovered part of his collection and gave a reissue of the *Trésor* in 1653 and the *Topographie* in 1655.

condition: two sheets conjoined, 24.5 x 71.5 cm, original hand colors.

Tag 16 Full title: "Descriptio Urbis Jerusalem & suburbanorum ejus ad Illustrationem commentariorum In Harmoniam Evangelicam"

Rare plan of Jerusalem, engraved by Claude-Auguste Berrey in Paris. From Bernard Lamy's "*Commentarius in Concordiam Evangelicam et Apparatus Chronologicus et Geographicus*" published by Anisson, 1699. Note synagogues, Herod's palace and typically Roman-city things like a theater, amphitheater and hippodrome.

The map is based upon Juan Batista Villalpando's rare 2-sheet plan of Jerusalem, which is drawn from Ezekiel's prophecies in the Old Testament. The original Villalpando includes west at the top. Here, north is at the top.

condition: uncolored, 15" x 11"

Tag 17 Full title: "De Stadt Ierusalem zoot Hedendaeghs Bevonden wordt"

Detailed view of Jerusalem, based upon an earlier view by Bardino Amico. Engraved in Amsterdam by Jacob van Meurs. From Olfert Dapper's *Naukeurige beschryving van gantsch Syrie en Palestyn of Heilige Lant*. Pt. II, p 327 (see top right corner) about his travels in the Middle East published by van Meurs.

Jacob van Meurs (c 1620 – 1680) was a Dutch engraver active in Amsterdam during the second half of the 17th century. Van Meurs is best known for his collaboration with Arnoldus Montanus in the publication of numerous engraved maps and views for Montanus' various influential histories and travel narratives. Some of his most important works include some of the earliest known views of the Americas (including New York City), Japan and China.

condition: copper plate engraving, hand colored, 30 x 35.4 cm / 11.8 x 13.9 inches

Tag 18 Full title: "De Heylige en Wytvermaerde Stadt Jerusalem Eert Genaemt Salem"

From Jacob Savry's famous 17th century bible. Jerusalem is illustrated as reported in Genesis 14, verse 18, with a scene showing Solomon in the foreground and the Crucifixion of Christ on Mt. Cavalry in the lower left. The view was originally by Visscher, and was published in 1643, this state (the second) was issued in 1648, and a line under the key is amended accordingly. The key in the lower left enumerates 36 buildings labeled throughout the city. This view, in its Visscher and Savry versions, dominate Dutch understanding of the city in the mid-17th century.

condition: 16 x 12 inches

Tag 19 Full title: "Prospectus Sanctae olim et celeberrimae Urbis Hierosolymae . . . / Prospect der vormals Heiligen und Welt Berühmtem Stadt Jerusalem . . ."

The top image is a plan of the ancient city after Villalpando's plan. The bottom image provides a striking bird's eye view, which follows the image of Matthaues Merian. The upper image includes a key location 47 points of interest, with 8 points noted in the lower view. Published in Seutter's *Grosser Atlas*, published in Augsburg, ca 1734.

Born in Augsburg and a son of a goldsmith, Matthäus Seutter (1678-1757) was initially apprenticed to a brewer, but later trained as an engraver in Nuremberg under Johann Baptist Homann, a renowned atlas maker, before setting up shop in his native Augsburg. Seutter became a prominent German mapmaker in the mid-eighteenth century. In 1727 he was granted the title Imperial Geographer, replacing Homann, and was the official geographer to the Kaiser of the Holy Roman Empire. His most famous work is *Atlas Novus Sive Tabulae Geographicae*, published in two volumes ca. 1730, although the majority of his maps are based on earlier work by other cartographers like the Homanns, Delisles, and de Fer. His name appears variously spelled: Matthias Seutter, Mathaus Seutter, Matthaues Seutter, Mattheus Seutter

22.5 x 19.5 inches; hand colored.

Tag 20 "Beschryving van het Oude Jeruzalem volgens Villalpandus"

Agustin Calmet's bird's eye plan of ancient Jerusalem based on Villalpando's foundational map. The plan show only the major religious sites, uncluttered by habitations and is beautifully engraved to show the surrounding topography.

condition: 17.4" x 12"

Tag 21 Full title: "Hierusalem"

Giovani Orlandi's edition of Claudio Duchetti's Jerusalem from the west. Laor notes that it was likely based on Stefano Du Perac's view of 1570, also published in Rome. Both the Duchetti and Orlandi editions are very rare.

The map is richly annotated, identifying a number of place names and historical points of interest, including Jewish, Christian and Islamic religious landmarks.

condition: split along an old fold, with an old repair on the verso. Remargined in the style of Lafreri School maps.

Tag 22 Full title: "Hierosolyma" (see also Tag 45)

With a vignette of Moses receiving the Commandments. Key to locations.

TRANSLATION OF CARTOUCHE TEXT: Jerusalem, most famous city in the whole Orient and capital of Judaea, lay on two hills that rise above all the other surrounding elevations. These two hills were separated by a densely populated valley. (Josephus calls it Tyropoeon in Book 6 of his *Jewish War*.) The higher of the two hills is called Sion and is itself subdivided into three lesser elevations. In Chapter 5 of the Second Book of Kings, the first of these is called Mello, beside Mount Gion; here was built the ancient stronghold of Siloe that was occupied by the Jebusites and conquered by David, who also brought the Ark of the Covenant here and chose this site as his burial place. The Franciscan monastery, called Sion, was constructed on this very spot. Another elevation on the east side of Sion is called the Lower Town, where David's palace lay. He also resided here in person before he had conquered the Jebusite camp on the Mello. On another hill to the north lay Herod's palace. These three hills were surrounded by a common wall and are called the city of David. The other main hill has two parts, the first of which is called Solomon's palace, on the south side of the same mountain. Because the Temple stood on this hill, it was also surrounded by a wall and thereby connected to the city of David. The other part of this second main hill, opposite Mount Moriah and lying to its east, was called Acra. Its middle part was called Bezetha, which means "New Town". It, too, was surrounded by walls. Another middle part of Acra, opposite the Cedron Stream, includes the palace of the Assyrians; this was a suburb enclosed by walls.

Thus the five hills of Jerusalem described here were surrounded by altogether four different circumference walls. Jerusalem is at the present time called Cuzumoharech by the Turks.

Commentary by Braun (on verso): *"That Jerusalem is the centre of the whole world and lies on high mountains in the middle of the land of the Jews is attested not just by geographers but by all historians and the Holy Bible. Thus saith the Lord God: This is Jerusalem: I have set it in the midst of the nations and countries that are round about her (Ezek.5). [...] It is divided by many valleys, possesses a fertile soil and also many cisterns with clear water; it is surrounded by a triple wall [...]."*

This plate presents two bird's-eye plans of Jerusalem, on the left as it was in biblical times and on the right as it appeared in the 16th century. The information provided in the cartouches makes it possible to compare the city of the past with that of Braun's day. Inset within the lower right-hand corner is an illustration of Moses receiving the Tablets of the Law, together with the figure of a high priest; the priest's vestments are described in detail in the accompanying cartouche. According to the Bible, at the time of the conquest of Canaan by the tribes of Israel the city was ruled by the Jebusites; they were driven out by King David in 997 BC. The First Temple was built under Solomon in the middle of the 10th century, and Jerusalem subsequently became the centre of Judaism. Solomon's temple was destroyed in 586 BC by the Neo-Babylonian king Nebuchadnezzar II. The Second Temple was built after the end of Babylonian rule in 537 BC. The Romans conquered Jerusalem in 37 BC and installed Herod the Great as a client king. In the course of the Jewish War in AD 66-70, the Second Temple was destroyed by the Romans and the city was razed to the ground. After the Bar-Kokhba Revolt in AD 132-135, Jerusalem was renamed Aelia Capitolina, a temple to Jupiter was erected on the Temple Mount, and Jews were forbidden to enter the city on penalty of death. The Church of the Holy Sepulchre was built under Emperor Constantine and consecrated in AD 335. In 638 the Byzantine city was conquered by the Arabs, who erected the Dome of the Rock on the Temple Mount. During the time of the Crusades, Jerusalem was subject alternately to Christian and Muslim rulers. In the High Middle Ages, the city represented the centre of the world for Christianity. Up to this day Jerusalem is of great symbolic importance to Jews, Christians and Muslims. (Taschen)

Tag 23 Full title: “Ierusalem Civitas Sancta, Olim Metropolis Regni Iudaici Hodie Vero Colonia Turcae”

This engaging view of Jerusalem was created by the dominant cartographer of the mid-sixteenth century, Sebastian Münster, and included in his seminal work, the *Cosmographia*. An early and finely-engraved view, titled ‘The Holy City’, depicting Jerusalem surrounded by its ancient walls. Religious sites and important landmarks are clearly labeled and rendered in aesthetically-pleasing detail. Sebastian Münster was one of the most important mapmakers of his time and this striking view is a testament to his craft. The view is centered on the Church of the Holy Sepulchre, shown rising high above all other structures. Jerusalem’s Golden Gates, newly restored by Ottoman rulers at the time of this work, are labeled at front. The Western Wall, the most holy site in Judaism, runs perpendicular to the Golden Gates at the city’s center. Unlike most early depictions of the city, this bird’s eye view is not intended to be a retrospective depiction of the ancient city, but show it as it was at the time of publication. And, as stated in the title, Jerusalem was at this time in possession of the Ottoman Empire. King David’s tomb is shown outside of the walls of the city at upper left, and the city’s major gates are named.

The labeling choices and accompanying description of the featured sites are catered to Münster’s Christian audience, with the Dome of the Rock clearly depicted as a mosque but labeled as King Solomon’s Temple. Mount Zion can be seen above the city at top left, with King David’s tomb marked at its peak and the Church of Saint Peter in Gallicantu shown farther down the eastern slope (referred to here by its biblical name, the House of the Priest Caiaphas). Just outside of the city walls, the Church of Saint Anne, one of the longest surviving Crusader churches, is tucked into the hills at the base of Mount Zion.

Inside the city walls, Herod’s Palace is labeled at right. Pisaner Schloss (The Castle of the Pisans), today referred to as the Tower of David or the Citadel, is just to the left of the Church of the Holy Sepulchre. Hakeldama (also known as the Field of Blood, where Judas was said to have hung himself) is at the far left. The Garden of Gethsemane and the Gihon Spring, the ancient city’s main water source, can be seen in the foreground.

This view’s accompanying German-language description would have provided context for Münster’s European viewers, eloquently describing each of the view’s featured sites by evoking biblical stories and the long, embattled religious history of Jerusalem (also referred to here as the Land of Zion). Muslim Ottoman control of Jerusalem is briefly discussed in the description, and contemporary Ottoman influence is clearly illustrated by buildings topped with the Empire’s distinctive crescent roof finials.

Münster’s *Geographia* (first published in 1540) and *Cosmographia* (first published in 1544), are considered groundbreaking works in the history of cartography. This view was part of the *Cosmographia*, the earliest German description of the world and a major work in the revival of geographic thought in sixteenth-century Europe. Altogether, about forty editions of the *Cosmographia* appeared between 1544 and 1628, printed in German, Latin, French, Italian, and Czech. The *Cosmographia* consists of a set of six books; as noted above the title, this view is included in the fifth book.

Sebastian Münster (1488-1552) was a cosmographer and professor of Hebrew who taught at Tübingen, Heidelberg, and Basel. He settled in the latter in 1529 and died there, of plague, in 1552. Münster made himself the center of a large network of scholars from whom he obtained geographic descriptions, maps, and directions.

As a young man, Münster joined the Franciscan order, in which he became a priest. He then studied geography at Tübingen, graduating in 1518. He moved to Basel, where he published a Hebrew grammar, one of the first books in Hebrew published in Germany. In 1521 Münster moved again, to Heidelberg, where he continued to publish Hebrew texts and the first German-produced books in Aramaic. After converting to Protestantism in 1529, he took over the chair of Hebrew at Basel, where he published his main Hebrew work, a two-volume Old Testament with a Latin translation.

Münster published his first known map, a map of Germany, in 1525. Three years later, he released a treatise on sundials. In 1540, he published *Geographia universalis vetus et nova*, an updated edition of Ptolemy’s *Geographia*. In addition to the Ptolemaic maps, Münster added 21 modern maps. One of Münster’s innovations was to include one map for each continent, a concept that would influence Ortelius and other early atlas makers. The *Geographia* was reprinted in 1542, 1545, and 1552.

He is best known for his *Cosmographia universalis*, first published in 1544 and released in at least 35 editions by 1628. It was the first German-language description of the world and contained 471 woodcuts and 26 maps over six volumes. Many of the maps were taken from the *Geographia* and modified over time. The *Cosmographia* was widely used in the sixteenth and seventeenth centuries. The text, woodcuts, and maps all influenced geographical thought for generations.

See Tags 43 and 44.

Tag 24 Full title: "L's Ancienne Ville de Hierusalem"

Published in Paris c 1780. A reduced size version of the large van Adrichom map of Ancient Jerusalem first published c 1580. Nicolas Langlois (1704-1759) was a bookseller and publisher in Paris in the mid-17th century.

condition: original color, 39 x 51 cm

Tag 25 Full title: "Ierusalem et suburbia eius, scut tempore Christi floruit ..."

(Jerusalem at the time of Christ) Published in van Andrichom's *Theatrum Terrae Sanctae*, with vignette scenes of Christ's life. Nebenzahl writes: "until the discoveries of Nineteenth-century archaeologists, this was the definitive layout of one of the world's most historic cities . . . the most dramatic and important plan of Jerusalem in the 16th Century."

van Adrichom was born in Delft. He was ordained in 1566, and was Director of the Convent of St. Barbara in Delft before being expelled by the storm of the Reformation. He died in Cologne. (alternative spellings: van Andrichem). His works are: *Vita Jesu Christi* (Antwerp, 1578) and *Theatrum Terrae Sanctae et Biblicarum Historiarum* (Cologne, 1590). This last work gives a description of Palestine, of the antiquities of Jerusalem, and a chronology from Adam till the death of John the Apostle in 109.

condition: four sheets conjoined, 52 x 75 cm, hand colored

Christiaan van Adrichem (following taken from Stanislas de Peura, May 2007, BIMCC Newsletter #26)

When the printing business knows its first boom in the 16th century, science and religion are in a turmoil. Christiaan van Adrichem represents the New Man searching for biblical-historical truth while still being bound to medieval prejudices. This article presents this man and his book, *Theatrum Terra Sancta* which combines a historical study of the bible with a fantasy-rich mind for religion and geography. His two major maps, which several centuries later have become standards in their own right, will be discussed in some detail: the Holy Land map and the Jerusalem map.

Sixteenth Century Biblical Cartography 'Historical' maps could arguably be defined as maps which depict a period anterior to the time of the drawing and engraving. In the 16th century there were basically two types of historical cartography: Greek-Roman and religious (read: biblical) maps. Ortelius' *Parergon* is sometimes acclaimed as the pinnacle example of historical cartography combining both genres.

Outside the scope of this presentation are the pre-16th century T-O¹ and other world maps on most of which Jerusalem is pictured as its centre². Moreover, in those early days no real distinction between religious and non-religious mapping was made.

Although the Holy Land is, geographically, a part of Asia, its history, then and now, has brought it closer to Europe; formerly, as part of Ptolemy's early world, later as part of the Crusaders'. Logically, afterwards, sixteenth and seventeenth century biblical cartography mainly focused on maps of the Holy Land and of Jerusalem³ during the era of the Old and New Testaments or as accepted by later Christian tradition. One of the earliest biblical maps of these modern times was the map on the desert travels by the Jewish people in the so-called Zwingli bible printed by Christof Fro(h)schauer in 1525 in Zürich. Where current-day Christians tend to focus more on the New Testament world, in particular on the four evangelists, this was obviously not the case centuries ago, where the 'Old' Testament as God's 'story' was given at least equal footing to the 'New Testament'. As the scope of religious cartography is rather limited, its maps are often found as additions in atlases or they are published in

Bibles or religious works as embellishing illustrations. In the latter case the author/publisher/editor was often not a 'professional' cartographer, but rather a Bible specialist whose contribution to cartography was often concentrated on one or a few maps. Most of them are not well known in cartographic circles: Willem Vorsterman, Jacob van Liesveldt, Hendrik Peetersen, to name but a few, are earlier examples of these Bible experts.

In this era of Reformation and Counter-Reformation, a distinction can be made between Catholic and Protestant Christian works: for the former group beautification was essentially achieved by prints of biblical scenes in abundant baroque style, while Protestants often limited the 'joy' of reading to maps, thereby remaining within the political correctness of their religious belief. It also comes as no surprise that desert travel was a popular symbol with the Protestants as they recognized it as their own breaking of the Catholic chains (e.g., the illustration in the Zwingli Bible).

With the advent of the printing press, the spread of education and the proliferation of printed Bibles, the number of books about the Holy Land dramatically increased. At the same time, they became a necessary source of knowledge about that region since modern Christian pilgrimages only started a few centuries later. And so it happened that this rather unimportant land and city in the sixteenth and seventeenth century world incited many 'cartographers' to produce an unproportionally high quantity and variety of maps of which many have come to us. A fine and early example of a printed Holy Land map is the one by Sebastian Münster in his *Geographia* of 1540. As man meets God in a place which has become more an idea than a reallocation, a fine feature of most biblical mapping is its imaginary character as opposed to realistic cartography (e.g., Hartmann Schedel). Moreover, many of the religious maps were just illustrations to accompany a holy story (sometimes for an illiterate target group who wanted to see the maps 'confirming' their ideas), so it comes as no surprise that their creators were not necessarily apprehensive regarding 'realistic' picturing: geographic proportions with accurate perspective were not the objective, rather transmitting the Christian message and ideology. Customarily, many biblical maps have no scales, but instead artistic drawings of bible scenes. A side-effect of this feature is the anachronistic picturing: events from different locations and times are located side by side to create one global impression for the readership. The end result is a glimpse of how European Christians perceived Jerusalem a few centuries ago.

Finally, although three of the world's great religions venerate the Holy Land and Jerusalem as the key place of this close encounter between man and God, it goes without saying that Western sixteenth and seventeenth century religious cartography is limited to the Jewish⁴ and Christian faiths being present in this region. Islam, the third monotheistic religion for which Jerusalem also is a holy city, is completely absent from this cartography. Ironically, at a time when these biblical maps were produced and published, the city and the land were under Ottoman control!

Christiaan Cruys van Adrichem (Adrichomius), one of the most famous representatives of biblical cartography⁵ perfectly fits in the above description of the non-professional historical-biblical map makers. Christiaan's middle name was 'Crucis' or 'Cruys', so given to him since his father worked as a brewer in a Delft brewery called 'Het dubbele Kruis' ('The double cross'), when he was born in that place on 13 February 1533. He studied theology in Leuven, was ordained in 1566, and appointed Director of the Convent of St. Barbara⁶ in Delft until expelled by the storm of the Reformation. Van Adrichem had to leave Delft in 1572 and settled in Cologne, where he served as prior of the Augustine monastery 'Nazareth'. During that time, Cologne was a thriving centre for cartography and atlas publishing. As van Adrichem was interested in the topography of the Holy Land, he collected material from the Bible, histories, writings of pilgrims and travel accounts, some of which were subsequently lost. Thanks to this labour, he left us two major works: *Vita Jesu Christi*⁷ (Antwerpen, 1578) and *Theatrum Terrae Sanctae et Biblicarum Historiarum* ('*Theatrum*') (Cologne, postmortem 1590). van Adrichem died on 20 June 1585 in Cologne. It is disputed whether van Adrichem made the journey to the Holy Land to collect his information 'on the spot' and to prepare drafts for his plans: Wilco Poortman and Joost Augusteijn think he did, but this has been denied more recently by Zsolt Török.

The *Theatrum*, produced after more than 30 years of labour, is considered one of the first scientific works on the historical geography of the Holy Land. Clearly, the book of 280 pages is a historical study and not an atlas as it comprises only two large maps (which will be discussed in more detail below) and ten small ones. Three chapters can be distinguished:

- a description of Palestine: van Adrichem opens with a description of the Holy Land according to tribe, accompanied by one large general map of the entire region and ten smaller maps depicting the territory of the tribes of Israel and the Exodus⁸.
- a description of the antiquities of Jerusalem which he had published in 1585 as *Urbis Hierosolymitanae ... descriptio*. This description of Jerusalem was thereafter included in the *Theatrum*. It contains one large map of the Holy City which is described below.

- a Christian chronology: the work is concluded by a Chronicon, a chronology of biblical events from the creation of the world till the death of the Apostle St John (AD 109).

The two main sections on Palestine and Jerusalem are drafted in the form of long lists of bullet points: each having more than 250 numbers referring to events, names, and locations of the Old and the New Testament. All the twelve maps referencing to those numbers are drawn in function of the book and they carry or illustrate the text. Since Cologne was an important centre for refugees from the revolt in The Netherlands against Spain, van Adrichem met there with Frans Hogenberg who printed his work. The *Theatrum* was edited by Gerardus Bruyns⁹ and probably first published in 1590¹⁰ by the Officina Birckmannica in Cologne. As the work was very popular subsequent editions were published in 1593, 1600, 1613, 1628 and 1682¹¹. All five editions till 1628 were issued by the same publisher and were page for page editions. It was also translated in many languages (even in Chinese in 1637) and as late as 1857 into French.

Although it is hard to believe that any scientific source as we now understand the term has been used, van Adrichem already provides a long list of sources at the end of his book: apart from the Scriptures, van Adrichem mentions (quite exceptionally generous for his time), *inter alia*, the classical sources Ptolemaeus, Josephus and Hieronymus, the pilgrims Burchardus of Mount Sion¹², William Frey and the cartographers Bernard von Breydenbach, Jacob Ziegler, Tieleman Stella Sigenens, Petrus Laicksteen, Georg Braun, Sebastian Munster and Gerard Mercator. Special reference must be made to the Spanish priest Benito Arias Montano (1527 – 98), whose insertion of biblical maps in his *Communes et familiares Hebraicae linguae idiotismi*¹³ (Plantin, Antwerpen, 1572) was groundbreaking for Catholic practice. Another key source, already mentioned, was Flavius Josephus (AD 37 – c. 100), a Jewish historian who was employed by the Romans to write about the history of Roman Palestine during the Jewish revolt of AD 60-70 ('Jewish War') and whose other major work is 'Jewish Antiquities'. His works contain accurate geographic details based on personal firsthand observations. With respect to the chapter on Jerusalem, van Adrichem based his work also on sources which are now lost — for example the description of the Holy City by his brother-in-law Ysbrand Godfriedsz. His work remains important for the study of the history of Palestine and Israel.

