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Front cover Claudio Duchetti, detail from his printed map of Jerusalem, 1570. Private collection.

MAPS OF JERUSALEM

Interpreted from the travel accounts of Erhard Reuwich,

Hermanus Borculus and Antonio de Angelis

Martin M. van Brauman

The sixteenth and seventeenth centuries saw a proliferation of maps of the Holy Land. Growing literacy, the increasing availability of printed material and Protestant urgency for a non-Catholic vision of the Holy City helped fuel the market. However, of the hundreds of maps produced – Biblical, imaginary, or realistic – few were drawn by mapmakers who had had first-hand experience of the city. Most were copies. This article focuses on three such maps which can easily be identified as based on maps made by pilgrims and travellers to the city: Erhard Reuwich's 1486 map (Fig. 1a) in a faithful interpretation of Claudio Duchetti's map of 1570 (Fig. 1); the Hermanus Borculus 1538 map (Fig. 2a) reconstructed by Giovanni Francesco Camocio's map, also of 1570 (Fig. 2); and Antonio de Angelis's 1578 map (Fig. 3a) in Jean Boisseau's 1639 map (Fig. 3).

All were designed to show fellow pilgrims and travellers the sacred sights of the Holy City, the cornerstone of their Christian faith. Indeed, Boisseau expressly mentions them in his map's title: 'Description de la ville de Ierusalem, avec les noms des Saints lieux ou antiquitez qui sont visitez par les Pellerins et voyageurs'. Their readers would have been largely armchair travellers, for a pilgrimage was expensive and fraught with danger and hardship. Although the maps discussed are deemed 'realistic', they are not without a religious message. At the time they were made the Holy City was ruled by Muslims, a fact that sat uncomfortably with European mapmakers and their buyers. Unsurprisingly, the maps were adjusted to reflect the Christian bias of their makers. The Jewish presence in the Holy Land and Jerusalem was ignored, except for references to Old Testament figures such as Abraham and Moses. Since Jerusalem was supposed to reflect a Christian city which had replaced the Jewish Temple, the Jewish people, their communities and synagogues, the Jewish Quarter in the Holy City was never acknowledged. And, despite Muslim rule, the maps continued through the centuries to promote the city as having a Christian identity.

Claudio Duchetti (1554–1597)