This large map of the Holy Land is actually a synopsis of the nine smaller and more detailed maps of the Tribes of Israel and of the map of the Exodus. Oriented with the east at the top, this map (31 cm x 100 cm) shows the whole of Palestine, divided into the 12 tribes from the Mediterranean Sea, passing the Jordan River until the Seir Mons and the Galaad Mons; north/south, the shoreline runs from Sidon to Alexandria. The Nile Delta ends in one and the same straight line with the rest of the coastline, following Mercator and Sanuto¹⁴ (but against Ziegler, Stella, Lafreri and Wissenburg, all bending the coastline towards Egypt). The Mare Magnum Quod et Mediterraneum, in which Jonas and the whale are found, is elegantly handwritten at the bottom of the map. On the top side of the map, the Jordan River, crucial then and now, and sourced by the brooks 'Jor' and 'Dan', dominates the water system by feeding the lakes. Cities are denoted by clusters of buildings and castles by a spire with a flag (Belfort, Aqaba, Saba, etc.). Nebenzahl also mentions that the 'V' identifies the five cities of Satrapy, the seats of the Persian territorial governors; the asterisk locates the seats of the Levites, the priests of ancient Israel; and an 'X' indicates the cities of the Decapolis, the ten Roman administrative centres.

As mentioned before, scenes of the Old and New Testaments intermingle. So, in one time and space we see Moses' crossing the Red Sea, his zigzagging exodus through the desert, where the tabernacle is placed amidst the 12 tribes, and his climbing of the Sinai Mons. A bit further, the Gulf of Aqaba is absent¹⁵, so that Petra lies on the southern tip of the Dead Sea! In the Dead Sea, four burning cities of Pentapolis are shown: Sodoma, Gomorra, Seboim, and Adama - which united with Segor, resisted the invasion of Chodorlahomor, King of Elam (a country east of the Tigris). On the shores of the Dead Sea is the now fashionable resort of Engaddi, where David sought refuge when he fled from Saul. van Adrichem calls the Dead Sea's narrow southern tip, 'Lingua Maris', the tongue of the Sea. He used the name which was originally given by Josephus in Roman times and later Burchard in the Middle Ages (dixit Nebenzahl).

Centrally on the map, the capital of Jerusalem dominates Benjamin's land with, linked by one of the few roads on the map to Hebron, capital of Tribus Iuda and somewhere half distance Bethlehem, birthplace of Jesus. Outside Hebron stands the oak of Mamre where Abraham lived. A bit further we discover Herodes' palace on 'Matsada', which is actually more famous for the historic Zealot resistance under Eleazar Ben Yair and their defeat against the Romans that took place in AD 70 – 73. In Tribus Isachar the strategic crossroads of the plains of Meggido often served as focus point for heroic battlefields. On the border of Isachar's tribe with Tribus Zabulon we find the Rive Cison erroneously linking the Mare Galilleae (hosting many apostolic fishermen) with the Mediterranean Sea. The picturing of contemporary vessels by van Adrichem is a typical anachronism on historical maps¹⁶. Finally, obligatory hungry sea monsters swim the waves.

van Adrichem specifically names his sources for the geography of the Holy Land such as Peter Laicksteen, Christian Sgrooten and Tieleman Stella. It is likely that for this particular map he also used geographical models, such as the Palestine map by Jacob Ziegler of 1532 or the 'Tabula moderna – Tabula sancta' map of Claudius Ptolemaeus of 1513, or even an earlier version of 1482 published by Leonardus Holle. Curiously, van Adrichem does not mention Marino Sanuto as one of his sources, although his map closely resembles the Sanuto-Visconte delineation and he must have been familiar with Sanuto's map as it was included in many editions of *Ptolemaeus*. According to Nebenzahl, Sanuto's information had become increasingly obscure at van Adrichem's days, while Burchard's account gained prestige. It is no exaggeration to state that this map is a serious challenger for the prize of the most interesting biblical map of the Holy City.

After an initial quick glimpse on this fascinating document (50.5 cm x 73.5 cm) dating 1585, its symmetrical structure strikes: Jerusalem is pictured as a rectangle, viewed from the west, lying on its long side and subdivided in three sections; a left quarter (north), a central half (diagonally crossed by a brook) and a right quarter (south). According to Rubin Rehav, this image of Jerusalem as a rectangle divided by walls into three main parts — north, central and south — was based on a misinterpretation of Flavius Josephus' description of the city. In perfect balance with the religiously inspired cosmic world, the same divine symmetrical design appears in other plans of Jerusalem as well, some of which may be based on the simplified woodcut plan of Heinrich Bünting (anno 1581): although in square form, the Bünting map has the same three sections.

The eastern (top) and southern (right) walls on van Adrichem's map are framed by two rivers (respectively the Cedron and the Gion) joining in the top right corner, which is perfectly balanced by the Calvary Mountain in the lower left corner. The Temple and the Tabernacle take the central position on the map. City gates are placed at regular intervals. Above the City, three weapon shields (on the schematic drawing below marked by an 'x') dominate the top of the map: on the left the shield of Ernst, archbishop of Cologne¹⁷, in the middle the Jerusalem Cross¹⁸, and on the right the shield of Christiaan van Adrichem¹⁹.

The Hebrew University of Jerusalem web site shows van Adrichem's map of Jerusalem with excellent browse and zoom functions. Please go to: <http://maps-of-jerusalem.huji.ac.il/html/gallery3.html>. The numbers mentioned in this section refer to the captions in the map on the internet and they are, of course, identical to the numbers used by van Adrichem. As mentioned, he identified over 250 sites and keyed them to his extensive descriptive text. As this map is the summum of anachronistic mapping, without distinguishing scenes of the Old and New Testament and even placing other historical events next to each other, the map is a pictorial synopsis of the Bible. Let's now enter the city walls and wander around in space and time: from David's City over the Stations of the Cross to the camps of various invasions of the Holy City.

The eye-catcher is clearly the walled Temple dominating the central section where the high priest (number 85) stands in front of the Tabernacle or the Ark of the Convent with the menorah at his left (i.e. our right) and the table of the showbread at his right. The Ark is flanked by two Cherubim (angels) holding between them the name of God against a golden background. Just to the left of the Temple we discover the Antonia 'Arx' (number 29) and Pilate's Palace (number 57) where the Way of the Cross starts. *En passant*, van Adrichem had a major influence on the Christian presentation of the Way of the Cross: he described the Via Dolorosa in 14 Stations from the Antonia fortress to the Church of Holy Sepulcher where pilgrims pray(ed) from station to station. Prior to van Adrichem, the number of stations varied widely in number²⁰ between 11 and 31, but after him the number of 14 stations became a widely accepted standard for which he is given credit. The last five stations on the Mount Calvary (or Golgotha) (bottom left on the chart; numbers 250 – 254) are now located in the Church of the Holy Sepulchre (which is well within the current city walls). In the same central section one also comes across Solomon, David's son, sitting on his Throne (number 113), Jacobus being beheaded (number 47), the House of Saint Anne²¹ (number 37) and the Roman amphitheatre (number 28) to name but a few scenes.

For Rubin Rehav another kind of anachronism involves van Adrichem's use of terms from his own time or from other periods. For example, the term *forum rerum venalium* ('the market where [they] sell') for the market place having number 47, is known to us only from the Crusader period and as it was employed biblical map it is misplaced. All in all, van Adrichem's map is an invitation to leisurely study and reflect today, just as it was in the 16th century. In the right part within the city rampart the Mons Sion Civitas David Qvae Est Ssuperior is located where one discerns, *inter alia*, the Palace of David on Mount Sion (number 3), but also Jesus' trial before High Priest Caiaphas (number 37), and even, the intimate 'Cenaculum' or Last Supper (number 6). Finally, on the left, Bezetha²², the Upper City, with Herod's immense palace (number 137). It goes without saying that in this fantasy décor, the buildings, structures, wall, towers and other fountains, many of which have been described in the Scriptures, mostly breathe a Renaissance architecture.

Extra muros many things are happening too: almost every spot is creatively decorated. Starting at the left bottom corner with the Mount Calvary and going clockwise, political adversaries are besieging the city: Pompeius' first century BC tent camp (number 264), the Roman siege of AD 70 (number 267) and, the sixth century BC Babylonians' camp (number 258). In the central top section, on or close to the Mount Olive, some scenes of Jesus' life are presented, such as Jesus' entry on Palm Sunday (number 214), his praying in Gethsemane (number 188), the betrayal by Judas Iscariot and the capturing of Jesus (number 212), and a triumphal Ascension (number 192).

Close to the romantic Cedron Brook one detects the stoning of the praying Stephen (c. AD 33) (number 201) or the bloody sawing of Jesus (number 225), or a bit further the winding road to Jericho with the peaceful village of Bethany (number 179) in a far distance. At the bottom part of the map Mount Gion with Herod's first century BC 'SPQR' camp (number 259) dominates and next to it, on the road to Emmaus, two disciples stroll while ignorantly accompanying Him (number 257). Symbolically closing this review, as Jesus' body lies on the opened cave at the foot of Mount Calvary in the left corner (number 239), Judas Iscariot commits suicide by coldly hanging himself on the tree at the outskirts of the city in the right bottom corner (number 234).

Where the replication of realistic maps is often disclosed through the reprinting of 'mistakes' or the general or individual structure of the map or parts thereof, the copying of fantasy maps is straightforwardly disclosed through the simple fact of their existence. As mentioned, the *Theatrum* was very popular, so that not only the book was re-edited several times after Christiaan's death, but also his two principal maps were copied well into the nineteenth century, and at the very least, some cartographers were tributary to the 'non-professional' cartographer van Adrichem. In the end, it really seems that these maps have 'solidified' the cartographic understanding of biblical life. Below are a few of these followers of the Jerusalem and Holy Land maps:

Jerusalem Map:

- Braun, Georg, and Hogenberg, Frans, Ierusalem, et suburbia eius, sicut tempore Christi floruit, cum locis, in quibus Christus passus est..., on two sheets in volume IV of the *Civitates Orbis Terrarum*, Cologne²³, 1588; this is the best known copy of the map of van Adrichem, but turned 90° (and Braun signing the dedication himself!);
- Déchaud, Etienne, Plan de Jerusalem du temps de N.S. Jesus-Christ, Lyon, 1586;
- de Jode, Gerard, on two sheets, 1587 possibly used by Braun & Hogenberg²⁴;
- Fleischmann, August Christian, Erster Abriss der Stadt Jerusalem wie sie fuernemlich zur Zeit desz Herrn Christi beschaffen gewesen, Norib [i.e. Nuernberg], 1736;
- Fuller, Thomas, Pisagh-Sight of Palestine, London, J. Williams, 1650;
- Herz, Johann Daniel, Senior, Jerusalem, Augsburg, c. 1735;
- Jaillot, Alexis Hubert, Hierusalem Sainte Cité de Dieu / Mis en lumière par H. Jaillot - Plan de la sainte Ville de Hierusalem, de ses Faubourgs et lieux plus remarquables hors la Ville, Paris, 1678;
- Janssonius J., Ierusalem, et Suburbia eius, sicut Tempore Christi Floruit, cum Locis in quibus Christ Passus ... Descripta per Christianum Adrichom Delphum, 1657;
- Langlois, Nicolas, L'ancienne ville de Hierusalem, Paris, 1640;
- Plancius, Petrus, Jeruzalem, Amsterdam, c. 1604 (to some extent tributary);
- Sayer, Robert, An exact draught of the City of Jerusalem and the appurtenances belonging to the Holy Temple: with the Genealogy of Jesus Christ... faithfully collected out of the Holy Scriptures, c. 1770;
- Seutter, Matthaeus, Ierusalem, cum suburbiis, prout tempore Christi floruit...juxta designationem Christiani Adrichomii delineata et aeri incisa per Matthaeum Seutter... Abriss der Weltberuehmten Statt Ierusalem, Augsburg, 1745; later edited by Tobias Conrad Lotter c. 1756;
- van Deutecum, Johannes, Jerusalem die voornaemste van allen Steden, Haarlem, c. 1595;
- Verhelst, Jos, Das Alte Jerusalem ohngefehr entworfen, second half 18th century.

Holy Land map:

- Briet, Philippe, Palaestinae delineatio ad geographiae canones revocata, Paris, 1641;
- de Wit, Frederick, Terra Sancta, sive Promissionis, olim Palaestina, Amsterdam, 1690;
- Halma, François, Terra Promissa, Amsterdam, 1709;
- Janssonius, Palaestina, sive Terrae Sanctae Descriptio, Amsterdam, 1631, with van Adrichem's mistake re the Kishon River, however, also, with short and correct bend towards the Nile delta;

- Tirinus, Jacobus, *Chorographia Terae Sanctae in Angustiore Formam Redacta et ex variis auctoribus amulitis erroribus expurgata*, Antwerp, c. 1630;
- Visscher, Nicolas, *Terra Sancta, sive Promissionis, olim Palestina*, Amsterdam, 1659.

Another less successful and less baroque model for maps of Old Jerusalem is the one produced by Juan Baptista Villalpando (1552 – 1608) which was later copied by Halma (1709), Cornelis Danckaerts II, Matthaeus Seutter (1734) and Bachiene. The key feature of this representation is the rounder shape of the outer city walls in which a smaller circular inner-city wall is pictured. Of course, not all maps of Jerusalem are purely virtual: Braun & Hogenberg have in their same *Theatrum* added a more down-to-earth map where Christian sites, Solomon's temple and mosques coexist. Nebenzahl mentions that until the nineteenth century discoveries, this was the definitive layout of the Holy City.

The symbolic importance of the location fed by religious imagination has resulted in two intriguing maps, full of hidden treasures. Both maps have more or less become standards in their own rights, and they now belong to the world heritage of biblical cartography. Many famous mapmakers were tributary to van Adrichem. The theologian appears in these maps as artist, as well as historian and teacher. Ironically, as we witness a general decline in historical-biblical knowledge, the maps regain their original educating function.

1) In medieval T-O maps (e.g. the Hereford Map c. 1300), the world was represented as encircled by the Ocean ('O'), with the east at the top and Jerusalem generally assumed to lie at the center of the circle; the 'T' in the middle represented the Mediterranean, dividing the three continents, Asia, Europe and Africa.

2) e.g. the cloverleaf World Map by Heinrich Bünting (1545 – 1606).

3) To a lesser degree biblical maps show us Paulus' and Abraham's peregrinationes (travels).

4) Yaaqov ben Abraham Zaddiq and Abraham bar Yaaqov published maps of the same region with Hebrew lettering, respectively in 1621 and 1695. More recent Jewish mapmakers include Aaron ben Hayyin of Grodno, Avigdor Mordechai Malkov, Elijah ben Solomon Zalman and Ben Menachem.

5) And a relative of the Dutch humanist Martin Drop

6) The St Barbara Convent which was founded in 1401, was partly destroyed in 1536 by the great fire of Delft and serves now as a student home.

7) published under the name of Christianus Crucis.

8) These ten maps are called: 'Tribus Aser', 'Tribus Gad', 'Pharan deSertum', 'Tribus Ruben', 'Tribus Ephraim, Benjamin, et, Dan.', 'Tribus Zabulon, Isachar, et, dimidia Manasse', 'Tribus Iuda', 'Dimidia Tribus Manasse', 'Tribus Neptalim', and 'Tribus Simeon'.

9) He was canon at Deventer.

10) Adams, however, lists an edition of 1589 (Adams A-184).

11) The 1682 version was edited by Jodocus Henricus Kramer.

12) Burchard, arguably his most important surveyor, however, had died almost three hundred years earlier.

13) This work might be considered as a Biblical dictionary, if only the data were put in alphabetical order.

14) e.g. the cloverleaf World Map by Heinrich Bünting (1545 – 1606).

15) The absence of the Gulf of Aqaba seems to be a recurring feature in early cartography, such as we see in Münster's Holy Land map and in Ptolemy's map XIX from Codex Lat. V. F.32.

16) The same to be admired on several *Parergon* maps.

17) Archbishop 'Ernst von Bayern' (1554 – 1612) was the son of Duke Albrecht of Bavaria and Anna of Austria. He was the first of the five Cologne Archbishops from the House of Wittelsbach. His period in office was from 1583 to 1612.

18) This cross was the symbol of the Crusader Kingdom of Jerusalem, which existed for almost two hundred years after the First Crusade.

The four smaller crosses are said to symbolize either the four books of the Gospel or the four directions in which the Word of Christ spread from Jerusalem. Alternatively, or complementarily, all five crosses symbolize the five wounds of Christ during the Passion.

19) The weapon on his shield is formed by an upwards twisting snake.

20) and they varied in location as well

21) St. Anne is known by tradition as being the mother of the Virgin Mary.

22) 'Bezetha' called by Josephus the 'New City', suburb of Jerusalem, north of the Temple, which was outside the second but included within the third wall.

23) In some German editions the following text on both sides of verso is added: Jerusalem. Von Michael Eyzinger beschriben und illustriert. Eyzinger lived from c. 1530 to 1598. The Hogenberg map was also published by Jan Jansson.

24) According to Bagrow (in Petermanns 1930) Braun & Hogenberg directly based themselves on van Adrichem's map and not on the one by de Jode.

Tag 26 Full title: "Ierusalem"

Georg Braun (also *Brunus, Bruin*; 1541 – 10 March 1622) was a German topo-geographer. From 1572 to 1617, he and Frans Hogenberg (1535-1590, from Mechelen) edited the *Civitates Orbis Terrarum*, which contains 546 prospects, bird's-eye views and maps of cities from all around the world. He was the principal editor of the work, he acquired the tables, hired the artists, and wrote the texts. He died as an octogenarian in 1622, as the only survivor of the original team to witness the publication of volume VI in 1617.

Braun was born and died in Cologne. His principal profession was as a Catholic cleric. He spent thirty-seven years as canon and dean at the church, St. Maria ad Gradus, in Cologne. His six-volume work was inspired by Sebastian Münster's Cosmographia. In form and layout it resembles the 1570 Theatrum orbis terrarum by Abraham Ortelius, as Ortelius was interested in a complementary companion for the *Theatrum*.

The Braun publication set new standards in cartography for over 100 years. Frans Hogenberg created the tables for volumes I through IV, and Simon van den Neuwel created those for volumes V and VI. Other contributors were Joris Hoefnagel, Jacob Hoefnagel, cartographer Daniel Freese, and Heinrich Rantzau. Works by Jacob van Deventer, Sebastian Münster, and Johannes Stumpf were also used. Primarily European cities are depicted in the publication; however, Cairo, Casablanca and Mexico City as well as Cuzco on one sheet are also included in volume I, whereas Tunis is featured in volume II.

The final image of Jerusalem in *Civitates Orbis Terrarum* is the most dramatic. It appeared in the fourth volume on two pages, which are displayed as a single sheet. Rather than a bird's eye view, this depiction is more of a pictorial map, showing the facades of buildings placed adjacent to the streets and not drawn in perspective. As the extended title indicates, the map was compiled by van Adrichem, a Dutch theologian and cartographer, to depict Jerusalem at the time of Christ. van Adrichem's map was originally published in 1584, but Braun and Hogenberg republished it with little change, except for the orientation. The original map, with a horizontal format, was oriented with west at top. In the *Civitates*, the map was rotated to a vertical format, placing north at the top. The map presents an imaginary conception of the city, with many buildings depicted as 16th century European structures. In addition, there are 270 numbered and captioned scenes, showing sites or events mentioned in the Bible and other historical sources. Some date back to Kings David and Solomon, but many record events surrounding the life and crucifixion of Jesus. Published 1584 or 1588.

Tag 27 Full title: "Hierosolima"

A striking representation of the walled city of Jerusalem, with large "Templum Salomois" at the center.

The *Liber Chronicarum*: Das Buch der Croniken und Geschichten (loosely, World Chronicle, but widely known as the *Nuremberg Chronical*) a universal history compiled from older and contemporary sources by the Nuremberg doctor, humanist, and bibliophile Hartmann Schedel (1440--1514), is one of the most densely illustrated and technically advanced works of early printing. It contains 1809 woodcuts produced from 645 blocks. The Nuremberg entrepreneur Sebald Schreyer and his brother-in-law, Sebastian Kammermeister, financed the production of the book. The book was published by Anton Koberger. At the time, Koberger, the second printer to set up shop in Nuremberg, was at the height of his business with as many as eighteen presses at work. Michael Wolgemut (1434-1519) and his son-in-law Wilhelm Pleydenwurff (1460-1494) executed the illustrations in around 1490, a time when their workshop was at its artistic peak and the young Albrecht Dürer was just completing his apprenticeship there. (Koberger was Durer's godfather.)

condition: hand colored, 9" x 15"

Tag 28 ““Destrucio Iherosolime”

Gorgeous example of Schedel’s incunable view of Jerusalem from a Latin edition of *Liber Chronicarum*. Schedel’s view of Jerusalem is one of the earliest views of Jerusalem and realistically the only large form 15th Century illustrations available.

For the compilation of the Latin text, which was translated into the vernacular by George Alt, Schedel called on Medieval and Renaissance writers including Bede, Vicent of Beauvais, Martin of Tropau, Flavio Biondo, Bartolomeo Platina, Aeneas Piccolomini, and Jacobus Philippus Foresti de Bergamo. Schedel split the book into parts: Creation, the ages of Adam, Noah, Abraham and David, the Babylonian Captivity, the life of Christ, the Antichrist, and Judgement Day, followed by text on Poland, on Europe, and all with a final note on how the book was made.

The Chronicle appeared in 1493, with the first print run taking place between March 16, 1492 and June 12, 1493 for the Latin edition, and to December 23, 1493d for the German translation. A reduced-size (quarto) version of the book, with new illustrations, was published in several editions by Johann Schonsperger in Augusburg between 1496 and 1500.

The views of towns, some authentic, some invented or copied from older models, are of both artistic and topographical interest. The geographic content includes a double-pate Ptolemaic world map and a map of Northern Europe. There are large format views of many cities, including Rome, Venice, Paris, Vienna, Forence, Genoa, Salzburg, Krakow, Breslau, Budapest, Prague, Jerusalem, Alexandria, Constantinople as well as smaller towns in what would become the German Empire. The book also includes many portraits and illustrated scenes, including the famous Dance of Death.

condition: copper plate engraving; hand colored: 13.3” x 19.1”

Tags 29 & 30 Full title: “Vue et Description de Jerusalem telle qu'elle est Aujord'hui avec les Tombeaux de ses Ancients Rois, & quelques autres Antiquités Curieuses qui se trouvent aux Environs de cette Ville.

A prospect of Jerusalem with a 25-pont key and an engraved decription in French, Underneath are five views, with three of tombs and two of Mount Lebanon. From Chatain’s seven volume *Atlas Historique*.

condition: uncolored and hand colored, 38.5 x 49.5 cm

Tag 33 Full title: “Bird’s Eye View of Holy Jerusalem, Jesus Weeping over Jerusalem” (title in English, Russian, Greek and Arabic)

Superb example of early 5 color chromolithograpy by Aece Hage, published by Rand McNally in Massachusetts. Sometime after Hage printed his original in 1896, the view was acquired and revised by Rand McNally Company, who update and “Christianized” it, adding the figure of Jesus weeping in the upper right. Rand McNally published on their own account and to order.

The view is a masterpiece of chromolithography, employing at least six plates, a feat even more remarkable when compounded by the fact that this view was initially produced in a flophouse under difficult circumstances and on a low budget. The unusual view looks on Jerusalem from the Mount of Olives, east of the Old City, and centers on the Temple Mount and Dome of the Rock (Qubbat al-Sakhrah) with other holy sites of multiple religions appear behind it. In the foreground is the Eastern Wall of Jerusalem, the walled-off Golden Gate, the open Lion’s Gate, and the 1400 year old Bab-ur-Rahmah Cemetery. The view, although stylized, is most accurate suggesting that Hage (or an artist he used) had been to or lived in Jerusalem and drew the image from life.

Hage was an Arab businessman and shop owner active in Boson in the late 19th century. Little is known about Hage, but one incident appearing in the *Boston Globe* (Dec 19, 1896) describes him as the owner of a smallware or pot and pan store on Federal Street. It further describes him as “Assyrian” which, in this case, is a reference to the Ottoman province of Greater Syria. Hage was in the *Globe* because he had been burgled.

Tag 34 Full title: "Plan de Jerusalem Ancienne & Moderne"

Finely constructed map of Jerusalem with 18 inset plans of holy sites including churches and mosques by its Official Architect and Engineer, Ermette Pierotti. There are several lettered or numbered keys, a guide to conventional signs, three scale bars (in meters, stades, and yards), and a population table by religion and ethnicity.

In 1858, the Italian Ermete Pierotti, a former Captain in the Corps of Royal Piedmontese Army Engineers, was appointed architect and engineer of Jerusalem by the Ottoman governor. This gave him the opportunity to explore various places in the city, including the Haram al-Sharif (Temple Mount), something which hardly any non-Muslims had done at the time. In 1864, Pierotti published in London a book titled *Jerusalem Explored*. His theories, admittedly not presented in a scholarly way, differed widely from those of eminent representatives of the current Victorian establishment, who launched a violent attack against him, first for an alleged breach of copyright, and then by making public a document revealing some embarrassing aspects of his years in the Piedmontese army.

condition: uncolored, 21" x 36"

Tag 35 Full title: "Vera Hierosolymae Veteris Imago a Ioanne Baptista Villapando cordubensi e societate isu elaborate pro suo urbis ac temple hierosolymitani appartu collato studio cum p. hieronymo prado ex eadem societate"

Villapando's large, rare map is an imaginary plan for ancient Jerusalem based on Ezekiel's prophecies in the Old Testament. He drew a reconstruction of the classical city based on the assumption that the buildings of Jerusalem were designed using the laws of geometry and based on the ideals of the Roman writer Vitruvius. Villapando's plan of Jerusalem would become the most influential and copied plan of the ancient city for the next 100+ years. In the original, west is at the top. Most of the later copies reorient, generally with east or north at the top.

Juan Bautista Villalpando (1552-1608) was a Spanish Jesuit scholar, mathematician and architect. He became a Jesuit in 1575 and designed buildings for the Society, including the Cathedral in Baeza and San Hermenegildo Church. He studied geometry and architecture with Juan de Herrera, the architect of Philip II of Spain. He specialized in Exegesis of the Old Testament, but after publishing "Ezechielem Explanationes" (Commentary on Ezekiel) with Jeronimo del Prado in 1596 he was accused of heresy and faced an Inquisition. Subsequently he was found innocent. In 1596 he traveled to Rome where he published further volumes in 1604. He died in Rome.

Villalpando's major work on Ezekiel was published with the support of Philip II. The text included an imaginative reconstruction of Solomon's Temple as well as depictions of Jerusalem (this work), which were widely known, influential and inspired many European illustrators and were circulated among the master builders of the 17th century. In the opinion of some art historians, Villalpando's illustrations of Solomon's temple had an influence on numerous monastery constructions of the Baroque Era as well as on gridded urban planning. Isaac Newton made use of Villalpando's works in his studies of architecture

condition: two sheets conjoined, light impression, 68 x 75 cm (27" x 30")

Tag 36 Full title: "Ierusalem hodierna"

Striking example of the scarce Jeremiah Wolff's edition of Georg Balthasar Probst's (1673-1748) fine large format view of Jerusalem. Includes key locating 80 important places within the view, with text in both Latin (top) and German (bottom).

The original source for the image is believed to be an engraved view by Wenceslaus Hollar.

condition: hand colored. 23 1/2" x 51"

Tag 37 Full title: “Das Alte Jerusalem Ohngefehr Entworfen”

Very little is known about Verhst or about this engraving. It’s clearly based on Christian van Adrichom’s map of Jerusalem made 200 years earlier, which speaks to the enduring influence of van Adrichom’s conceptual layout of Jerusalem at the time of Christ. Like van Adrichom’s map, Verhst’s layout is oriented toward the east. Unlike van Adrichom’s, however, the mostly empty “blocks” within the walls have been filled with buildings. Also unlike van Adrichom, there’s no Ascension from the top of the Mt of Olives. Based on the text at the bottom RH corner (I Thiel), this is a page from a book. (See discussion of van Adrichom at Tags 24 & 25) With 52 point key.

Based on the Hollar view of Jerusalem.

condition: hand colored, 22 x 50.5 cm

Tag 38 Full title: “Vera Hierosolymae Veteris Imago”

From Halma’s 'Kanaän en d'Omleggende Landen, vertoont in een Woordenboek uit de H. Schrift en Josephus'. (*Geographical Dictionary of Canaan...*) This work is exquisitely illustrated with 30 stunning engraved maps and views of the Holy Land, including Mount Carmel, Damascus, Jaffa, Mount Tabor, Temple of Solomon, and a fine large view of Jerusalem, drawn after Dapper Hollar's view on a reduced scale. This map follows Villapando’s original design.

François Halma (1653-1722), cartographer, bookseller and publisher, **was** active in Utrecht, Amsterdam and Leeuwarden. Published numerous works on theology, philosophy and geography.

Tag 39 Full title: “Ancient Jerusalem Modern Jerusalem”

Side by side maps of Jerusalem as it appeared in Roman times. Labeled sites include Agrippa's Wall, the Holy Sepulchre [nonexistent during the time period depicted on the map], the Mount of Olives, the palace and gardens of Herod, and various structures within the city such as pools, towers, gates, and walls which were no longer extant at the time of publication. And as it appeared in 1842.

condition: 9 ¾” x 13 ½”

William Henry Bartlett was born in London in 1809 and became famous for his many drawings of his travels throughout Britain, the Balkans, North America, and the Middle East. His sepia wash drawings of sites he visited were made in the exact size of the steel engravings made from those drawings and published in his books. In 1854, Bartlett became suddenly ill while returning to Britain from his last trip to the Near East on the French steamer “Egyptus” and died off the coast of Malta on 13 September 1854 at the age of 45.

He was best known for his guidebook: *Walks About the City and Environs of Jerusalem* which records and illustrates his studies and impressions of Jerusalem on a visit in the summer of 1842. The book was originally published in 1844,^[1] with a second edition a few years later.^[2] An affirming Anglican Christian, Bartlett refers the reader at various points to associations of sites he visited and drew with passages in the Bible (the Jewish Scriptures and the New Testament), occasionally cites descriptions of sites in the histories of Josephus, and frequently refers to the recent and detailed studies of the American biblical scholar Edward Robinson (1794-1863), often regarded as a founder of biblical archeology.^[3] The fact that many of Bartlett’s conclusions and speculations – like those of Robinson – have since been revised and/or disproven by subsequent archeological research in Jerusalem (especially since the reunification of the city in 1967) in no way detracts from the magnificence of his intellectual efforts to understand the history, topography and geography of the city, and from the beauty of his illustrations, which have historical as well as artistic value. As the saying goes, a dwarf standing on the shoulders of a giant will see farther than the giant, and the conclusions and speculations of today’s research are also likely be revised and/or disproven by future research.^[4]

Bartlett's approach to studying Jerusalem, and attempting (like Robinson) to determine the precise location of sites of historical and religious importance, combined a critical respect for evidence – physical, topographical, geographical as well as literary – with his Anglican Christian religious beliefs. He frequently expressed his grave doubts concerning many “traditional” religious claims, often dismissed by him as “monkish tradition” and even “fraud.” Here is an example of Bartlett's combination of religious appreciation with critical study:

If there be holy ground on earth, it is here. Nor is there anything to disturb the full impression of identity, which at once passes into the mind, with the scene of so many wonderful and touching events. We are neither confused with learned theories, nor repelled by the palpable inventions of pious fraud

In his description of what is traditionally believed to be King David's Tomb on the south-western hill (just outside the current city walls) called “Mount Zion”^[6] ever since it was so identified by early Christian pilgrims, a complex which also contains the “Cenacle” associated with the “upper room” of the “Last Supper,”^[7] Bartlett commented:

The group of buildings . . . where various events of the life of Jesus have been placed by tradition, without the shadow even of probability.^[8]

Upon descending the Via Dolorosa, he wrote:^[9]

The descent is by a steep and rugged street, called the “Via Dolorosa,” from the monkish tradition, that Jesus, laden with the cross, ascended it.

At the traditional location of Jesus' passion, Bartlett expressed his doubts as to the historicity of that site, at the base of the Mount of Olives,^[10] as well as of sites higher up on the Mount (where there are now the churches of Dominus Flevit on the side, and of the Ascension on the Mount's peak).

Here tradition has given the name of the Garden of Gethsemane to a group of ancient olives, in the depth of the glen, and has also pretended to identify the scene of the ascension, and of the prophecy of the ruin of Jerusalem.^[11]

Little could Bartlett foresee the continuing excavations of the City of David (on the ridge to the south of the Temple Mount) in our day, which have exposed remnants of the original city going back to the time of David and the Jebusites:

We need hardly say, that there can be no remains of what was once the city of David. Monkish traditions, indeed, pretend to point out some, but they are wholly destitute of foundation.^[12]

The State of Jerusalem in Bartlett's Day Bartlett's own observations and illustrations, based on his extensive and careful field explorations, whatever their accuracy (in light of more recent discoveries) regarding ancient sites, are also important for understanding the state of Jerusalem in his day, as the city was prior to much subsequent building which often obscured or obliterated older strata, and also for his descriptions of the Jewish, Muslim and Christian inhabitants prior to massive immigration and the expansion of the city outside the Old City walls in later generations. Moreover, his illustrations show no buildings outside the walls. Describing the extreme poverty of Jerusalem and especially its Jewish inhabitants in his day, Bartlett wrote:^[13]

If the traveler can forget that he is treading on the grave of a people from whom his own religion has sprung, on the dust of her kings, prophets, and holy men, there is certainly no city in the world that he will sooner wish to leave than Jerusalem. Nothing can be more void of interest than her gloomy, half-ruinous streets and poverty-stricken bazaars, which, except at the period of the pilgrimage at Easter, present no signs of life or study of character to the observer . . . Jerusalem. . . no longer the capital of a nation, and remote from the centre of traffic, is destitute of any interest but that connected with the past; and the traveler gladly hastens from the dullness and misery within her walls, to the lonely hills around, where there is nothing to disturb the picture of the momentous events brought before him by his imagination.

By contrast, in an appendix describing his visit to Hebron and the tombs of the patriarchs Abraham, Isaac, and Jacob, and the matriarchs Sarah, Rebecca, and Leah, he wrote:^[14]

These associations of the patriarchal age, were to us most deeply interesting, on the spot and amidst the people to whose ancestors they refer. And if we might judge by the fine faces we saw around us, they have in no respect changed but in circumstances, unlike other conquered people. They are generally in better plight here than at Jerusalem, or their other holy places in Palestine.

En route to Hebron, Bartlett drew what has for some centuries been believed to be the tomb of Rachel:^[15] In Bethlehem, Bartlett was hosted by the Greek Orthodox Bishop at the Church of the Nativity. While appreciating the hospitality, Bartlett noted:^[16]

The good father could not but know that he was honouring and feasting . . . another ecclesiastical rival, only to be treated with more courtesy than the detested Latins, as being under the powerful patronage of England.

The rivalry, however, was not limited to Greek Orthodox –Roman Catholic relations, and was also observed by Bartlett in the tensions, *inter alia*, between Christian Bethlehem and Muslim Hebron:^[17]

The Bethlehemites would appear to be a people of remarkable capacity, and withal, of a restless ungovernable temper, with difficulty kept in order, even by their spiritual guides, and breaking out, when the pressure of a high-handed tyranny is at all withdrawn, into bloody feuds with their neighbors, especially the Hebronites, as did formerly the clans of Scotland and Ireland. This state of things will necessarily exist till the establishment of an enlightened government, of which, however, we cannot see the remotest chance for Palestine, with its many races and creeds, and their ancient and deeply-rooted antipathies and conflicting interests.

Church of the Holy Sepulchre An obvious question for Bartlett to examine was the site of Golgotha (Calvary). As is well known, the problem was that the location and outline of the Second Wall in the time of Jesus could not (and cannot) be precisely determined, because the area is built-up and cannot be excavated. If the Church of the Holy Sepulchre is within that wall, it cannot have been the site of a tomb, since burials had to be located outside the city walls. Although we still do not know exactly where the Second Wall stood in that area, recent excavations beneath the adjacent Lutheran “Erlöserkirche” (“Church of the Redeemer”), which was inaugurated in 1898 in the presence of Kaiser Wilhelm II, have exposed findings from that period, thereby giving significant historical support to the tradition that the Church of the Holy Sepulchre is located outside the Second Wall and does, indeed, mark the spot of Golgotha. Bartlett, however, did not have the benefit of these recent excavations. Nevertheless, in the absence of physical evidence, his speculations were reasonable:

The question of the identity of the site of Calvary with the present Sepulchre, is involved in much historical and topographical obscurity. We cannot indeed doubt that the apostles and first Christian converts at Jerusalem, must not only have known the spot, but that this knowledge must have descended to the next generation, even though no particular sanctity were by them attributed to it. . . Making every allowance for the fact that the first converts were rather absorbed in the spiritual influences of Christianity, than careful about the different sites of its history, we think it must still be conceded, that it is very improbable that the knowledge of those lying immediately around them should entirely die out. The presumption, then, would seem reasonable, that the Christians at Jerusalem must have been acquainted with the real Calvary, when Constantine erected the original church of the Holy Sepulchre upon the same site by that now standing.[18]

On the other hand, the physical location of Golgotha aside, Bartlett could not accept much of what has been sanctified by tradition within the Holy Sepulchre:

Within the vestibule, the first object is a slab of marble, upon which it is said the body of Jesus was laid, after the crucifixion, to be anointed, before it was committed to the tomb. This and other palpable absurdities would tend, even were our convictions as to the site of the Sepulchre itself quite settled, to disgust and repel us, and weaken the impression with which we might otherwise regard it.[19]

While firmly dismissing these “invented or imagined” traditions, and the behavior of pilgrims to the church, Bartlett acknowledged the emotional power of those “ignorant” pilgrims’ beliefs:

The centre of attraction to the devoted but ignorant multitude is, of course, the Church of the Sepulchre; and marshalled by their respective religious guides, they rush with frantic eagerness to its portal, and in this excited state visit the many stations invented or imagined in credulous ages. The whole scene of Christ’s crucifixion and entombment are brought before the eye with such vividness, that even Protestants who came to scoff, have hardly been able to resist the contagious effect of sympathy with the weeping pilgrims.[20]

Therefore, despite his clear rejection of the religious traditions regarding the Holy Sepulchre, Bartlett could still regard the place as “holy ground” – not because the pilgrims’ “superstitious feelings” were factually true, but because of the deep piety and personal dedication of the pilgrims who believed those traditions:

Though we cannot be affected by the Holy Sepulchre, as others may, yet when we think of the thousands who have made this spot the centre of their hopes, and in a spirit of piety, though not untinged with the superstitious feelings of bygone ages, have endured danger, and toil, and fever, and want, to kneel with bursting hearts upon the sacred rock; then, as regards the history of humanity, we feel that it is holy ground.[21]

Criticism of Inter-Christian Rivalry and Animosity However, Bartlett’s harshest criticism – to the point of disgust (the term he used in the passage cited above) – was aimed at the rivalries and animosity among the several Christian denominations he witnessed, reaching their peak during the Easter season at the Church of the Holy Sepulchre and the ceremony of “Holy Fire” (or “Holy Light” – *Hagia Phos*) on “Great and Holy Saturday,” the day before the Orthodox Easter.[22] After citing at length and in small print[23] an anonymous article in “The New Monthly Magazine” describing the “Holy Fire” ceremony in the Holy Sepulchre, Bartlett concluded:

Such are the scenes which pass in this church; disgraceful to the very name of Christianity, and a standing argument against its truth, in the minds of both Turks and Jews.[24]

Criticism of Millennial Hopes for the Conversion of the Jews In a similar vein, Bartlett was critical of millennial Christian hopes for the conversion of the Jews, in no small measure because of “corrupt and superstitious forms of Christianity existing in Jerusalem,” but also because the suffering of the Jews reinforces their “stubborn prejudices,” and at the same time their fidelity and hopes for their future:

The hoped for conversion of the Jews has, for some time past, given rise to great activity among various bodies of Christians in England, some of home, from their peculiar mode of interpreting prophesy, are in expectation of the speedy advent of the Millennium, and of the literal restoration of the Jews to the land of their forefathers . . . Humanly speaking, Jerusalem is the last place where we may expect to meet with converts, where every object tends to keep alive among the Jews the spirit of their religion – the sacred hills, the cemeteries of their fathers, the walls of their once proud temple. Even their very distress and degradation must powerfully contribute to fix their minds on the holy books, which foretell their future glory, when the measure of their suffering shall be fulfilled. The influence of corrupt and superstitious forms of Christianity existing in Jerusalem, in fortifying the contempt of the Mussulmen, has often been noticed, nor is it less fatal in its effect upon the Jews; perhaps a purer form of religion, substituting practical benevolence for angry denunciation, might have some effect in softening the stubborn prejudices which have gathered strength from the oppressions of past ages.^[25]

Bartlett then added the following note:^[26]

NOTE: “You wish to convert us to Christianity,” said a Jew to Mr. Wolff; “look to Mount Calvary, where Jesus of Nazareth was crucified, of whom you say that he came to establish peace on earth. Look to Calvary, there his followers reside – Armenians, Copts, Greeks, Abyssinians, and Latins; all bear the name of Christians, and Christians are shedding the blood of Christians on the same spot where Jesus of Nazareth died.”

In conclusion, today’s readers of Bartlett’s book, especially those of us, Jews, Christians, and Muslims, who live in and love Jerusalem in the generation of “the literal restoration of the Jews to the land of their forefathers,” can not only profit with enjoyment from his scholarly speculations, beautiful illustrations, and vivid descriptions of the land, the city, and its inhabitants some 175 years ago, but also can consider to what extent in the interim we have all progressed in facing the challenge he posed in the passage already cited:^[27]

This state of things will necessarily exist till the establishment of an enlightened government, of which, however, we cannot see the remotest chance for Palestine, with its many races and creeds, and their ancient and deeply-rooted antipathies and conflicting interests.

[1] The book was published in London by George Virtue. The Preface is dated April 1844 in London. References are to pages in the second edition (undated).

[2] The Preface to the second edition is undated, but the book includes (pp. 166 ff.) a note, dated December, 1847, citing the study by Frederick Catherwood (1799-1854) of the Dome of the Rock (also referred to by the misnomer, the “Mosque of Omar”). Catherwood, like Bartlett a British artist and explorer (and also an architect), made a detailed survey of the Dome of the Rock (“Drawings of Islamic Buildings: Dome of the Rock, Jerusalem”) during a six-week visit in 1833, dressed as an Egyptian officer and accompanied by an Egyptian servant.

[3] Robinson visited the country in 1838, and in 1841 published his *Biblical Researches in Palestine and Adjacent Countries*. An enlarged edition was published in 1856. Robinson is credited with the discovery of Hezekiah’s tunnel in Siloam (Silwan), and to this day the base of an arch on the south-west corner of the Temple Mount is called “Robinson’s Arch.”

[4] Bartlett, following Robinson, regarded the arch as the basis of a bridge connecting the Temple Mount with the Upper City in Roman times (today’s Jewish Quarter; the “Mishneh” [i.e., “second”] area in biblical times). Contemporary research has rejected this view in favor of seeing the arch as the basis of a massive, external staircase leading from the central valley (called the Tyropoeon Valley by Josephus) to the top of the Temple Mount. In 1967 the ground level of centuries of accumulated rubble reached the base of the arch, next to which I stood. The area has since been excavated extensively, and the arch is many meters above ground level. The area under the arch now has a platform over the excavations, used for visitors and for liberal or non-Orthodox Jewish egalitarian prayers in which women participate fully, a practice not permitted by the Orthodox authorities who have control over the main area of the “Kotel” (the “Western Wall”) to the north of Robinson’s Arch. Historically, of course, it is the same wall, however the southern area of the wall below Robinson’s Arch was never exposed until post-1967 excavations, and therefore never became a site of pilgrimage and worship as did the exposed layers of the main “Kotel.” The same wall to the north of the Kotel, leading to the area of the remains of ancient pools in the area where the Antonia Fortress once stood, was excavated and opened as the “Kotel Tunnels” in the 1980s. The “Kotel Tunnels” guided tours exit in the north at the Via Dolorosa.