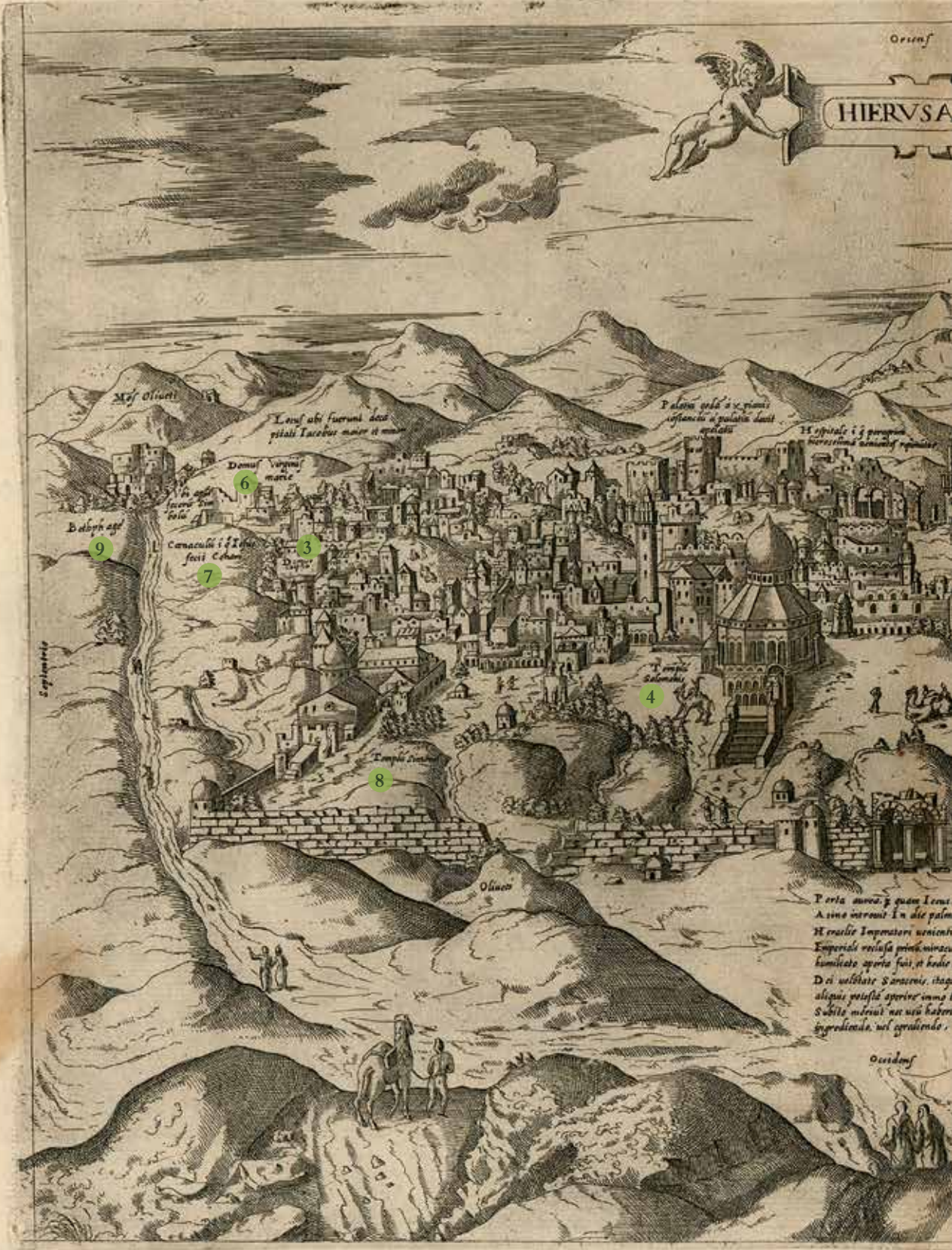
'Hiervsaalem' (Fig. 1) was printed in Venice in 1570 by Claudio Duchetti¹ as a single sheet map and engraved on copperplate by Giacomo Franco.² This extremely rare first state is dated 1570³ and bears his imprint at the right bottom corner – *Claudij ducheti formis* – and the monogram of his engraver Giacomo Franco, *IAF*.⁴ There is a watermark of a very simple pointed crowned shield, typical of the sixteenth century, with the initial M in the bottom centre and a star above.

Duchetti's map was derived from Reuwich's woodcut panorama of the Holy Land which extended from the Nile to Damascus with Jerusalem in the centre of the map. Details included by Duchetti, not found on Reuwich's map, indicate that he had access to additional historical sources (Fig. 1a).⁵

In 1483, at a time when the Mamluk governors provided some security to pilgrims to the Holy Land, the canon of Mainz cathedral, Dr Bernhard von Breydenbach, together with Johann, Duke of Solms and a knight Philipp von Bicken, set out on a pilgrimage. The Utrecht painter Erhard Reuwich was hired to accompany them to make sketches of their travels. Their pilgrimage resulted in what may be considered the earliest illustrated travel book: *Peregrinatio in Terram Sanctam*. It was written and published by Breydenbach in 1486 in Mainz; Reuwich's large fold-out map was among numerous illustrations.

Duchetti's map measures 30 x 42.5 cm, the large untrimmed margins bring the whole leaf to 42 x 56 cm. It presents a bird's-eye view of Jerusalem from the vantage point of the Mount of Olives, looking northwest with hills surrounding the city. However, following Reuwich's example he mistakenly identified the Mount twice, incorrectly in the top left corner and correctly in the centre front. This is because Jerusalem faces towards the Mount of Olives but everything surrounding the city looks west.⁶ Prominent Christian sites in and outside the city walls are annotated, and figures and animals, mainly camels, appear as small vignettes on both maps.

HIERSA



Mont Oliveti

Locus ubi fuerunt domus patris Iacobus mater et maritus

Palatium quod a rege prima constructum a palatio dicitur appellatum

Palatium quod a rege prima constructum a palatio dicitur appellatum

6 Domus virginis marie

7 Conaculum in quo facti Cohortis

3

9

4

8

Septentrionalis

Olivet

Porta aurea quae Lemus
Aeneas intravit In die palmi
Hic reatit Imperatori veniente
Imperialis vacillata pinnis miraculo
humiliato aperta fuit et hodie
Dei utilitate Saracenis itaque
aliquis potestate aperire inanis
Subtile munitur non usum habere
in predicanda vel gerenda