[5] Page 95.

[6] The actual Mount Zion, of course, was the hill upon which the first and second Temples stood, identified as Mount Moriah already in the Bible (“Solomon began to build the house of the Lord in Jerusalem on Mount Moriah” – 2 Chronicles 3:1), today called “Har Ha-Bayit” (“the Temple Mount”) by Jews, and “Haram al-Sharif” (“the Noble Sanctuary”) by Muslims.

[7] Cf. Mark 14:15 and Luke 22:12.

[8] Page 71.

[9] Page 94.

[10] Adjacent to today’s Roman Catholic Church of All Nations.

[11] Page 37.

[12] Page 56.

[13] Pages 133-134.

[14] Page 218.

[15] The tomb, similar in style to medieval Arab tombs, is found on the west side of the road from Jerusalem to Bethlehem, close to today's barrier separating Jerusalem from Bethlehem (which is under Palestinian control). In recent years, the once small and simple structure has been greatly expanded, and to protect visitors from snipers, is now surrounded by high concrete walls.

[16] Page 208.

[17] Pages 211-212.

[18] Pages 169-170.

[19] Page 173.

[20] Page 180.[21]

[21] Page 176. A remarkably similar functionalist view, attributing sanctity to people's behavior, rather than an essentialist view, attributing sanctity to physical objects, was expressed by a young Israeli soldier and member of Kibbutz Tirat Tzevi, who had participated in the battle for Jerusalem in the Six Day War of June, 1967, about the Kotel (the Western Wall), liberated by the paratroopers. The passage is found in English in *The Seventh Day: Soldiers Talk About the Six-Day War* (New York: Scribners,1970; based on the Hebrew book published in 1967), p. 231:

"Morning prayers at the Wall were very awe-inspiring. All the time I kept thinking that the Wall symbolized the Jewish people's yearning for unity, its deep roots in the country; that we represented a whole people, a whole history. It meant a lot to me. I can't say that I felt any deep spiritual link with the stones themselves. It isn't like that. People don't realize that Judaism doesn't attach any sanctity to places as such. For example, the Bible says about Moses' burial place, "And no one knew where he was buried." For the same reason, there's nothing holy about the Wall. But for us, the Wall's really – what I saw before me was the realization of our people's unity, of their longing, of the whole Jewish people. . ."

[22] Tensions, to the point of riots and physical violence, still exist and erupt occasionally in our day. In 2002 there was fighting between Copts and Ethiopians for control of the roof the Holy Sepulchre. In 2008 and in 2015 Israeli police were filmed as they intervened in fighting between Armenian and Greek monks over the ceremony of the "Holy Fire" and other occasions.

[23] Pages 181-185.

[24] Page 185.

[25] Pages 190-191.

[26] Pages 190-191, bottom.

[27] Pages 211-212.

Tag 40 Full title: "Hiersalem"

This decorative map of Jerusalem was created in the 1670s by the famous Dutch artist Romeyn de Hooghe (1645–1708). The title, "Hierusalem," is the Latin name for Jerusalem, and it is written in a ribbon at the top, in which the Hebrew name of God is inscribed on the sun.

The drawing here was not designed to be accurate but rather as an imaginary plan of the Temple and its surrounding Old City of Jerusalem. In the centre of the image and raised above the rest of Jerusalem is the site of the Temple. This area is titled "Ariel," a name used in Hebrew for either the Temple or Jerusalem. The raised ground upon which the Temple is built is marked with the word "Moria," the biblical name for this mountain. The Temple is surrounded by three walls and inside the innermost wall the artist has drawn the Holy of Holies as a tall building and outside its entrance the altar, where a sacrifice offered and burnt is clearly visible.

The rest of Jerusalem has been illustrated with a fair amount of artistic license, most relying on the artist's imagination. The buildings are surrounded by walls and include many gardens, the streets are wide, and in the intersections are water fountains – a depiction that clearly resembles a medieval European city.

Also of interest is the area outside the city. In the bottom left of the map, outside the walls and next to the word "Golgata," is a wooden cross, illustrating the crucifixions that were carried outside the city walls. In the bottom right are a group of people, probably travellers or even pilgrims, on their way to the city. They are riding horses and camels and next to them are some rather European looking cows grazing in a very non-typical green field. The top of the map depicts the area east of Jerusalem as green and hilly. The map also includes names of places mentioned in the Bible, such as Gilgal, Anathoth, and Absalom's (Avshalom) Grave.

De Hooghe (1645–1708) was one of the greatest artists of the late Dutch Golden Age, producing over 3,000 different prints in total. He was born in Amsterdam and was active from 1670 during a period derogatively referred to as the Pruikentijd (Periwig Era), when the Dutch Republic fell into decline. He is considered an important figure in the development of modern political satire, due to his cartoons depicting the wars between William of Orange and Louis XIV, the Catholic king of France.

Tag 41 Full title: "Jerusalem quails (ut plurimum) extitit aetate Solomonis"

Jerusalem qualis (ut plurimum) extitit aetate Solomonis, executed by Thomas Fuller in London around 1650, offers an intricate representation of Jerusalem as conceived during the era of King Solomon. The depiction, with its grid-like arrangement, elucidates the walled city in detail, indicating primary entrances and highlighting edifices and monuments of significance from Solomon's epoch.

In the mid-17th century, there was an increased interest in the biblical past, often spurred by theological debates and religious schisms during the English Reformation and subsequent Civil Wars. Jerusalem, as the center of religious history, was a city of great interest to scholars, theologians, and the general populace. Fuller's interpretation, while primarily focusing on the Solomonic period, intriguingly incorporates the scene of crucifixions on Mount Calvary—a historical anachronism that could be seen as an effort to bridge the Old and New Testament narratives or perhaps cater to the Christian audience of his time.

The city's layout, combined with key monuments from Solomon's reign, offers viewers a synthesized vision of biblical history, making it more than a mere geographic representation but rather a fusion of theology and cartography. An additional layer of historical context is provided by the inclusion of the coat of arms of Edward Montagu, 1st Earl of Sandwich. His notable positions, especially as a General at sea and member of the English Council of State under Oliver Cromwell, as well as his eventual alignment with the restoration of Charles II, offer a glimpse into the complicated political and social tapestry of mid-17th century England.

The dedication, "Eduardo Montagu Armigero... Hierofolymarum Typu dedico TF," serves as a poignant testament to Montagu's patronage and his role in fostering arts and scholarship during a time of significant political and social upheaval. The mention of Montagu's patronage to the "languid" Fuller and his support in educating Fuller's son emphasizes the interconnectedness of cartography, politics, and personal narratives in the production of such works.

The map depicts the old walled city of Jerusalem during the reign of the Biblical King Solomon, ca. 961-922 BC. On the whole this is a highly imaginative map of the city and likely bears no significant resemblance to the Jerusalem of Solomon. Solomon's Temple appears at the right center with a tall bell tower and a highly Renaissance European design aesthetic. At the center, roughly where the Church of Holy Sepulture is located today, is Solomon's menagerie. The Baths of Bethesda, in which an angel swims, appear in the upper right, approximately where they are said to be today. Other sites of note include Domus David near the modern-day Jaffa Gate, the armory in the lower left, the Kings House at bottom center, Solomon's throne near the menagerie at center, the golden gate at right center, etc. Throughout the streets are arranged with an uncanny geometric precision. Outside the walls Fuller identifies the Mount of Olives (Montis Oliueti), the Dragon Well, the Fullers Field, the King's Garden, and despite purportedly being a map of Solomon's Jerusalem, the Crucifixion on Calvary. A armorial crest and a dedication to Eduardo Montagu, or Edward Montagu, the First Earl of Sandwich, appears in the upper right quadrant. This map is exceptionally rare

From Thomas Fuller's book "*Pisgah-Sight of Palestine and the confines thereof, with the History of the Old and New Testament acted thereon*," published in London by John Williams in 1650. Pisgah refers to Mount Pisgah, the mountain in the Bible from which Moses saw the Promised Land for the first time.

Thomas Fuller (1608-1661) was a loyalist English clergyman, scholar, and writer known for his preaching and quick wit. 'A Pisgah Sight of Palestine' was Fuller's historical and geographical description of the Promised Land, written while he was under forced exile during Oliver Cromwell's rule. The text details the Puritans' attack on Fuller's moderate religious views and tolerance of unorthodox groups. It contains a full-sized Holy Land map and 26 double-page maps of the territory belonging to the Twelve Tribes of Israel.

Fuller modelled his maps after Christian van Adrichom, the 16th-century Dutch priest and surveyor, adding aesthetic touches with illustrations and decorative marks, while the maps have the cartouches, embellishments and fancies, they appear to be a genuine attempt to obtain some sort of precision. In his text Fuller had also made an effort to convey accurate information, based on the Bible and classical authors. Today we regard the Pisgah-Sight as a decorative and quaint product of a pious age, but it is significant as the first genuine attempt in English to convey, in both textual and cartographic form, the geography of the Holy Land and as such can justly be regarded as the first modern Bible atlas.

condition: VG+, hand colored, 11.5" x 15"

Tag 42 Full title: "De Heylige en Wytvermaerde Stadt Ierusalem Eerst Genaemt Salem"

A classical map of Jerusalem based on Lunenberg theological publishers Johannes and Heinrich Stern's map of 1630, published in a Dutch bible. Includes a key in the lower left identifying 36 important buildings. Visscher's map depicts the Temple of Solomon, Herod's Palace, and the city's streets and markets derived from scriptural sources. Vignettes include Solomon's anointment in the lower right, and the Crucifixion in the lower left (in the 1645 version, not the 1643 version – see below). Visscher's map is larger than the Stern map and of much higher caliber of engraving artistry. While there are certainly earlier depictions of the Holy City based on scriptural sources, most were based on the fanciful 1584 Christian van Adrichom map. However, the Stern brothers perspective is both accurate and sophisticated.

The map was engraved by Visscher as early as 1643. It was fourth in a series of six maps engraved for inclusion in Dutch Bibles as late as the 1660s. Laor dates other maps in this series emphatically as 1645. The text at the bottom to the right of center "Dese Kaerte wert gestait voor het 3 Cap. Nehemia" indicates that it is to be inserted in a Bible before Nehemiah, chapter 3. The 1643 map has a legend in a text box to the lower left instead of the Crucifixion scene. The map is sometimes miscatalogued as the 1648 Jaco Savry map, which Savry copied from the 1643 Visscher map.

Claes Jansz Visscher (1587-1652) established the Visscher family publishing firm which were prominent Dutch map publishers for nearly a century. Visscher established his firm in Amsterdam near the office of Pieter van den Keer and Jadocus Hondius. It has been hypothesized that Visscher had been one of Hondius's students. The first Visscher maps appear around 1620 and include individual maps and an atlas compiled of maps by Visscher and various cartographers. Upon his death, the firm fell into the hands of his son Nicholas Visscher I (1618-1679) who, in 1677, received the privilege to publish from the States of Holland and West Friesland. The firm passed to his son, Nicholas Visscher II (1649-1702). Visscher received the privilege in 1682. Most of maps with the Visscher imprint were produced by these two men. Many Visscher maps bear the imprint Piscator (a Latinized version of Visscher). When Nicholas II died, the business was carried by his widow, Elizabeth Verseyl Visscher (16??-1726). When she died, the firm was liquidated and its plates passed to Peter Schenk.

Johann von Stern (1582-1656) and Heinrich Stern (1592-1665) were publishers in Lüneburg, Germany. They were prolific, primarily focused on religious publications. They produced an engraved plan of Biblical Jerusalem in 1630 which was much copied, notably by Visscher. The Sterns' version is extremely rare.

Condition: original color, 12.5" x 18.75"

Tags 43 & 44 Full title: "Die Heilige Statt Jerusalem"

Sebastian Münster (1488-1552) was a cosmographer and professor of Hebrew who taught at Tübingen, Heidelberg, and Basel. He settled in the latter in 1529 and died there, of plague, in 1552. Münster made himself the center of a large network of scholars from whom he obtained geographic descriptions, maps, and directions. See Tag 23.

Tag 45 Full title: "Ezechielis V Haec est Ierusalem, Ego eam in medio Gentium posui, et in eius circuitu terras" (see also Tag 22)

("This is Jerusalem, I have set it in the midst of the nations and countries that are round about her."). The map is largely based on the map in the diary by Ulrich Prefat von Wikanau, published in the Czech language in 1563, which was copied after the map by the Venetian artist Domenico dalle Greche.

Translation of cartouche: "Jerusalem, the holy city, the most famous of Judea and the entire East, whose size and splendour marvels the imagination."

Commentary by Braun: "The particular holiness and significance of Jerusalem stems from the divine prophecies and miracles that God, in all his supreme power, created there. Especially, however, because Christ, the Son of God, as he walked the earth, not only lived and learned mostly in this city, but also accomplished many wondrous deeds: his prayers, his suffering, death, burial, resurrection, Ascension, spreading the Holy Spirit and dispatching his disciples out into the world."

Whereas the first depiction of Jerusalem shows the city as described in the Old Testament, this second plate features a contemporary bird's-eye view from the otherworldly height of Kidron Valley as well as the most important sites and structures having to do with the life of Jesus and his disciples: among others the birthplace of Mary, the Calvary and the Church of the Holy Sepulchre, the residences of Pontius Pilate and Herod, the place before the city gates where Stephen was stoned as well as where John the Baptist was beheaded. In the centre of the image the Temple of Solomon is depicted - since the late 7th century the location of the Islamic Dome of the Rock that bears a crescent on its dome. (Taschen)

Braun & Hogenberg and the *Civitates Orbis Terrarum*. The *Civitates Orbis Terrarum*, or the "Braun & Hogenberg", is a six-volume town atlas and the greatest book of town views and plans ever published: 363 engravings, sometimes beautifully coloured. It was one of the best-selling works in the last quarter of the 16th century. Georg Braun wrote the text accompanying the plans and views on the verso. A large number of the plates were engraved after the original drawings of Joris Hoefnagel (1542-1600), who was a professional artist. The first volume was published in Latin in 1572, and the sixth in 1617. Frans Hogenberg created the tables for volumes I through IV, and Simon van den Neuvel created those for volumes V and VI. Other contributors were cartographers Daniel Freese and Heinrich Rantzau. Works by Jacob van Deventer, Sebastian Münster, and Johannes Stumpf were also used. Translations appeared in German and French. Following the original publication of Volume 1 of the *Civitates* in 1572, seven further editions of 1575, 1577, 1582, 1588, 1593, 1599 and 1612 can be identified. Vol.2, first issued in 1575, was followed by further editions in 1597 and in 1612. The next volumes appeared in 1581, 1588, 1593, 1599 and 1606. The German translation of the first volume appeared from 1574 on, and the French edition from 1575 on. Several printers were involved: Theodor Graminaeus, Heinrich von Aich, Gottfried von Kempen, Johannes Sinniger, Bertram Buchholtz and Peter von Brachel, who all worked in Cologne.

Georg Braun (1541-1622) Georg Braun was born in Cologne in 1541. After his studies in Cologne, he entered the Jesuit Order as a novice. In 1561 he obtained his bachelor's degree, and in 1562 his Magister Artium. Although he left the Jesuit Order, he studied theology, gaining a licentiate in theology.

Frans Hogenberg (1535-1590) Frans Hogenberg was a Flemish and German painter, engraver, and mapmaker. He was born in Mechelen as the son of Nicolaas Hogenberg. By the end of the 1560s, Frans Hogenberg was employed upon Abraham Ortelius's *Theatrum Orbis Terrarum*, published in 1570; he is named an engraver of numerous maps. In 1568 he was banned from Antwerp by the Duke of Alva and travelled to London, where he stayed a few years before emigrating to Cologne. He immediately embarked on his two most important works, the *Civitates*, published in 1572 and the *Geschichtsblätter*, which appeared in several series from 1569 until about 1587. Thanks to large-scale projects like the *Geschichtsblätter* and the *Civitates*, Hogenberg's social circumstances improved with each passing year. He died as a wealthy man in Cologne in 1590.

condition: copper plate engraving; hand colored, 33 x 41.5 cm (12.8 x 16.2")

Tag 46 Full title: "Afbeeldinge der Stad Jerusalem benevens de Darom heen gelegene Bergen en Dalen, Fonteinen, Waterleidingen . . ."

Scarce engraved plan of Jerusalem, imagined as if in ancient times, published in a Dutch bible in 1750. The map shows the City of David, Golgatha, and the Temple of Mount Moriah. The map was engraved by Jan van Jagen after cartography by Willem Albert Bachiene and published by Nicolaas Goetzee.

condition: hand colored, 19 x 15 inches (could have been printed in Amsterdam – sources are mixed on this)

Tag 47 Full title: "Piano della Citta di Gerusalemme"

Map of the City of Jerusalem as it is described in the Old Testament Books, but especially in the Book of Nehemiah. Map is Fig. 3, p. 82, of *Histoire universelle depuis le commencement du monde jusqu'à présent*, traduite de l'anglois by Arkstée et Merkus, 1771

condition: 18.2" x 16"

Tag 48 Full Title: "Belegering Van Jerusalem, Door Nebucadnezar. (The Taking of Jerusalem by Nebuchadnezzar)

A hand-colored example of a c. 1730 view of Jerusalem as it was believed to have appeared in 587 (or perhaps 586) BCE, when it was besieged by Nebuchadnezzar II. The siege and eventual destruction of the city was one of the major historical events referred to in the Old Testament, leading to the Babylonian Captivity. This view depicts Jerusalem surrounded by Nebuchadnezzar's army, as described in the last part of the Book of Kings. The First Temple, or Solomon's Temple, which was destroyed during the city's capture, sits near center. The siege was especially long and difficult, lasting many months (the exact number is disputed, but likely was between 18 and 30). Both Biblical descriptions and archaeological evidence indicate that Jerusalem was completely destroyed at the end of the siege and its inhabitants led off into captivity.

This view appeared in a Dutch translation of Antoine Augustin Calmet's *Dictionnaire historique, critique, chronologique, géographique et littéral de la Bible*. A folio supplement was later added to Calmet's work, and the entire three-volume work was subsequently translated and elaborated by Jakob van Ostade and Arnoldus Henricus Wetserhovius. The supplemental folio was published as *Byvoegzel tot het algemeen groot historisch, oordeelkundig, chronologisch, geografisch, en letterlyk naam- en woord-boek, van den ganschen H. Bybel*. This view is only independently cataloged among the holdings of Stanford University, while the entire Dutch folio supplement is more widely distributed in institutional collections.

condition: 12" x 17.5"

Tags 49, 50 and 51 (untitled)

Top 3 (of 6) parts. (3 missing parts are of the Mediterranean Coast)

An extraordinarily rare map, the 1662 Johannes Jansson and Georgius Hornius six part map of the Holy Land. Divided into six panels and oriented to the east. The map covers Israel or the Holy Land from the southern tip of the Dead Sea and Edom to the Golan Heights and modern day Lebanon. The map is an expansion and enlargement of a smaller plan of the same general area in Christian van Adricham map "*Situs Terrae Promissionis*" of ca. 1590. Jansson expanded and embellished Adricham's map in order to illustrate the text composed by Georgius Hornius (George Horn) for volume six of Jansson's *Novus Atlas, Accuratissima Orbis Antiqui Delineatio*. Consequently some refer to this map, which is as a whole untitled, as the Hornius Map. As a whole this map is embellished with countless vignettes and other images drawn from Biblical tradition. The smoking ruins of Sodom and Gomorra appear in the Dead Sea, Jonas is drawn being devoured by the whale, there is a mountain on which Jesus arguing with Satan, etc. Each of the tribes of Israel are named and associated with their lands. Mountains and forests are shown in profile. Individually each of the maps have a title in the margins, these are: Tribus Ruben, et Gad et partes orientales tribuum Benjamin, Ephraim, et dimidia Manasse intra Iordanem. This panel, considered by most scholars to be the first in the series, features numerous Biblical vignettes including Jesus and Satan arguing on a

mountaintop, Moses looking across the Jordan, the entry point of the Hebrews into the land of Milk and Honey, and a stairway ascending to heaven. Depicts the lands controlled by Ruben and Gad, as well as the eastern lands of Benjamin, Ephraim, and part of Manasseh beyond the Jordan River. Shows the western part of the Dead Sea. Tribuum Ephraim, Benjamin, et Dimidiae Manasse intra Iordanem partes occidentales, et partes septentrionales Dan et Iuda. . Depicts the lands of Ephraim, Benjamin, and part of Manasseh beyond the Jordan river. Numerous Biblical illustrations include a dramatic scene where Jonas is being cast from a sailing ship into the open maw of the awaiting whale. Also shows the lands of Palestine and numerous armies. Tribus Aser, et partes occidentales tribuum Zabulon et Isachar . One of the two larger panels of this series, this map shows the land of Asher and the western territories of Zebulon and Issachar. Numerous Biblical illustrations include St. George slaying the Dragon, the city of Tyre, Nazareth, and the Tabernacle of Abraham. Dimidia Tribus Manasse Ultra Iordanem, Tribus Neptalim et partes orientales tribuum Zabulon et Isachar . The second of the two larger panels of this series, this map details the parts of Manasseh lying on the western shores of the Jordan River, the tribe of Naphtali, and parts of the lands of Zebulon and Issachar. This map, among the most attractive of the series, shows the Sea of Galilee (Lake Tiberius) in full with several scenes from the life of Jesus, including the walking on water episode, Jesus preaching from a boat, and two others. A large inset map in the upper left quadrant, entitled Peregrinatio Abrahae shows the route followed by Abraham from Ur into Canaan. Pars maxima Tribus Iusa Versus Orientem . The southeastern most sheet in this series, this map depicts much of the Dead Sea as well as the lands claimed by the tribe of Judah. Features the smoking ruins of Sodom, Gomorrah, Adaima, and Seboim. In the upper right quadrant there is a large inset entitled, Itinera et Mansiones Deserti , which depicts the route taken in Exodus by the Hebrews as they fled from Egypt. Shows the parting of the Red Sea. Tribus Simeon et pars meridionalis Tribus Dan, et orientalis Tribus Idua . Considered the last in the series, this is an attractive mountainous panel depicting the lands of Simeon, as well as parts of Dan and Judah.

The map shows the region divided into domains of the Twelve Tribes of Israel on both sides of the Jordan River, with the shoreline running from Sidon to Alexandria. The *Cison Torrens* (Kishon River) is shown as connecting the Sea of Galilee with the Mediterranean Sea, and there are many rivers, some of which do not exist; for example, there is a river connecting Jerusalem with the Dead Sea. In the Dead Sea, four burning cities are shown: Sodom, Gomorra, Seboim, and Adama.

The map is intricately engraved to show topographical features, major roads, towns and villages. It is also richly embellished with dozens of biblical illustrations. Inset maps in the top corners depict Abraham's journey (left) and the wandering of the Israelites through the desert (right).

The six panels are individually titled:

Tribus Ruben, et Gad et partes orientales tribuum Benjamin, Ephraim, et dimidiae Manasse intra Iordanem. This is usually thought to be the first panel in the series. It includes several vignettes, such as Jesus and Satan arguing on a mountaintop, Moses looking across the Jordan, the entry point of the Hebrews into the land of Milk and Honey, and a stairway ascending to heaven. This panel shows the lands controlled by Ruben and Gad, as well as the eastern lands of Benjamin, Ephraim, and part of Manasseh beyond the Jordan River. It also shows the western part of the Dead Sea.

Tribuum Ephraim, Benjamin, et Dimidiae Manasse intra Iordanem partes occidentales, et partes septentrionales Dan et Iuda. This second panel shows the lands of Ephraim, Benjamin, and part of Manasseh beyond the Jordan river. More Biblical scenes include a scene where Jonas is cast from a sailing ship into the open jaws of a whale. Also, the panel shows the lands of Palestine and numerous armies.

Tribus Aser, et partes occidentales tribuum Zabulon et Isachar. One of two enlarged panels in this series, this map shows the lands of Asher and the western reaches of Zebulon and Issachar. More Biblical illustrations include St. George and the Dragon, the city of Tyre, Nazareth, and the Tabernacle of Abraham.

Dimidia Tribus Manasse Ultra Iordanem, Tribus Neptalim et partes orientales tribuum Zabulon et Isachar. The second enlarged panel details the parts of Manasseh lying on the western shores of the Jordan River, the tribe of Naphtali, and parts of the lands of Zebulon and Issachar. This sheet includes the Sea of Galilee (Lake Tiberius), as well as several scenes from the life of Jesus, such as his walking on water, Jesus preaching from onboard a boat, and other. The large inset map in the upper left quadrant, entitled Peregrinatio Abrahae, shows the route followed by Abraham from Ur into Canaan.

Pars maxima Tribus Iusa Versus Orientem. This southeastern-most sheet depicts much of the Dead Sea, as well as the lands claimed by the tribe of Judah. It also features the smoking ruins of Sodom, Gomorrah, Adaima, and Seboim. In the upper right, there is a large inset, *Itinera et Mansiones Deserti*, which shows the route taken by the Hebrews as they fled from Egypt. Finally, it also shows the parting of the Red Sea.

Tribus Simeon et pars meridionalis Tribus Dan, et orientalis Tribus Idua. Usually considered the last in the series, this panel is mountainous, depicting the lands of Simeon, as well as parts of Dan and Judah. It also identifies the lands of the Philistines and timber lands rich in cedar.

For easy orientation, there is a reference grid pattern which overlays the topographical details. Grids were first used by the Chinese in the first century CE for the purposes of surveying land. However, perhaps the best-known gridded Chinese map is the *Yu ji tu*, or “Map of the Tracks of Yu” in English, created ca. 1137. Interestingly, one of the first maps using a rectilinear grid system in medieval Europe was another map of the Holy Land, that of Pietro Visconti of ca. 1320.

With the rediscovery of Ptolemy in Europe in the late Middle Ages, graticules on maps became increasingly associated with precision and geodesic accuracy. Ptolemy used the graticule to represent lines of latitude and longitude, a practice that returned to European maps in the fourteenth century. However, grids could also be used as a reference system, in this case each box is assigned a corresponding letter and number value in order to find places quickly.

Although published by Jan Jansson, the map was made in collaboration with Georgius Hornius (1620-1670). Indeed, it is often called the “Hornius Map.” Hornius was a renowned cartographer and historian who published maps as well. His family was forced to flee to Nuremberg during the religious violence of the Thirty Years War. He would eventually attend the University of Altdorf, studying religion and medicine there.

Hornius’s first notable work was a history of the English Civil War, which he witnessed firsthand as a traveler. In 1648 he completed his doctorate in Leiden; by this time, his historical works had drawn the attention of many universities which sought him as a professor. He eventually decided to accept a professorship at the University of Harderwijk where he quickly became rector in 1652, a position he would hold until his death in 1670.

Hornius’s historical works were influential, propagating the idea of universal history, which was an understanding of history as a whole, concurrent unit. He also prepared the text for portions of Jansson’s *Novus Atlas, Accuratissima Orbis Antiqui Delineatio*, including the text that accompanied this map. Hornius’s works would continue to be relevant after his death, with many posthumous editions of his writings published.

Jan Janssonius (also known as Johann or Jan Jansson or Janszoon) (1588-1664) was a renowned geographer and publisher of the seventeenth century, when the Dutch dominated map publishing in Europe. Born in Arnhem, Jan was first exposed to the trade via his father, who was also a bookseller and publisher. In 1612, Jan married the daughter of Jodocus Hondius, who was also a prominent mapmaker and seller. Janssonius’ first maps date from 1616.

In the 1630s, Janssonius worked with his brother-in-law, Henricus Hondius. Their most successful venture was to reissue the Mercator-Hondius atlas. Jodocus Hondius had acquired the plates to the Mercator atlas, first published in 1595, and added 36 additional maps. After Hondius died in 1612, Henricus took over publication; Janssonius joined the venture in 1633. Eventually, the atlas was renamed the *Atlas Novus* and then the *Atlas Major*, by which time it had expanded to eleven volumes. Janssonius is also well known for his volume of English county maps, published in 1646.

Janssonius died in Amsterdam in 1664. His son-in-law, Johannes van Waesbergen, took over his business. Eventually, many of Janssonius’ plates were sold to Gerard Valck and Pieter Schenk, who added their names and continued to reissue the maps.

Tag 52 Full title: "Situs Terrae Promissionis S.S. Bibliorum intelligentiam exacte aperiens per Chr Adrichom"

Early edition of Hondius' map of the Holy Land, based upon the report of Christian Van Andrichom, then the most influential Holy Land cartographer. The map was subsequently copied by Janssonius, who added his imprint to the map sometime around 1645.

Henricus Hondius (1597-1651) was a Dutch engraver and mapmaker, a member of a prominent cartographic family. His father, Jodocus Hondius, was also an engraver and geographer. While working with his father, Henricus was instrumental in the expansion and republishing of Mercator's atlas, first published in 1595 and republished by Hondius in 1606. Upon his father's death in 1612, Henricus and his brother, Jodocus the Younger, took over the business. He set up his own shop in 1621, where he continued to release new editions of the Mercator atlas. Later, he partnered with his brother-in-law, Jan Janssonius, in continuing to expand and publish Mercator's atlas, which would become known as the Mercator-Hondius-Janssonius atlas. Born and based in Amsterdam, he died there in 1651.

condition: hand colored, 19.5" x 14.5"

Tag 53 Full title: "Geographia Sacra" (see Tags 49-51)

Jansson's map of the Ancient world, including an inset of his modern map of the world. The map is based on Ortelius's 1601 map of the same title, which originally appeared in the latter's *Parergon*, while this present edition of the map first appeared in Jansson's *Acuratissima Orbis Antiqui Delineatio Sive Geographic Vetus Sacra & Profana*. The map is attractive and contains two decorative cartouches.

The map is simple in its design but important for how it conveys the ancient world, at a time when interest in the Roman period was growing. The map centers on the Holy Land, extending to the Mediterranean, Persia, and Equatorial Africa. It is in the central region where most of the points of interest are marked. This is supposedly the world that was known to Ptolemy, but the detail instead takes biblical sources. It appears that the only cities and features named are those which appeared in the bible. Of these, there are many, not least Rome, Babylon, Persepolis, Memphis, Spain [Hispania], France [Galatia], and Ararath mons [Mount Ararat].

Many of the locations included are hypothetical and dependent on which interpretation of the bible is used. For example, Sephar Mons is placed in eastern Persia, though modern and even Reformation scholarship usually places it in the southern Arabian peninsula.

The extensive text in the lower-left describes why the author (originally Ortelius) chose to include their world map. This is so that they can present possible locations for Ophir, a mythical region appearing in the Bible which was mentioned in several books, most prominently in 1 Kings. The region is described as wealthy, from where a merchant sent by King Solomon "brought great cargoes of almugwood and precious stones." The region bears the same name as one of the sons of Joktan, though any relationship is unclear.

Debate was contentious in religious Europe regarding the location of this mysterious kingdom. On the map, four possible locations are given, two of which are in the Americas. The source for the possible Hispaniola location dates to beliefs that Columbus had found Ophir, and the Peru location comes from the supposed similarities between the two names of the two places.

condition: hand colored, 18.7" x 14"

Tag 54 Full title: "Abraham Patriarchae Peregrinatio et Vita"

The Wanderings of Abraham is among Ortelius' most elaborate productions. It demonstrates his combined talents as mapmaker, artist and historian. This is one of the few ancient maps produced by Ortelius himself and is decorated with 22 medallion vignettes showing the history of Abraham's life. The map is based upon the Geography of the Holy Land at the time of Abraham's life. Van Den Broecke identifies two very different plates, which were simultaneously in use when the map was first added to the *Theatrum Orbis Terrarum* in 1590. The other map (van Den Broecke 182) was commonly included with the atlas until 1595.

Abraham Ortelius is perhaps the best known and most frequently collected of all sixteenth-century mapmakers. Ortelius started his career as a map colorist. In 1547 he entered the Antwerp guild of St Luke as *afsetter van Karten*. His early career was as a businessman, and most of his journeys before 1560, were for commercial purposes. In 1560, while traveling with Gerard Mercator to Trier, Lorraine, and Poitiers, he seems to have been attracted, largely by Mercator's influence, towards a career as a scientific geographer. From that point forward, he devoted himself to the compilation of his *Theatrum Orbis Terrarum* (Theatre of the World), which would become the first modern atlas.

In 1564 he completed his "*mappemonde*", an eight-sheet map of the world. The only extant copy of this great map is in the library of the University of Basel. Ortelius also published a map of Egypt in 1565, a plan of Brittenburg Castle on the coast of the Netherlands, and a map of Asia, prior to 1570. On May 20, 1570, Ortelius' *Theatrum Orbis Terrarum* first appeared in an edition of 70 maps. By the time of his death in 1598, a total of 25 editions were published including editions in Latin, Italian, German, French, and Dutch. Later editions would also be issued in Spanish and English by Ortelius' successors, Vrients and Plantin, the former adding a number of maps to the atlas, the final edition of which was issued in 1612. Most of the maps in Ortelius' *Theatrum* were drawn from the works of a number of other mapmakers from around the world; a list of 87 authors is given by Ortelius himself.

In 1573, Ortelius published seventeen supplementary maps under the title of *Additamentum Theatri Orbis Terrarum*. In 1575 he was appointed geographer to the king of Spain, Philip II, on the recommendation of Arias Montanus, who vouched for his orthodoxy (his family, as early as 1535, had fallen under suspicion of Protestantism). In 1578 he laid the basis of a critical treatment of ancient geography with his *Synonymia geographica* (issued by the Plantin press at Antwerp and republished as *Thesaurus geographicus* in 1596). In 1584 he issued his *Nomenclator Ptolemaicus*, a Parergon (a series of maps illustrating ancient history, sacred and secular). Late in life, he also aided Welser in his edition of the Peutinger Table (1598).

condition: hand colored, 18.5" x 14.5"

Tag 55 Full title: "Terrae Sanctae quae Promissionis terra, est Syriae pars ea, quae Palaestina uocatur, descriptio, per Tylmannu Stellam"

The map is based upon the map of Tilemannus Stella and is oriented with west at the top. The shoreline is irregular and runs from Tirus to Beersheba. The Dead Sea is a crescent shape. There is a view of modern Jerusalem at the bottom, and two illustrations, the Chapel of the Nativity in Bethlehem and the Church of the Holy Sepulchre. The views are based upon work by Fernando Bertelli.

Gerard De Jode (1509-1591) was a pre-eminent mapmaker in the late seventeenth century, a time when the Dutch dominated the map trade. He was known for his many maps, some of which featured in *Speculum Orbis Terrae* (first edition Antwerp: 1578). Although never as successful as Ortelius' *Theatrum*, the *Speculum* did get republished in a second edition in 1593, two years after De Jode's death, by Arnold Coninx, and included this map. After his death, Gerard's son, Cornelis (1568-1600), and his wife, Paschina, ran the shop. Unfortunately, Cornelis died young in 1600, aged only 32, and the stock and plates were sold to the publisher Joan Baptista Vrients.

In 1578 Gerard de Jode published his *Speculum Orbis Terrarum*, an atlas aimed at competing with the *Theatrum* of Ortelius. However, the latter had first been issued in 1570 and had already built a commanding market presence, and so despite de Jode's longer standing reputation the atlas did not sell very well. Only a dozen or so examples have survived. Undeterred, he made plans for another expanded edition, and upon his death in 1591 it was taken on by his son Cornelis. The *Speculum Orbis*

Terrae of 1593 likewise did not sell well and was never reissued. Although more examples than the first edition have survived, it too is very scarce. Many of de Jode's maps are judged to be superior to those of Ortelius, both in detail and style

Gerard de Jode (Judaeus) (1508(?)-1591), a native of Nijmegen, began his career as a printer and engraver in Antwerp about 1550. He lived on the Catelijne Veste, or on "de Catte", near the Bourse. He was in regular contact with Christoffel Plantin, to whom he sold many prints and maps. De Jode's business, which must have been a major one among Antwerp's many booksellers and printers, was represented at the Frankfurt fair, where de Jode bought maps that he later copied or re-sold. Most of the maps sold by De Jode have prototypes of Italian or German origin. Apart from his many separately published maps, Gerard de Jode is known for his atlas, *Speculum Orbis Terrarum*, published in 1578. Part of the engraving was done by himself, part by brothers Jan and Lucas van Doetecum.

Gerard de Jode and Abraham Ortelius, who partly lived as map sellers, were competitors and not always on good terms.

After the death of Gerard de Jode in 1591, the business was carried on by his widow Pascale van Gelder and by his son Cornelis (1568-1600). The latter, more a publisher than an engraver, reissued the *Speculum* in 1593, adding new maps and revising others.

Despite all its deficiencies, the *Speculum* must have had a good reputation. It is mentioned alongside Mercator's *Atlas* and Ortelius's *Theatrum* in Petrus Montanus's preface to the *Germania Inferior* of Pieter van den Keere.

condition: A rare first edition copy of the map, 20" x 12"

Tag 56 Full title: "Chorographia Terrae Sanctae Angustiore Formam Redacta et ex Variis Avctoribus a Multis Erroribus Expurgata"

This is one of the most visually stunning maps of the Holy land ever published. It was first published in 1632 by the Jesuit monk Jacobus Tirinus. Oriented to the east, the map extends from Syria and Tyre southward as far as the Sinai, Egypt and Thebes. Slightly north is Memphis with wildly misshapen Pyramids nearby. Then comes Tanis made famous in *Indiana Jones and the Raider of the Last Ark* as the resting place of the Ark of the Covenant. Slightly south of Tanis is the city of Ramesee, the starting point for the Biblical Exodus. Following the path of the Hebrews across the Red Sea, Pharaoh is shown being inundated by the returning waters after Moses parted the Red Sea. Moses is drawn throwing down the tablets of God at Mount Sinai (Sanai Mons). Slightly northwest is a cleft in the mountains, the location of the ancient Nabatean city of Petra which is surprisingly accurate considering that it was only "discovered" by the Swiss adventurer Johannes Burkhardt in 1812, 200 years after this map was drawn. Heading north, the lands claimed by the Tribes of Israel are detailed, along with major cities, camps, roads and trade routes. The Mediterranean has sailing ships and in the lower left, a surveying tool between two censors. There are 19 maps and images of Biblical objects surrounding the map, with a large, stunning inset of Jerusalem (after Villaplano's Jerusalem) Other images are the Ark of the Covenant, Israelite coins, Roman antiquities, views of a Menorah, angels and a plan of the Temple.

Originally prepared in 1632 for Tirinus's study of the Holy Land *Commentarius Vestus et Novum Testamentum Tomis Tribus Comprehensus* (Commentary on the New and Old Testament). It was most likely engraved by Cornelius Galle and printed in Antwerp by Martinus Nutius. The work went through several printings in the subsequent 20 years, so determining the exact issue date for any copy is impossible. However, this map had to have been printed between 1632 and 1650.

Jacobi Tirini (1580-1636), who signed his work Jacobus Tirinus, was a Jesuit monk, theologian, historian and Biblical scholar. His major work was *Commentarius in Sacram Scripturam*, a two volume Bible commentary. Tirini was born in Antwerp, Belgium in 1580. Following admission to the Jesuit Order, he became a respected Biblical scholar and prominent Jesuit. He was assigned as "First Superior" to the Antwerp Jesuit House as well as "Director of the Holland Mission." Tirini's Biblical commentaries are still referenced today.

condition: VG, two sheets jointed at the center, hand colored 32.5" x 12.5"

Tag 57 Full title "Ontwerp en Erfdeeling van't Land Kanaan volgens het gezicht van Ezechiël"

An extremely uncommon c. 1729 map of ancient Israel. Most likely drawn by the Dutch engraver Schryver, this map shows Israel from Hethelon in the north to Kades, just south of the Dead Sea. Divided into the areas controlled by the Twelve Tribes of Israel, from the north these are Dan, Aser, Naphtali, Manasse, Ephraim, Ruben, Juda, Benjamin, Simeon, Issachar, Zebulon and Gad. Shows several important cities including Jerusalem, Gaza, Cezarea (Caesarea), Damascus, Tyrus (Tyre), Joppe (Jaffa), etc. The right side of the map is dedicated to Old Testament quotations, mostly drawn from the Book of Ezekiel, describing the region. Probably issued in an early 18th century Dutch Bible or other Biblical reference.

condition: hand colored, 14" x 8"

Tag 58 Full title: "A New Map of the Land of Promise And the Holy City of Jerusalem Describing the most important events in the Old Testament "

Rare American edition of this iconic map of the Promised Land, extending from the Red Sea, Mecca and the Nile River on the right side of the map to Damascus and Sidon on the left side, centered on Jerusalem. The map is projected from the East as is often the case but with the Egyptian coast "stretched" to eliminate its western turn. The image is adorned with depictions of villages, towns and fortresses in "bird's-eye perspective" and hundreds of tiny vignettes depicting scenes from the Old and New Testaments. Of further interest are an inset view of the Temple of Solomon, a large inset plan of Jerusalem (its format hearkening back to Visscher's 17th-century plan) and an even larger bird's-eye view of the city, as well as 14 larger vignettes depicting central moments of the Old Testament narrative. The map provides a remarkable composite of Old and New Testament stories, with pictorial vignettes coupled with references from the Bible.

Haines map is the final version of one of the richest maps of the Holy Land. The basic model for the map was conceived in Amsterdam nearly 200 years earlier. The map presents a bird's eye view style perspective, providing an image of the Holy Land as known to the Ancients, from Damascus and Southern Lebanon to Cairo and the Red Sea. In the upper center appears a prominent depiction of Jerusalem, derived from Claes Jansz Visscher's famous map of the city, *Die Heylige en Wytvermaerde Stadt Jerusalem* (circa 1640), with 35 key sites numbered to its left. At the right corner, "A Prospect of Jerusalem" is shown, along with a view of "The Temple of Solomon."

The original prototype for this map seems to have been van Doetechum's 1641 *Nieuwe Caertees das Lants von Beloften ende* (Nebenzahl, Holy Land, pp. 120-124, English versions of which were issued by Overton (ca. 1717), Sayer (ca. 1752), Cluer Dicey (ca. 1765), G. Thompson (1795) and others throughout the 18th century. The first American edition was engraved and published by Thomas Duffield's map in Philadelphia in 1823, a lawyer from Frankford, Pennsylvania. The second edition was engraved by D. Haines in 1828. Haines worked as an engraver for J.H. Young and S. Augustus Mitchell of Philadelphia.

condition: G, printed on 3 sheets; laid on modern linen, hand colored, 57.5" x 22.5"

Tag 59 Full title: "A New Map of Palestine or the Holy Land with Part of Egypt" and "Seaton's Map of Palestine, or the Holy Land, with part of Egypt. Compiled from Surveys made for the French & English Governments"

Robert Seaton's Map of Palestine or the Holy Land, with part of Egypt was engraved by Josiah Neele (1804-1876). This map intended as a companion for & to illustrate the geography of the scriptures is principally compiled from the surveys made under the direction of General Kleber for the information of Buonaparte and as regards the coast from those made for the Admiralty of England.. Seaton held the post of Hydrographer to the King. Neele was a British map engraver, printer and publisher active in London in the middle of the 19th century.

Neele was the son of Samuel John Neele (1758-1824), also a prominent map engraver. He apprenticed under his father along with Ebenezer Stalker (1780-1847) with whom he briefly partnered until 1825. At that time, he went into business with his uncle, George Neele and his brother James Neele. George retired in 1826 after which the brothers published under the imprint "James and Josiah Neele".

A fine example of this scarce separate-issue map of the Holy Land, Sinai and Lower Egypt, illustrated with a large scene of Christ and the woman of Samaria after William Hamilton, R.A., plans of Jerusalem and the Temple and smaller views of Cairo and the Pyramids & the Sphinx. Although the vignette gives the impression that

this is a biblical map, it also notes historical details like: the site of Pompey's murder (48BC); the remains of the ancient canal from the Nile to Suez (found 1798); the route of Napoleon's army from Egypt to Syria (1799); and part of the route of the caravans from Cairo to Mecca. Kerek is marked and, emphasizing its importance, 'The Road to Kerek' is marked through the wilderness of 'Arabia Petrea'. 'A Companion to Seaton's Map of Palestine' was published in 1836.

The first edition (1828) and second edition (1836) differ from one another in some important ways. The title of the second edition credits the surveys of French General Jean-Baptiste Kléber as the primary source of the map, referencing Kléber's time as commander of the French forces in Egypt during the Napoleon's Egyptian Campaign. There are many place names on the second edition which do not appear on the first edition, particularly in the Sinai Peninsula. The first edition also did not include the vignettes of Cairo and the Pyramids which appear at the bottom of this issue. A note at the bottom right, which also does not appear on the first edition, states

"Independent of the sacred writings, the ancient authorities consulted in the compilation of the Map are Pliny, Herodotus, Strabo and Josephus, the modern D'Anville, Burckhardt, Drs. Shaw & Clarke, to this information is added the personal Surveys of Egypt by the Proprietor, in 1850, & the recent American Surveys."

The border contains small heraldic devices for European countries and ecclesiastical offices. At the top center is an elaborate image of the British Coat of Arms flanked by a lion and unicorn, surrounded by symbols of Britain's military strength. The map includes plans of Jerusalem and the Temple below the title which also appear in the first edition.

condition: VG+, dissected and laid on linen as issued, hand colored, 36.5" x 32"

Tag 61 Full title: "Benjamin Supus qui dicerpit, mane comedit praedam, et ad vespera dividit spolium"

From Thomas Fuller's (1608-1661) *A Pisgah Sight of Palestine* (one of 26 maps). Published in London by John Williams in 1650. Copperplate engraving by Robert Vaughn (c 1600 – c 1663) "near Waltham, 1649" See Tag 41 for a bio of Fuller.

Map shows the territory in central Palestine on the west bank of the Jordan apportioned to the Tribe of Benjamin. Benjamin is identified by the emblem of the tribe in upper RH corner. Jerusalem appears on the map with its Temple and within the walls. Jericho is shown as a big city. A road extends from Jerusalem to Bethphage to Bethania to Jericho to Bethel. Many biblical illustrations from both the Old Testament (e.g. Jacob's ladder) and the New Testament (e.g. the stoning of Stephen).

condition: VG+, hand colored, 11" x 13.5"

Tags 62 Full title: "JERUSALEM in Her Grandeur, A.D.33."

Charles Mottram (1807-1876) Published by George Lord Beeforth, Scarborough, and Hayward & Leggatt, London, April 16, 1860

An engraved aerial view of Temple Mount with the Temple in the center and Christ triumphantly riding down the Mount of Olives. The engraving is after a painting, "Jerusalem in Her Grandure," by Henry C. Selous (1803-1890).

condition: richly hand colored, stamped with engraver's monogram in red ink at lower left, 29.9 x 49.9 in.; 76 x 104 cm

Tag 63 Full title: "JERUSALEM in Her Fall"

Charles Mottram (1807-1876) Published by George Lord Beeforth, Scarborough, and Hayward & Leggatt, London, April 16, 1860

An engraved view of the Temple Mount in its present state from the top of the Mount of Olives, with the Dome of the Rock standing where the Temple once did and Al-Aqsa Mosque not far away. The engraving is after a painting, "Jerusalem in her Fall," by Henry C. Selous (1803-1890).

condition: richly hand colored, stamped with the engraver's monogram in red ink at lower left, 29.9 x 49.9 in.; 76 x 104 cm

Tag 64 Full title: "Ierusalem"

Cornelis de Bruyn (1652-1726/7), published in *De Bruyn's Reizen van Cornelis de Bruyn*

A spectacular panorama of Jerusalem taken from the Mount of Olives. Engraved by Henrik van Krooneveld. Cornelius van Bruyn was a Dutch painter who traveled through the Holy Land and other portions of Asia. On reaching Ottoman controlled territory he had to disguise his activities due to a particularly repressive period of Ottoman rule in which foreigners were regarded with suspicion and the making of "graven images" was prohibited. In Jerusalem, De Bruyn avoided detection by pretending to be picnicking with two Franciscan monks who stood guard while he made his preliminary drawing.

In 1675 de Bruyn set out from Livorno on a journey through the Levant, visiting Jerusalem, Constantinople, Egypt, Greece and Cyprus. returning in 1684. His account was first published in Dutch in 1698 as 'Reizen van Cornelis de Bruyn... door Klein Asia...van Aegypten, Syrien en Palestina'. On a second tour de Bruyn visited Russia, from where he travelled south to Persia then east to Java.

condition: uncolored, framed, 45.4" x 11.5"

Tag 65 Full title: "L'antichissima città di Gierusalemme come era nei tempo di N.S. Gisu Christo, con le sue dechiaratione"

This is a rare, separately-issued Lafreri-school broadsheet map of Jerusalem, printed c. 1595 by Matteo Florimi. It is an iteration of the influential 1584 Adrichem plan, itself an allegorical depiction of Jerusalem during Christ's lifetime, instrumental in codifying elements of Christian veneration of the Holy City, in particular the Stations of the Cross.

For such a work, the physical geography of Palestine and Jerusalem was not as relevant as conformity to scripture, and in this respect the map is unparalleled in its usefulness. The Holy City is portrayed in a rectilinear form, divided into three major historical zones. At the bottom of the engraving, 134 locations are listed in fourteen columns, guiding the reader to Biblical events both inside the city and out.

More importantly, Adrichem cartography was instrumental in codifying elements of Christian veneration of the Holy City, in particular the Stations of the Cross. Catholic practice had, since the Middle Ages, incorporated the reenactment by the faithful of the *Via Dolorosa*, the route followed by Jesus on the day of Crucifixion. Pilgrims to Jerusalem would follow the route through the Holy Land, but with the expansion of the Turkish Empire such travel was impossible for most. Many Christian cities began to assemble pilgrimage routes locally to allow pilgrims to follow a metaphorical *Via Dolorosa* without dangerous travel to distant lands. Churches and cathedrals would illustrate the Stations of the Cross - the different scenes along the *Via Dolorosa* - in their architecture and decoration. There was little system to this, however, and broad differences between different localities. Adrichem's text and plan of Jerusalem provided a model that all could follow, and that the faithful could practice even from the comfort of home, in a sort of 'Pilgrimage of the Mind.'

The 'Lafreri' School. Between 1544 and the 1590s, Rome and Venice saw the production of a number of elegant, rare, and consequently now sought-after maps. These are frequently classified collectively as belonging to the 'Lafreri-School,' a term often used due to the survival of a 1572 catalogue of maps from the stock of publisher

Antonio Lafreri. The close resemblance of this list to the contents of various bound collections of Roman and Venetian maps of the period led to these proto-atlases to be attributed to Lafreri, despite the maps having been actually produced by over a dozen different mapmakers, including Gastaldi, Lafreri himself, his heir Duchetti, the Bertellis, Camochio, Zenoni, Salamanca, Forlani, Florimi, Ligorio, Tramezini, Zaltieri and others. These cartographers, mapmakers, engravers, and publishers, some of whom shared formalized partnerships, left behind a legacy of some six or seven hundred maps, all of which are marked by scarcity due to their not having been included in a standard atlas. Though these were generally sold in assembled-to-order, composite 'atlases,' the contents of these works varied wildly and those that survive are often poorly catalogued. Since the maps in these composite works were not intended to be compatible with one another, bookbinders had to go to sometimes extreme lengths to combine them: pasting smaller maps down to larger sheets with were then stitched into the books, larger maps trimmed close and then folded to fit smaller bindings. We have also encountered some maps, usually found separately, yet printed to the same sheets to be included together in bound works.

The popularity of these works, and their utility, appear to have influenced Ortelius in his project of creating the first true, uniform atlas in 1570. Despite the proliferation of Italian mapmakers in the 1560s and 70s, only a few appear to have lived beyond the Italian plagues of 1575-77, and these survivors seem to have prospered mainly by their acquisition of plates engraved prior to those plagues. The absence of any Italian response to Ortelius' work is more likely to have been a product of the devastation wrought by the pestilence than any overwhelming superiority of the Flemish work.

This single-sheet iteration of Adrichem's plan was executed by, or on behalf of the Siena printed Matteo Florimi, for sale as a separate sheet: indeed, this example's deckled edges and the absence of a fold indicates that this sheet has never been bound in a book. It is faithful to Adrichem, possibly via the work of Giacomo Franco. It is likely no earlier than 1590 and the conjectural date of 1595 is suggested by van der Heijden. Bifolco and Ronca lean towards a date of closer to 1600. The engraving does not appear in Laor and there are no confirmed further editions by Florimi, although Bifolco and Ronca note the existence of a later strike by Petrucci, who acquired most of Florimi's plates after his death. A single example of the map is listed in OCLC, catalogued by the British Library with a date of 1600.

Matteo Florimi (1540 – April 13, 1615) was an Italian print seller, book dealer, printer, and publisher. Florimi was born in Calabria around 1540. He relocated to Siena around 1501 where he established a prosperous workshop known or books, allegorical prints, floral prints, and maps. Around 1600 he acquired the services of Arnaldo di Arnoldi, a map engraver previously employed with Giovanni Antonio Magini. In that same year, Magini accused Florimi of plagiarism, an event that is most likely associated with Arnoldi's defection. In the years 1605-1608, Florimi received financial support from Ottavio Cinuzzi. He was also known to be close friends with the Italian mannerist painter Francesco Vanni. Florimi's cartographic work is often found in Lafreri atlases. Florimi was survived by his four children, Giovanni, who continued his father's workshop under the imprint 'Eredi Florimi'; Francesco, Cecilia, and Caterina.

Christian Kruik van Adrichem (February 13, 1533 - June 20, 1585), alternatively known as Christianus Crucius Adrichomius was a Dutch theologian active in the second half of the 16th century. Adrichem was born in Delft of a wealthy family - at one point his father, Adriaen Claesz, was mayor of Delft. Adrichem was ordained in 1566. He served as the director of the Convent of St. Barbara in Delft until expelled by the Protestant Reformation. Fleeing the anti-Catholic sentiment of the Reformation, Adrichem reestablished himself in Cologne (Köln) where compiled various religious works including his important historical atlas, the *Theatrum Terrae Sanctae et Biblicarum Historiarum*. Adrichem's important atlas was published posthumously by his associate Gerardus Brunius in 1590. The work went through numerous editions and served as the foundation of most subsequent maps of the Holy Land well into the 18th century.

Condition: Excellent. Wide margins with deckled edges. Strong platemark, no folds. 14.75 x 20 in (37.465 x 50.8 cm)

Tag 66 Full title: "Ierusalem. Hierusalem Veteris Imago Ver".

A spectacularly engraved large-scale 1660 Wenceslaus Hollar bird's-eye of Jerusalem during the period of the Solomon's Temple. The view is based upon the 1604 writings and drawings of Juan Bautista Villalpando (Villalpandus; 1552 - 1608), a Spanish Jesuit of Sephardic ancestry. The work, although mostly imaginary, proved highly influential.

The view looks westward on the walled city of Jerusalem from the heights of Gethsemene, with the Valley of Josaphat in the foreground. Temple Mount, with the colonnaded Temple of Solomon on an enormous masonry base, bearing a decidedly European flair, occupies center field, with Solomon's Palace just to the south (left).

The background is dominated by the Mountain Zion, with the City of David and David's Palace identified. A key in the upper right notes 55 landmarks, buildings, and monuments. Much of the ancillary architectures more closely resembles 17th century European cities, although with more domes, than anything then extant in Jerusalem. The Tomb of Absalom, however, in the lower left, is remarkably true to form. The whole is surrounded by red-ruled borders, as is common to most examples.

Villalpando's Jerusalem was a combination of fact and fantasy. It is particularly noteworthy for his imaginative recreation of Solomon's Temple. He believed that the Temple could be conceptually reconstructed based upon the laws of geometry, which he argued were laid down directly by God, via the prophet Ezekiel, and so unchanging and inviolate. Curiously, Villalpando's designs for the Temple, and many other buildings in Jerusalem, closely resemble Spanish architecture of his period, particularly the work of his mentor Juan de Herrera, whose designs incorporated quadratic inner courtyards and *risalits* - as here. Although Villalpando's Biblical interpretations earned him the ire of the Inquisition, it proved highly influential in the construction of multiple monasteries and other religious buildings, as well as theoretical depictions of Jerusalem (and Solomon's Temple) as here, the construction of some European synagogues, and even 19th century Masonic literature.

The source publication is unclear, and the piece may have been issued separately. In his *Descriptive Catalogue of the Etched Work of Wenceslaus Hollar* (Cambridge, 1982), Richard Pennington states the view was originally included in John Field's 1660 *Restoration Bible* (Cambridge). It does not however, appear in any known example of this publication. It is rare, we note an example appeared at Christies in 2017, where it sold for about 11000 USD. We were able to trace 2 further examples in private hands. OCLC records 2 institutional holdings. A further holding is known at the Metropolitan Museum of Art.

Wenceslaus Hollar (July 23, 1607 - March 25, 1677) was a Czech / Bohemian artist, etcher and engraver, much of whose life was spent in England. He is known primarily for his engravings and etchings, of which nearly 2800 plates are known. These include a number of excellent maps and city views. He was born in Prague where he initially studied law. The 1620 Sack of Prague during the Thirty Years' War (1618 - 1648) ruined his family's fortunes. Hollar came out of the disruption on the path to becoming an artist. His earliest known works are small engravings, one of which was a copy of a Dürer 'Virgin and Child' and the other is very likely a 1625 outline map of Europe. By 1627 he was in Frankfurt, apprenticed to engraver Matthias Merian (1593 - 1650). Following his apprenticeship, he traveled throughout the Rhineland producing views of towns, castles, and landscapes. His work eventually attracted the notice and patronage of nobleman and art collector Thomas Howard, 21st Earl of Arundel (1585 - 1646). Hollar traveled with Howard from 1636 as a draftsman for the Earl's diplomatic mission to the court of Holy Roman Emperor Ferdinand II (1578 - 1637), as well as to Vienna and Prague. He also accompanied Arundel to England in 1637, where he remained for many years attached to the earl's household. He was not exclusively in the Earl's employ, producing work for many authors and publishers. He produced some very famous views of London following the Great Fire, and was sent in 1668 by the King to Tangier in order to produce views of the towns and forts there. He produced a number of maps for Richard Blome's subscription atlas, the first English atlas actually engraved in England. Unfortunately, his ties with the loyalists during the English Civil War (1642 - 1651) sharply affected his sales, and his patronage declined. He appears not to have been a particularly apt businessman: a friend is recorded as having said of him that he was, 'a very friendly good-natured man as could be, but shiftlesse to the world.' It cannot have helped matters that he only charged a shilling an hour for his labors. Despite the quality of his work, he would die in poverty.

Condition: Good. Some edge wear and margin repairs. Area of expert reinstatement just west of the Tomb of Absalom (Mons Absolon). Wear and soiling along some of the original fold lines. Two sheets, joined at center by publisher. Manuscript red ruling. 16.25 x 43.5 in (41.275 x 110.49 cm)

Tag 67 Full title: "A correct Plan of the City of Jerusalem, with the genealogy of Our Blessed Lord and Saviour Jesus Christ"

This is a rare 1795 separate-issue pictorial view of Jerusalem, by London copperplate printer John Haines. Haines' maps, all large-scale wall maps intended for education and moral edification, were separately published in small numbers and very few survive.

The dramatic bird's eye view is reminiscent - in both orientation and purpose - of the Adrichom plan; oriented to the north and detailing the city walls and monuments, including Solomon's Temple, Herod's Palace, the Garden of Gethsemane, Mount Calvary, the Mount of Olives, and many, many others. In all, it represents a narrative of Biblical history, drawn from both testaments. It is densely decorated with vignettes with relevant Biblical chapters and verses noted by them. The descriptive text at the bottom relates the history of the city, and includes a key to the Stations of the Cross, also numbered on the map. Six large, dramatic vignettes border the engraving,

seemingly chosen less for their thematic connection and more for their dramatic and moral content: Jephthah, returning home after his victory against the Ammonites, discovering that he has bound himself by oath to sacrifice his only daughter as a burnt offering; Samson, pulling down the house of the Philistines as a final act of sacrifice; Samuel, passing on to Eli the prophecy that his family would suffer divine punishment for their sins; David, displaying the severed head of the Philistine champion Goliath and setting his army to rout; The Witch of Endor conjuring up for Saul the ghost of Samuel (to provide similar news to that which he had already told Eli) and a remarkable scene of, Saul, javelin in hand, making to 'smite David even to the wall' as David, his harp clattering to the floor forgotten, as he 'avoided out of his presence.' Twice.

While there is no evidence of later issues of this specific map, the Haines family appears to have made use of its imagery in later publications: there is a mezzotint edition of the 'Saul and the Witch of Endor' vignette under the Haines and Son imprint; it appears likely that this treatment was also afforded the other views appearing on the elder Haines' maps.

This map was published by John Haines and Sons from their offices on Fetter Lane, London. No engraver is identified leading us to believe the map was engraved by Haines himself. This is an extremely rare piece. The OCLC places but one example, located at the British Library. There is no market history in the past 50 years. John Haines (fl. 1795 - 1809) was a London printer and publisher. Operating as Haines and Company (and Haines and Son,) his specialty was the production of inexpensive mezzotints on religious or moralizing themes. His cartographic output, however, appears to have exclusively been separately issued, large, two-sheet wall maps. Haines' mapmaking enterprise does not seem to have been abundantly successful: very few of the house's works survive in either institutional collections or on the market.

Condition: Average. Mended surface tears with slight loss to text area only. Attractive with a bold sharp strike. 23" x 39.25"

Tag 68 "(Jerusalem) Antiquae Ierusalem vera Icnographia Ad Sacrae Lectionis Praecipue et Aliarum de Illa Urbe Historiar. Explicationem Ex collatione actoru cu ruinaru uestigijsac Situ ipso."

An "imaginary typographic plan" of ancient Jerusalem, from Arias Montanus' *Nehemias, sive, de antiquae Ierusalem...*, which appeared as Volume VIII of Plantin's *Polyglot Bible*.

The map is engraved by Pieter van der Heyden and was possibly drawn after Laicstain's original, which was also used by De Jode, Munster, De Belleforest and Braun & Hogenberg as a model.

Delano-Smith & Ingram describe it as "east oriented with mountains ringing the city and closing the eastern horizon. The Kidron brook, rising in those eastern mountains, follows a right-angled course, first across the map and then down on the right (along the south side of the city). Below, the city is laid out, its features carefully detailed and named."

condition: VG Early ink manuscript in the margins. Left margin extended. Scarce image. 9" x 12"

Tag 69 Full title: "Description de la Cité de Ierusalem, telle qu'elle fut du teps q nostre Sauveur viuoit au mode." AND "Nouvelle description de la Cité de Ierusalem, telle qu'a present elle est figurée, & assise.

(Description of the City of Jersuaem, as it was in the times in which our Savior lived AND New description of the City of Jersuaem, as it looks at the present time and place.)

Early view of Ancient and Modern Jerusalem from Francois De Belleforest's *Cosmographie Universelle de Tout le Monde*, published in Paris in 1575. De Belleforest's map of Jerusalem is drawn from Braun and Hogenberg's plan of Jerusalem, published in their monumental *Civitates Orbis Terrarum*, first published in 1575, which Braun and

Hogenberg had drawn from Gerard de Jode's in *Novae Urbis Hierosolymitanae topographica*. The De Jode map notes that it is drawn after a map by Peter Laicstain, published in Germany in 1570. As noted by Laor:

A topographic plan of modern Jerusalem oriented to the east. . . .These pictures of ancient and modern Jerusalem were published in Calcar by Vincentius Houdeae in 1570. Today they are quite a rarity and much sought after. Here they are printed after the model by Gerardus de Jode in Antwerp. The plans published by Houdaen in Calcar are those of Laicstain, but today, no copy is extant.

Laicstain, a Dutch geographer, had visited Jerusalem in 1556 and subsequently created a number of sketches on during his travels.

The *Cosmographie Universelle* of F. de Belleforest was published in a shared edition by Nicolas Chesneau and Michel Sonnius. The objective of the two partners was to reprint Sébastien Münster's *Cosmographie* in French. Münster's work, published in Basel in 1544, had indeed been a great success and had known multiple reissues. It had been published in French in 1552, but Chesneau and Sonnius, noting that Münster had mainly treated his own country, Germany, wanted to satisfy the tastes of their compatriots more. They appealed for the text of the work to François de Belleforest (1530-1583). Belleforest probably helped Chesneau and Sonnius in their quest for new city plans. Belleforest's *Cosmographie* is presented in two parts, the first of which is divided into two volumes; each of the three volumes has its title. Some copies bear the imprint of Chesneau and others that of Sonnius. Of the 163 plates in the *Cosmographie*, only 49 are copied from the work of Sebastian Münster. Little is known about the engravers of the *Cosmographie*. The name of Cruche appears only once, at the bottom of the plate of Paris. Raymont Rancurel is the second known engraver in the *Cosmographie*. In 1572 appeared, the first volume of the *Civitates Orbis Terrarum* of Braun and Hogenberg. Twenty of these plates were copied by the *Cosmographie* of Belleforest. On the other hand, the later volumes of the *Civitates* borrowed eleven cities from Belleforest's work. From the *Theatrum Orbis Terrarum* of Abraham Ortelius (1570), Chesneau and Sonnius have retained more modern maps than Münster. Other plans have been copied from the *Plantz and Pourtraitz* by Antoine Du Pinet or the small maps of Camocio.

As is often the case with 16th and 17th century maps, this map has a complicated publication history. According to *Ancient Maps of Jerusalem*, a web site produced by the Jewish National and University Library and the Hebrew University of Jerusalem, the map is an exact copy of Braun and Hogenberg's plan of Jerusalem (from **Civitates... Theatrum des cites du monde**, Brussels, 1575. Vol. I, No. 53.). Braun and Hogenberg in turn had copied the view on the right from one published a few years earlier by Gerard de Jode (1509-1591) in **Novae Urbis Hierosolymitanae topographica** in Antwerp (1571?). The de Jode map bears an inscription stating that it is drawn after a map by Peter Laicstain and published in Germany in 1570 (no known copies of which exist today). Examples of Belleforest's, Braun and Hogenberg's, and de Jode's versions of this map may be found on the *Ancient Maps of Jerusalem* web site (see References below). The web site also notes that pre-19th century renderings of Jerusalem tended to be more artistic productions than geographically accurate ones, combining scenes and locations from different historical periods and incorporating biblical concepts associated with the sites depicted. Belleforest's map is typical of its era in these respects.

François de Belleforest typified the "Renaissance man" – a prolific French author on a variety of subjects, as well as a poet and translator; in all he produced over 50 volumes including his translations. Born into a poor family, he eventually made his way to Paris where he met other young writers. He wrote on cosmography, morals, literature and history, authored the first French pastoral novel, **La Pyréné** (1571), and from 1568 served as historiographer to the king. He translated works by German, Italian, Latin and Greek authors into French, including a renowned translation and adaptation of tragic tales by the Italian writer Matteo Bandello, published in seven volumes from 1564-82. One of those stories served as William Shakespeare's source for **Hamlet**.

Georg Braun (1541-1622) and Frans Hogenberg (1535-1590) were among a flourishing group of cartographers based in Cologne, Germany, in the late 16th century, known for their major work **Civitates Orbis Terrarum** (1572-1617). The set usually was composed of six volumes, containing about 530 maps, mainly of cities in Europe, as well as some in Britain and on other continents. The plates comprise the first general collection devoted solely to topographical views. Many were the earliest engraved views of these towns. The inclusion of rural scenes, transportation routes and buildings remain an important record of the period. According to map scholar R.V. Tooley, the Braun & Hogenberg series "forms a wonderful picture book of Europe in the 16th century."

Braun was the editor of **Civitates Orbis Terrarum**, and Frans Hogenberg the chief engraver. They based their views mostly on existing maps. A large part of their work derived from **Theatrum Orbis Terrarum**, published in 1570 by the Antwerp cartographer Abraham Ortelius. This work was considered the first modern published atlas. Indeed, **Theatrum Orbis Terrarum** was in many respects the model for the **Civitates**, with similarities in titles, as well as the formats, layouts and order of the plates. The accompanying texts were in many cases also based on Ortelius' work, as Braun indicated in the preface to the first part of the 1572 edition. Braun and Hogenberg also utilized drawings by other artists, notably the Antwerp artist Joris Hoefnagel (1542-1600), who had traveled through most of Western Europe.

This woodcut was published in *La Cosmographie Universelle de tout le monde*, printed 1575 in two volumes in Paris by Nicolas Chesneau and Michel Sonnius with the French text by Francois de Belleforest. It is a French version of Sebastian Münster's *Cosmographia Universalis*. Most of the woodcut maps and drawings of Münster's work were discarded and new woodblocks have been made. The geographical information is mainly based on Abraham Ortelius and Braun & Hogenberg, but also comes from unknown sources. All maps and views of Paris edition by Belleforest are very rare since there was one edition in one language only. The woodcuts of the Basel edition by Seb. Münster were used in 46 different editions.

François de Belleforest was a French writer, translator and poet during the Renaissance. In 1568 he became historian of King Henry III, but had to give up soon because of inaccuracies. He worked as a writer and translator and transferred the *Cosmography* of Sebastian Munster into French. *La Cosmographie universelle de tout le monde* was published 1575 in Paris and was created in collaboration with the two Parisian publishers Nicolas Chesneau and Michel Sonnius. He has not used Sebastian Munster as sole source, several maps and views are based on Ortelius and Braun / Hogenberg, but also own work and unknown sources are found in the important work.

condition: VG. 18" x 13", hand colored

Tag 70 Full title: "Jerusalem die heilige viereckete Stadt, in Grundt geleet, und eijgentlich abgemahlet"

Bunting's imaginary plan of the walled City of Jerusalem showing King David and Solomon's temples, the Olive trees, etc.

condition: VG, hand colored, 14.5" x 11.5"

Tag 71 Full title: "Hierosolymae, cura Neemiae Ducis instauratae / Descriptio ad mentem Brocardi, Villalpandi"

Toriello's pair of plans of Jerusalem, comparing the plans of two different holy land scholars. At the left is the plan of Burchard of Mount Sion, also called Brocard or Brocardi, a German Dominican friar pilgrim who travelled to the Middle East at the end of the 13th century. His account, *Locorum Terræ Sanctæ descriptio*, is one of the most important early accounts of the Holy Land and one of the last medieval accounts prior to the fall of the Latin Kingdom in 1291.

At the right is the plan of Juan Bautista Villalpando (1552-1608). Villalpando's was a well-regarded Spanish Jesuit priest, scholar, mathematician and architect, whose writings on the prophecies of Ezeiel at the end of the 16th Century were extremely influential. His plan of Jerusalem was one of the most often copied plans of ancient Jerusalem in the 17th Century.

condition: VG, 17" x 12.5", uncolored, scarce

Tag 72 Full title: "(Jerusalem) Waerachtige beschryvinge vande wydvermaerde Conincklicke Hoofst Stadt Ierusalem . . . "

Plancius and Cloppenburg's plan of Jerusalem with its well laid out streets and major religious sites within the outer walls. Fifteen biblical vignettes surround the plan.

Petrus Plancius (1552-1622) was born Pieter Platevoet in Dranouter in West Flanders. He trained as a clergyman in Germany and England, but he was an expert not only in theology but in geography, cosmography, and navigation. After fleeing prosecution by the Inquisition in Brussels, Plancius settled in Amsterdam where he first began his forays into navigation and charting. As Amsterdam was a hub for trade, Plancius was able to access Portuguese charts, the most advanced in the world at that time. Plancius used these charts to become an expert in the sailing routes to India, knowledge that gained him opportunity. Plancius was one of the founders of the VOC, for whom he worked as their geographer. He also served on a Government Committee to review the equipment needed for exploratory expeditions.

Johannes Cloppenburg (sometimes Cloppenburg; also H. Jan Evertsz and Johannes Everhardus) was a Dutch cartographer. Based in Amsterdam, he was active between roughly 1610 and 1644. He worked closely with the Hondius/Jansson firm and is credited with the 1630 edition of the *Atlas Minor*.

condition: VG, (this is the second state with Plancius' name replaced by D. R. M. Mathes), 19.5" x 11.5", hand colored

Tag 73 "Vera Hierosolymae Veteris Imago"

Etched plan of Jerusalem by Wenceslaus Hollar after Villalpando's map. Hollar prepared the etching for Thomas Roycroft's *Biblia sacra polyglotta ... edidit Brianus Waltonus*, which was published in London in 1657. This is larger than the similar, more common view by Francois Halma that was done later.

See Tag 66 for biographical info.

condition: VG, Small worm tracks in the toward the bottom of the image (mirrored across the centerfold). Scarce. 17.5" x 14"

Tag 74 Full title: "Hierosolyma / Ierusalem"

Hafner's view of modern Jerusalem, published in Augsburg in about 1720.

The view shows a Jerusalem from the east, with the buildings and plan simplified and distorted to emphasize the most important architectural features.

The Mount of Olives is shown at the top left, with the Kidron Torrent at the bottom. Includes a list of 24 points of interest below in Latin and German. numerically keyed to the view.

condition: VG, rare, two sheets, joined. 24" x 9.25" (including text at bottom)

Tag 75 Full title: "Ierusalem, cum suburbiis, prout tempore Christi floruit, accurate notatis omnibus insignibus et praecipue us locis, in quibus Passus est et quae etiam num devota religione a Christianis coluntur, juxta designationem Christiani Adrichomii delineata . . . "

Full color example of Matthäus Seutter's (1678-1757) plan of the city of Jerusalem, based upon the 16th century map of Christian van Adrichom. The plan includes a key locating 254 major points of interest in the Holy City. The plan contains sites and scenes of Jerusalem, both within and outside the city, each depicting information described in the Scriptures, and other historical and traditional sources. There is no chronological order to the scenes, as ancient scenes and characters are displayed alongside European buildings and characters of the sixteenth century.

Matthäus Seutter was an engraver, globe maker and map publisher in Augsburg. He apprenticed as an engraver to publisher J.B. Homann in Nuremberg in 1697. He returned to Augsburg c. 1707 and set up his own map publishing house, which became a primary competitor of the Homann company. As a result, most of Seutter's maps were based upon, if not copies, earlier work done by the Homann and Delisle firms. Karl VI awarded him the title of Imperial Geographer in 1731.

Van Adrichom's plan was originally issued in *Theatrum Terrae Sanctae* by Christian van Adrichom (1533- -1595) in 1584 in Koln, with a booklet describing Jerusalem. It was subsequently added to all the editions of the *Theatrum*. Van Adrichom's plan was later copied by Jodocus Henricus Kramer in the late 17th century and also forms the basis for Braun & Hogenberg's 2 sheet vertical plan of Ancient Jerusalem (c 1588) and by Jan Jansson in his 1657 town book. Moreover, Adrichom's influence can be seen in many of the plans of Jerusalem published in the 17th and 18th centuries.

Van Adrichom (1533-1585) was a Dutch priest whose scholarly research of the Bible and writings of pilgrims and Josephus made him the acknowledged expert on Holy Land geography. Josephus was a Jewish historian who was employed by the Romans to write about the history of Roman Palestine during the Jewish revolt of 60-70 AD. Many of his works contain accurate geographic details based on his firsthand observations. Adrichom was assigned to Cologne during the time it was a thriving center for cartography and atlas publishing.

condition: VF+, hand colored, very fine copy, 20" x 23"

Tag 76 Full title: "Erster Abriess der Stadt Jerusalem wie sie Fürnemblich zur Zeit des Hernn Christi beschaffen gewesen meistentheils genommen aus dem Tractat Christiani Adrichomij de Terra Sancta"

A handsome example of the 1736 August Christian Fleischmann version of Christiaan van Adrichem's 1584 map of Jerusalem, here reduced for a Nuremberg Luther Bible.

condition: VG+ 19" x 14", hand colored

Tag 77 Full title: "(Jerusalem) Eigentliche Vorstellung der Statt Jerusalem und derselben umliegenden Gegenden zu Salomonis auch zu und kurtz nach Christi Zeiten"

(Actual representation of the city of Jerusalem and its surrounding regions during the times of Solomon, as well as shortly after Christ)

This detailed depiction of the city of Jerusalem and its surrounding regions during the times of Solomon, as well as shortly after Christ, is a hand-colored engraving created by A.C. Fleischmann. The map was published in Nuremberg in 1736 and appeared in the 1736 edition of the Martin Luther's Bible, specifically following the page 480 titled "Evangelische Historien...". It illustrates topography, drainage, settlements, and places of historical interest, providing valuable insights into the geography and important landmarks of the ancient city.

condition: VG+, 16" x 13.75", hand colored

Tag 78 Full title: "A Plan of the City and Country about Jerusalem | To the Right Honble. William Lord Talbot, Baron of Hensol"

Scarce map of the area around Jerusalem, dedicated to Lord Talbot. The map includes a key locating about 40 points of interest in and around the city. The map appeared (after page 374) in Thomas Shaw's *Travels or Observations Relating to Several Parts of Barbary and the Levant*, published in Oxford in 1738.

Thomas Shaw was chaplain to the English factory at Algiers from 1722 to 1733. During this period he travelled to Egypt, Palestine, Cyprus and around North Africa. "These travels have been universally esteemed, not only for their accuracy and fidelity, but on account of the illustrations they contain of natural history, of the classic authors, and especially of the Scriptures." (Lowndes). A supplement was published in 1746.

The map is dedicated to William, Lord Talbot of Hensol in Glamorganshire (1710-1782).

condition: VG, 10" x 9.5", uncolored

Tag 79 Full title: "Kaart van Jerusaleem en omliggende landstreck naar de grondtekening van R. Pockocke"

Rare Dutch Edition of one of the First Scientific Maps of Jerusalem Finely executed map of the area around Jerusalem, published in Amsterdam. Johannes Wessing's map is based upon on Richard Pockocke's *A plan of Jerusalem and the Adjacent Country*, originally engraved by Thomas Jefferys. Wessing alters the map, with a greater focus on the city, and less the environs of Jerusalem. The map shows both the ancient and modern city within walls. The roads to Jaffa, Bethlehem and Jericho are depicted.

Richard Pockocke (1704-1765) was an English vicar, traveler and scholar. He is best known for his works which combined travelogue and ethnography. Though he travelled throughout the British Isles and Europe, he is best known for his four year visit to the Muslim world; he visited the Middle East in 1737-38. He published an account of his travels, "A Description of the East and Some other Countries," in 1743-45. His map was one of the first scientific maps of Jerusalem based on firsthand observation.

Further additions to Wessing's version of Pockocke's map by E. W. Cramer, with engraving by Otto Lindeman in 1778.

condition: VG+, 12.2" x 11", hand colored

Tag 80 Full title: "(Jerusalem) Grundriss von Jerusalem nach dem Josephus und den Rabbinen"

Jerusalem according to Josephus and the Rabbis by Schleuen. Very rare plan of the Jerusalem with a key to the important sights at right, engraved in Berlin. This is the first time Barry Ruderman had ever seen this plan.

condition VG, 13.5" x 9", uncolored

Tag 81 Full title: "Ilde. Landkaart verbeeldende Jerusalem met deszelfs omiggende bergven en dalen; met aanwyzing van de onderscheiden grootte, en beloop der muuren, in verschildend Tydperken. door Ysbrand van Hamelsveld. uitgegeven by J. Allart."

Drawn by Y. van Hamelsveld, engraved by Jan van Jagen and published by Johannes Allart. This is one of a set of at least 5 maps studying the history of the inhabitants of Israel.

condition: VG+, 16" x 12.5", hand colored; very rare on the market and was apparently unknown to Laor.

Tag 82 Full title: "Jerusalem Sus Exidos, y Los Lugares en que J.C. Padecio Como Entonces Se Conocian: Su Descripcion de Christian"

Rare separately issued view of the Holy Land, published in Madrid by Manuele Navarre.

The view is based upon the work of Christian Van Adrichom, whose work is perhaps the most influential visual representation of the Holy Land. Van Adrichom's plan of ancient Jerusalem and its suburbs at the time of Jesus Christ was later copied by a number of mapmakers, including Braun & Hogenberg. The plan was originally issued in *Theatrum Terrae Sanctae* in 1584 in Koln, with a booklet describing Jerusalem.

The plan contains sites and scenes of Jerusalem, both within and outside the city, identified by two hundred and seventy captions - each depicting an item mentioned in the Scriptures, and other historical and traditional sources.

Van Adrichom's plan was later copied by Jodocus Henricus Kramer in the late 17th Century and also forms the basis for Braun & Hogenberg's 2 sheet vertical plan of Ancient Jerusalem (c 1588) and by Jan Jansson in his 1657 town book.

Van Adrichom (1533-1585) was a Dutch priest whose scholarly research of the Bible and writings of pilgrims and Josephus made him the acknowledged expert on Holy Land geography. Josephus was a Jewish historian who was employed by the Romans to write about the history of Roman Palestine during the Jewish revolt of 60-70 AD. Many of his works contain accurate geographic details based on his firsthand observations. Adrichom was assigned to Cologne during the time it was a thriving center for cartography and atlas publishing.

Condition: VG, several minor tears in lower margin, just touching printed image (repaired on verso), uncolored, 29.5" x 21.5". Rare on the market. Only second one Ruderman had seen.

Tag 83 Full title: "Iesu Christi Salvatoris Nostri Et Apostolorum Petri, Et Pauli Mansiones, Itinera, Peregrinationes &c. per Galilaeam, Samariam, Iudaeam, et per Aegyptum, Asiam, Europam...MDCLXV "

Decorative map showing the wanderings of the Apostles throughout the Holy Land and the Eastern Mediterranean, published by the great Parisian cartographer Nicholas Sanson.

The map includes a large inset of the Holy Land and a town plan of Jerusalem, based upon Villalpando's view of the city. In the lower left, an inset of the Holy Land shows the distribution of major historical cities and of the twelve tribes. The routes taken by Paul towards Rome from the Holy Land are engraved onto the map. Notes describing the cartographic features shown on the map abound. The map also includes numerous decorative elements including two compass roses and an ornate, devotional cartouche.

condition: VG+, wide margins/marginal toning, 22.5" x 14", uncolored

Tag 84 Full title: "Iesu Christi Salvatoris Nostri Et Apostolorum Petri, Et Pauli Mansiones, Itinera, Peregrinationes &c. per Galilaeam, Samariam, Iudaeam, et per Aegyptum, Asiam, Europam"

Striking large map of the Holy Land and Eastern Mediterranean, showing the wanderings of the Apostles throughout the Holy Land and the Eastern Mediterranean, with various explanatory notes by P. Mortier. This map originates from 'Historie des Ouden en Nieuwen Testaments' by P. Mortier. The map includes a large inset of the Holy Land and a town plan of Jerusalem, based upon Villalpando. Based upon a similar map published in Paris by Sanson.

Pierre, or Pieter, Mortier (1661-1711) was a Dutch engraver, son of a French refugee. He was born in Leiden. In 1690 he was granted a privilege to publish French maps in Dutch lands. In 1693 he released the first and accompanying volume of the Neptune Francois. The third followed in 1700. His son, Cornelis (1699-1783), would partner with Johannes Covens I, creating one of the most important map publishing companies of the eighteenth century.

condition: VG, minor soiling and repair at upper part of center fold, 21.5" x 14.5"

Tag 85 Full title: "Carte des Voyages de Notre Seigneur Jesus-Christ et ceux des Apostres St. Pierre et St. Paul dans l'Asie et dans l'Europe . . . 1747"

Decorative map of the Eastern Mediterranean and contiguous regions, with a large inset plan of Jerusalem and inset map of Judeah at the time of Herod by Gilles Robert de Vaugondy. The primary map shows the voyages of Christ and the Apostles Peter and Paul in Asia and Europe, based upon the New Testament.

Gilles Robert de Vaugondy (1688-1766) and Didier Robert de Vaugondy (1723-1786) were influential figures in the realm of 18th-century French cartography. Originating from Paris, their contributions to mapmaking were significant during an era of expansive geographical exploration.

Gilles Robert de Vaugondy entered the world of cartography not through family tradition but through personal interest and the budding opportunities of his time. Born in 1688, he worked during a time when Paris was becoming a central hub for cartographic activities. Gilles often incorporated the latest findings from explorers into his maps, making them sought-after for their contemporary relevance. His connections weren't limited to his immediate circle; he frequently interacted with other key mapmakers, staying updated on the latest techniques and findings.

His son, Didier, was born in 1723 and had the advantage of growing up surrounded by maps and globes. While his father was renowned for maps, Didier made a name for himself in the field of globemaking. His globes were some of the most precise and detailed in France, gaining recognition even among the royalty. In addition to his work in cartography and globemaking, Didier had a keen interest in education, especially after the expulsion of the Jesuits from France. He stepped in to produce geographical educational materials, fulfilling a newfound need.

The maps and globes produced by the Vaugondys remain an enduring testament to the peak of French cartography during the Enlightenment. Their works, characterized by precision and the inclusion of contemporary findings, helped to shape our understanding of the world during a transformative period in European history.

condition: VG+, hand colored, 23" x 18"

Tag 86 Full title: "La Palestine, Les Tribus, et Jerusalem"

Italian map of the Holy Land, published in Venice in 1783 by Paolo Santini. This map was part of Santini's *Atlas Universel*, issued by the Remondini firm.

The map shows the Holy Land in full, with detail naming the places of importance including cities, towns, rivers, and more. The Twelve Tribes are named. Three inset maps are provided, including one of Jerusalem, one showing the exact delimitation of the regions thought to be controlled by each of the Tribes of Israel, and one showing the distances between major cities in the region. The map follows the Vaugondy and D'Anville French mapping of the region.

condition: VG+, hand colored, 21.5" x 16.5"

Tag 87 Full title: "Carte de la Terre Sainte ou des douze Tribus d'Israel. . ."

Fine dark impression of the Dezauche edition of De L'Isle's map of the 12 Tribes of the Holy Land, published in Paris.

Jean-Claude Dezauche (1745-1824) was a French map publishers active in Paris during the first half of the 19th century. He established his own engraving firms around 1770 after having engraved music since 1762. Dezauche bought the archives of Phillipe Bauche and Guillaume de L'Isle from Jean Nicholas Bauche, Bauche's heir, in 1780. Dezauche soon obtained a monopoly on selling the charts produced by the Depot de la Marine. Jean-Claude passed is business to his son, Jean Andre, upon his death who took over the selling of the marine charts.

Guillaume de L'Isle (1675-1726) was a French cartographer and arguably the finest mapmaker at the beginning of the 18th century. He was the son of Claude de L'Isle (1644-1720), a Paris-based historian and geographer under Nicholas Sanson, then the leading French cartographer. Guillaume's skill as a cartographer was so prodigious that he drew his first map at age 9. He was tutored by J. D. Cassini in astronomy, science, mathematics and cartography. By applying these disciplines, Guillaume created a technique that became known as "scientific cartograph", in contrast to Sanson's more speculative "positive geography." This revolutionary approach transformed cartography and created a more accurate picture of the world. De L'Isle eschewed the flamboyant Dutch style of the previous century in favor of a highly detailed yet still decorative approach that yielded maps both beautiful and informative. In 1718, he was appointed "Premier Geographe du Roi," an office created by the king for him. De L'Isle died prematurely and his publishing firm was taken over by his assistant, Phillipe, who would also become his son-in-law.

Phillipe Bauche (1700-1773) was a workshop assistant and apprentice to Guillaume de L'Isle and took over his firm when de L'Isle died. He was eventually appointed "Premier Geograhe du Roi" and position created for his father-in-law. Bauche, like his primary rival, Robert de Vaugondy, was a speculative geographer or "positive geographer" who would fill in unknown areas on their maps with speculations based on their knowledge of cartography and personal geographical theories. This approach engendered many rivalries. Bauche's feuds with other cartographers, most specifically, Didier Robert de Vaugondy, resulted in numerous conflicting papers being presented before the Academie des Sciences, of which both were member. Bauche was succeeded by his nephew Jean-Nicholas Bauche de Neuville.

condition: VG, color outline, 29.5" x 19.5"

Tag 88 Full title: "Map of Judea, Syria, & c."

Antique map of the Holy Land, published in London at the end of the 18th century by Dr. John Trusler and engraved by S. I. Neele.

The map shows the region in fine detail, with mountains and rivers shown, and cities including Jerusalem, Bethlehem, Gaza, and Jafa all shown. Two inset maps in the right show the delimitations of the territory formerly controlled by each of the Twelve Tribes, and below this is a detailed map of Jerusalem.

condition: VG+, minor offsetting, uncolored, 7.5" x 6.5"

Tag 89 Full Title: "The Land of Moriah or Jerusalem and the Adjacent Country"

Interesting early-19th-century English map of Jerusalem and the surrounding countryside, published by Robert Wilkinson.

The map includes plans of Jerusalem, Bethlehem, Gideon, and the other nearby towns. In the lower right is a key with over twenty place names. The level of detail, and in particular the focus on roads, makes this a particularly nice example of a popular mapping of the Holy City. Biblical places are named. "Moriah" is the name given to a mountainous region in the Book of Genesis. According to Jewish sources, Mount Moriah is in the vicinity of modern-day Jerusalem.

This map was later reproduced by Finley for his *New General Atlas*.

condition: VG+, hand colored, 9" x 11"

Tag 90 Full title: "La Terre Sainte Divisee en ses douze Tribus et ses deux Royaumes de Juda et d'Israel . . . 1817"

Late state of this separately published map of the Holy Land, with cartographic credit given to Jean Baptiste Nolin, one of the great French cartographic publishing firms of the 18th Century. The map includes a detailed treatment of the 12 tribes in the primary map, along with a modern plan of Jerusalem at the time it was under the control of the Ottoman Empire, a plan of Solomon's Temple and a plan of Jerusalem at the time of Christ. Includes an elaborate cartouche and 2 columns of descriptive text. At the height of his success in the late 17th and early 18th Centuries, the senior Nolin was the Geographer to the King of France.

condition: VG, the 1817 edition of the map is very rare (first one Ruderman had seen offered for sale), hand colored, 26" x 18"

Tag 91 Full title: "Carte de la Palestine, pour servir a l'intelligence des Saintes Ecritures et particulierement a l'histoire de Notre Seigneur Jesus-Christ Adoptee par le Conseil Royal de l'Instruction publique . . . "

Rare separately published educational map of the Holy Land, published in Paris and probably intended to be used with *Analyse géographique de la carte de la Palestine*, published in the same year by AH Dufour and Charles Picquet, both of whose names appear on this map. The title notes that the map was approved by the Royal Council for the purpose of public instruction, a very unusual inscription for a map published in France in the early 19th Century. The map includes a large inset plan of Ancient Jerusalem and a fragment of the famed Peutinger route map, showing the area of the map which covers the Holy Land and the Roman roads.

The map quite rare. Ruderman notes that Rumsey shows an edition of 1830 and that he could find no examples offered at auction or in dealer catalogs. (The *Analyse géographique de la carte de la Palestine* is also seemingly very rare.)

Condition: VG, segmented and laid on linen (folded), uncolored, 16.5" x 16.25"

Tag 92 Full title: "Palestine & Adjacent Countries"

Detailed map of Palestine and Lebanon, colored by the various provinces. Shows towns, roads, rivers, mountains, islands, etc. Large inset of environs of Jerusalem. Also, Remarks on the Dead Sea and the River Jordan.

This map is from an early edition of Tanner's New Universal Atlas, first issued in 1834. The Atlas would become the most popular American Atlas between 1834 and 1860, published annually, first by Tanner and later by Mitchell, Cowperthwait, and DeSilver. Tanner's career as a mapmaker began in the early 19th Century. He had a hand in publishing many of the most important American maps of the first half of the 19th Century. His business was carried on by his son Thomas and Henry Carey and flourished until the middle of the 19th Century.

The atlas was published by Tanner to reach a broader market than his earlier and more costly large format American Atlas. This atlas also expanded coverage to non-American areas. It was first issued in parts beginning in 1834. The non-American maps were partly derived from the Dower/Teesdale General Atlas of 1831.

condition: VG+, hand colored, 12" x 15"

Tag 93 Full title: "Carta Della Palestina Sotto Il Domino De' Romani"

Rare mid-19th Century map of the Holy Land, showing the region during the Roman era. This title, when translated, means "Map of Palestine Under the Dominion of the Romans."

The map employs varying colors to differentiate between regions, providing a clear depiction of the territories during the said period:

Phoenice: The area inhabited by the ancient Phoenicians.

Galilaea: Presently known as Galilee.

Samaria: Previously a distinct kingdom from Judea, its unique culture and history are showcased separately.

Arabia Consula: The territories towards the south, integrating them into the broader Arabian landscape.

Judaea: A central region for Jewish culture and history, it's presented as a significant territory.

The accompanying note indicates the techniques used in crafting this map, pointing to either a paintbrush or stone lithography. The note identifies the map as a part of a geographic atlas produced in Naples by Benedetto Marzolla.

condition: VG+, hand colored,

Tag 94 Full title: "Carta della Terra Santa indicante il viaggio degli Ebrei nel Deserto"

Antique map of the Holy Land, showing the Stations of the Exodus, starting at Campo di Faraone (Pi-Ramesses), through Mount Horeb (Rephidim) and Mount Hor (Moseroth), and ending in Gerico (Jericho), by the Plains of Moab.

An inset map depicts the Ancient City of Jerusalem.

Condition: VG+, hand color outline, 13" x 16.5"

Tag 95 Full title: "Syria"

Appealing example of John Tallis and John Rapkin's 1851 map of Syria. It covers from the Gulf of Iskenderun to the Dead Sea and includes the modern day Syria, Lebanon, Israel and parts of Jordan and Turkey. The map includes beautiful illustrations by H. Warren of baggage camels, Jerusalem and Arabs. The map was issued as part of the 1851 edition of John Tallis and Company's *The Illustrated Atlas, And Modern History of the World.*"

Highly detailed with decorative vignettes of Jerusalem, Arabs and the Baggage Camels. From R. Montgomery Martin's Illustrated Atlas, one of the last great decorative atlases of the 19th century.

John Tallis (1815 – 1876) English cartographic publisher. His company John Tallis and Co, was based in London, and later expanded to Edinburgh, Dublin and New York. His most famous work was *An Illustrated Atlas of the World*. He worked closely with John Rapkin and incorporated vignettes commissioned from various artists. For the Great Exhibition in 1851 John Tallis (1817-1876) worked with engraver John Rapkin (1815-1876) to publish the 'Illustrated World Atlas', whose maps were later re-issued by the London Printing and Publishing Company. Their maps are prized for their steel-engraved vignettes showing the peoples, customs, architecture, landmarks, flora, and fauna of each country.

John Tallis and Company published views, maps and atlases in London from roughly 1838 to 1851. The firm's engraver was John Rapkin, whose name and decorative vignettes appear on most Tallis maps. Due to the embellishments typical of Rapkin's work, many regard Tallis maps as the last bastion of English decorative cartography in the 19th century. Although most Tallis maps were originally issued uncolored, it was not uncommon for 19th century libraries to commission colorists to "complete" the atlas. The London Printing and Publishing Company of London and New York bought the rights for many Tallis maps in 1850 and continued issuing his Atlas until the mid-1850s. Specific Tallis maps appeared in innumerable mid to late 19th century publications as illustrations and appendices.

condition: VG+, hand colored, steel engraving, 10" x 16"

Tag 98 Full title: "Johnson's Palestine"

Details the region from Beirut south to Busa'ir and Kadesh Barnea. Extends eastward as far as Mount Alsadamus in modern Syria. Offers both contemporary and ancient geography, often noting multiple names for the same political and geographic features. Also shows numerous roads and caravan routes. An inset details Jerusalem with 10 important churches, biblical sites and mosques. Includes an engraved view of Damascus. Features the strapwork style common to Johnson's atlas work from 1860 to 1863. Published as number 83 in the 1861 edition of *Johnson's New Illustrated Family Atlas*.

Alvin Jewett Johnson (1827-1884) was a prolific American map publisher from 1856 to the mid-1880s. Johnson was born into a poor family in Wallingford, Vermont where he received only a basic education. Johnson got his first taste of the map business as a salesman for J. R. Colton and Company. The earliest Johnson maps were published with D. Griffing Johnson (no clear relation) in the mid-1850s. However, it was not until 1860 the Johnson firm published its first significant work, the *Johnson's New Illustrated (Steel Plate) Family Atlas*. It is thought that Johnson and Ross C. Browning (1822-1899) financially supported the J. R. Colton cartographic publishing firms in exchange for the right to use Colton's copyrighted map plates. (Early on, Johnson described his firm as the "successors to the J. H. Colton and Company." With the start of the Civil War in 1861, Johnson and Browning split their firm between two offices, Johnson moved from Richmond, Virginia to NYC. Browning remained in Richmond, where he published an additional edition of the atlas in 1862. In 1861, Browning's portion of the firm was purchased by Benjamin P. Ward. The 1863 atlas included older "Johnson and Browning" maps and updated "Johnson and Ward" maps. The 1864 atlas was the first fully "Johnson and Ward" atlas. They published an 1865 atlas, after which Johnson seems to have bought out Ward's share.

The 1886 atlas is purely "Johnson" with new map plates, updated imprints and copyrights. This version of the *Family Atlas* was published for the next 27 years. There are four versions of the border design: the strapwork border from 1860-63, the fretwork border from 1863-69, and two versions of the spirograph border, one from 1870-1882 and the second from 1880-1887. Johnson maps are known for their size, accuracy, detail and vivid hand coloring.

condition: VG+, hand colored, 12.5" x 15.5"

Tag 99 Full title: "Palestina . . .1863"

Detailed map of the Holy Land, with insets of the Biblical Lands, Tribe of Benjamin, 2 plans of Jerusalem, and a plan of the wanderings of the Israelites for in Egypt.

Adolf Stieler (1775-1836) was a German cartographer who worked most of his life in the Justus Perthes Geographical Institute in Gotha. His atlases are held in high esteem for their excellence. His *Handatlas* was the leading German world atlas until the middle of the 20th century, with parts being printed as late as 1944.

condition: VG, hand colored, 15.5" x 13.5"

Tag 100 Full title: "A New Map of Palestine or the Holy Land"

Map of the Holy Land, hand-colored by the 13 tribes, with an inset of modern Jerusalem. The colored line "denotes the Eastern limits of Phenicia and the Land of Phillistines." There is a translation of the local (Arabic) terms into English underneath the title.

Samuel Augustus Mitchell Jr. inherited the Mitchell Company from his father in 1860. For over thirty years, the company had specialized in the production of school atlases and wall maps of America. They were one of the pioneers on engraving on steel plates. In 1860, Samuel Jr. released the *New General Atlas*, which had been compiled in house and replaced a previous atlas by Tanner. The elder Mitchell died in 1868 and Samuel Jr. continued the business until the 1890s. At its height, the Mitchell Company employed 250 people and sold 400,000 publications annually.

His father was a school teacher who was frustrated with the low quality and inaccuracy of maps of the early 19th century. As a result, in the early 1830s he started a map publishing business. During the ensuing 20 years, he became the most prominent American map publisher of the era. He obtained full copyright protection on his maps in 1847, many of which were collaborations with well-known engravers J. H. Young, H. S. Tanner and H. N. Burroughs. In 1849 he sought the help of printer Coperthwait & Company and produced *Mitchell's Universal Atlas* and *Mitchell's General Atlas*.

In the 1850s, his copyrights were purchased by Desilver and Co., which continued to publish his maps. Samuel Augustus Mitchell, Jr. purchased the copyrights and in the 1860s, he published in own *Mitchell's New General Atlas* into the late 1880s when the copyrights were again sold ending the Mitchell family business.

condition: VG, hand colored, 11.5" x 14"

Tag 101 Full title: "Palestina"

Palestine corrected according to the latest research, divided into the old Israelite tribal territories and the newer Jewish provinces, simply marked with the paths of Jesus and equipped with five views, a plan of old Jerusalem, a floor plan of the Herodian temple, and twelve ancient representations. Designed and arranged by D. Johann Christian Gotthelf Schincke]

A lithographed folding map with scant hand coloring, is based on 19th-century research and divided into the ancient Israelite tribal territories and the "newer" Jewish provinces, was conceptualized and organized by D. Johann Christian Gotthelf Schincke. Published in Langensalza by the Schulbuchhandlung des Thüringer Lehrervereins in 1866, this map incorporates the routes of Jesus, complimented by pictorial vignettes of significant biblical locations, a plan of ancient Jerusalem, and a detailed representation of the Herodian temple. The map was lithographed by Anst. Herm. Beyer in Langensalza.

During the 19th century, a resurgence in biblical and religious studies was evident, facilitated by archaeological and anthropological investigations in the Near East. This map emerges as an instrument of such intellectual fervor, illustrating not merely geographical territories but the spiritual journeys and narratives that define Judeo-

Christian traditions. The division of ancient tribal territories and newer Jewish provinces illuminates the historical evolution of the region, providing viewers with an understanding of both ancestral claims and subsequent developments.

Schincke's inclusion of vignettes, such as Bethlehem, Nazareth, the Sea of Galilee, and the city of Tiberias, allows a deeper, visual exploration of the biblical world. The plan of ancient Jerusalem and the layout of the Herodian temple serve as vital cartographic features, elucidating the religious and cultural landscape of the region. On a more granular level, the map's detailed pathways, such as the primary route from Capernaum to Jerusalem and routes to various biblical sites like Cana and Nazareth, provide insight into the physical and spiritual journeys associated with Jesus.

Beyond mere topographical details, the map integrates key cultural symbols: depictions of priests, a Pharisee, a woman in Eastern attire, and the idol Molech, to name a few. Such inclusions, along with illustrations of typical Eastern houses and tools, augment the viewer's comprehension of the social, religious, and cultural nuances of the time.

condition: G to VG, some damp staining, uncolored/faint color

Tag 102 Full title: "Jerusalem and its Ruins"

Detailed map showing the ruins of Jerusalem and vicinity, with details from the New Testament and the Old Testament. Inset shows the "A Section of the Original Hill - Moriah."

Condition: VG, colored in original, 19.5" x 15.5"

Tag 103 Full title: "Letts's Historical & Physical Map of Ancient Palestine"

Scarce historical map of the Palestine, with an inset map showing the probable extent of ancient Jerusalem. of the area around Jerusalem.

From Letts's Popular Atlas put together by Letts, Son & Co. Limited. Published by Mason & Payne. Most of the plates used for this atlas were original engraved for the SDUK ("Society for the Diffusion of Useful Knowledge") atlas in the mid nineteenth century. The SDUK plates were later sold to Thomas Letts, and subsequently to Mason & Payne (1889).

The SDUK ("the Society") was a Wiggish organization founded in 1828 at the instigation of idealistic British Lord, Henry Peter Brougham. The goal of the Society was to distribute useful information via a series of publications to the English working and middle classes. It promoted self-education and the egalitarian sharing of all knowledge. While closely tied to the London University and distinguished London publishing houses, the Society failed to achieve its many lofty goals and closed its doors in 1848. Most likely the failure of the Society was because its publications were too expensive for the intended audiences and not large or fine enough to appeal to the aristocratic market.

condition: VG, colored, 12.8" x 16.25"

Tag 104 Full title: "Hierusalem"

A well engraved miniature town plan of Jerusalem, engraved by Francesco Valegio after the Braun & Hogenberg plan of 1572 and published in 'Raccolta di le piu illustri et famose Città di tutto il Mondo' (published in Venice by Donato Rasciotti)

Of the 322 plans in this series, 112 are signed by Valegio, six were reissues of plates engraved by Martin Rota in 1572, and the rest were anonymous. This plate is more commonly seen in the later 1713 'Universus terrarum orbis' by Raphael Savonarola (also known as Alphonso Lasor a Varea).

condition: uncolored, 8 x 12.5 cm

Tag 105 Full title: "Plan de la Ville de Jerusalem moderne"

A bird's-eye view of Jerusalem with a 48-point key of buildings engraved and published by Pierre Aveline (c 1656-1722).

Aveline, a Parisian engraver and print publisher known for his views of cities of the world, founded a convoluted dynasty of print sellers that lasted over a century. He published this example himself; his prints are usually seen as reissues by later publishers.

condition: on album paper, tear in the bottom margin, original hand colored, 22 x 32 cm w/ wide margins

Tag 106 Full title: "Die Mejlige und weitberühmte Stadt Jerusalem erstlich genant Salem"

A scarce plan of Jerusalem with an extensive key of sites, engraved by Johann Georg Bäck (1676-1722), also known as Beck for a German bible published in Minden by Johann Detleffsen in the 1716 German text edition.

condition: uncolored, 37.5 x 47.0 cm

Tag 107 Full title: "Jerusalem"

A fine dark impression of this prospect of Biblical Jerusalem by Francois Halma. Based on the Hollar view, with a 52-point key. It was published in 'Kanaän en d'Omliggende Landen, vertoont in een Woordenboek uit de H. Schrift en Josephus'.

condition: binding folds flattened, uncolored, 22 x 50.5 cm

Tag 108 Full title: "De Stadt Jerusalem"

A plan of Jerusalem by Dancker Danckerts after Villalpando, surrounded by illustrations including a prospect of the city, an elevation of Solomon's temple (in Renaissance style!) and the artefacts of the Temple including the Tabernacle, Ark of the Covenant and the Menorah.

Published in Amsterdam by R. & J. Wetstein, William Smith & Leiden: Samuel Luchtmans, c.1728

condition: colored, 36.5 x 52 cm

The Danckerts were a family of Dutch engravers and geographers who produced geographic materials, including a series of original atlases. Initially, Justus I Danckerts (1635-1701) was a book and print publisher based in Amsterdam. His great-uncle, Cornelis Danckerts de Rij, (1561-1634) was a surveyor who produced a *Kaert-boeck* showing various views of Amsterdam. His brother, Dancker Danckerts (1634-1666), was a skilled engraver who produced several maps. Justus I was most likely influenced by both their work when he followed his father, Cornelis I Danckerts (1603-1656), into the publishing business.

In the early 1680s, Justus decided to embark upon a new project, an atlas with all the maps made in house. Such a project was feasible because two of his sons with his wife, Elisabeth Vorsterman, Theodorus I (ca. 1663-ca. 1720) and Cornelis II (1664-1717) had recently come of age and were trained in engraving and etching. Justus' decision was most likely influenced by his surroundings; Amsterdam was the center of map publishing in the seventeenth century and in the 1680s several local publishers sought to join the atlas market then dominated by the Blaeu and the Hondius-Janssonius atlases.

Together, the brothers created their first maps in the mid-1680s. In 1684, the family received a 15-year privilege to protect their maps and they were then publishing both folios sized maps, the basis of an atlas, and wall maps for sale. Their first atlases contained around 20 original maps and 4-5 maps by other cartographers like Visscher and De Wit. The first known atlas to contain only Danckert maps was a 26-sheet volume published in 1690. As a guide, the Danckerts turned to similar atlases by De Wit, but by 1690 they clearly had the knowledge and capacity to produce their own original work.

After the first 26-sheet atlas, the Danckerts released a 37-sheet (1692-4), a 50-sheet (1694-6), and a 60-sheet (1698-1700) atlas. Several of the maps added to the atlases in the 1690s reflect the theater of the Great Alliance War (1688-1697). Other political events also influenced the contents of the atlases. For example, the English and Irish sheet maps were altered in 1688-9 and 1689-91 respectively, just after the Glorious Revolution of 1688.

In 1692, Justus II (?-1692), a third son of Justus I, died. A series of maps bearing a distinct style which abruptly stopped at this time have been attributed to him. A family member assumed to be another son of Justus I, Eduard (?-after 1721) came of age around the same time. Analysis of engraving style suggests that Eduard was heavily involved in the engraving process, working alongside Theodorus I and with another relation, also presumed to be a younger son of Justus I, Johannes (?-1712), thereafter.

Justus I drew up his will in 1696 and most likely retired from daily management of the shop at this time, although he lived until 1701. The aforementioned Johannes, who had a distinct engraving style, began contributing to the map engraving in 1700, although most of the maps he worked on are published under the name of another brother. The privilege had expired in 1699 and its renewal in the same year, before the death of Justus I, could explain why his sons continued to publish in his name after his death. Using the well-known name of Justus could protect the younger sons whose own reputation was not yet established.

In the new century, many of the maps were reworked or completely redone, as was the case with the world map and those of the continents. New maps were added to reflect the new areas of fighting in the War of the Spanish Succession, including new depictions of Italian states, the southern Netherlands, and the German provinces. In 1706, Albert Schut joined the business as an engraver and etcher and his name appears on maps from then onward. Between 1700 and 1712, the number of atlas maps increased to 75 and then 100 sheets. It seems Cornelis II was the main voice in atlas contents during this time, while Theodorus I's role is unclear.

Johannes died in 1712, radically changing the business' daily routine. Johannes had not only been an engraver, but also the firm's representation to the Frankfurt Book Fair, the largest book fair in Europe at that time. As the German market was the main source of income for the Danckerts, his death was a heavy blow. Over the next two

decades, the pace of new map production slowed drastically. Only two known maps made during this period are known today: a third world map, engraved by Jacob Folkema, and a Hispania map published with Cornelis II's name. Neither of these featured in the atlases. After 1717, when his father Cornelis II died, a few maps were reworked by Theodorus II and the contents of the atlases were altered slightly to include those printed from unfinished plates.

By 1726, Theodorus II was in debt. He gave much of his stock to a creditor, T. Rijswick, just before he died in 1727. The stock was sold at auction by Rijswick and other publishers, including the Ottens and Van Keulen, bought plates from the atlas.

Lack of biographical data is a problem for all the Danckerts, especially the younger brothers. Justus I was born in Amsterdam, where he also began his business. All the sons were born and presumably died there. Justus II's death date is all that has survived of him in the records, and all that is known of Eduard is that in 1721 he served as uncle and guardian to Theodorus II (ca. 1701-1727), the son of Cornelis II. After that nothing is known of him. Theodorus I most likely died between 1718 and 1721. He had a son, Gerit (ca. 1708-after 1731), but the lad does seem to have become a map engraver. With the death of Theodorus II, therefore, there were no more Danckerts to carry on the business even if Theodorus II had avoided debt.

Although not as long-lived as some of the other family firms, for the decades surrounding the turn of the seventeenth-century the Danckert family produced well-respected and widely distributed wall maps and atlases. They joined the atlas trade at a time when atlases were increasing in popularity and the expansion in the number of sheets included in their atlases indicate both their popularity and the skill of the engraving brothers.

Tag 109 Full title: "The City of Jerusalem"

An imaginary plan or ancient Jerusalem by Juan Bautista Villalpando in 1753. Drawn after his earlier plan, but on a reduced scale. Originally for 'Josephus Flavius Works'. The text on the plan is English. The title in the banner at the top has been removed. It would previously have read 'Nehemiah. CHAP III' and was probably erased for religious reasons.

The plan was engraved by Isaac Basire.

condition: hand colored, 36 x 45 cm, See Tag 35