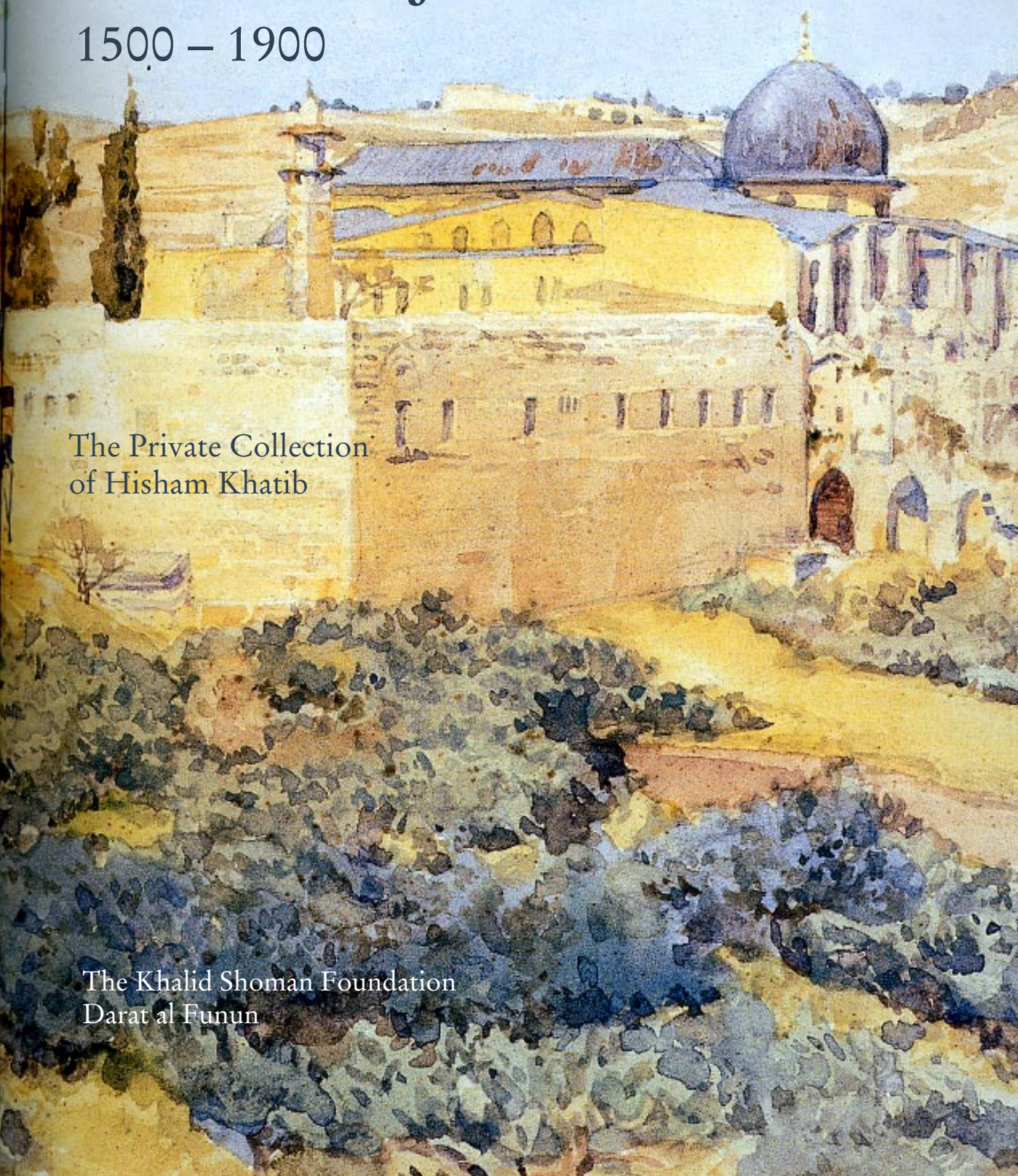


Palestine & Jordan

1500 – 1900

The Private Collection
of Hisham Khatib

The Khalid Shoman Foundation
Darat al Funun



Palestine & Jordan

1500 – 1900

Paintings, Lithographs, Photographs, Maps, Travel Books & Atlases
from the Private Collection of Hisham Khatib

The Khalid Shoman Foundation
Darat al Funun
February 2005



Contents

6 Jerusalem's Development

14 Paintings

19 List of Paintings in the Exhibition

20 Photography

25 List of Photographs in the Exhibition

26 Engravings, etchings and lithographs

30 Valuable plate books

32 Maps and atlases

34 Petra

36 Glossary

Jerusalem from Mrs. Ewald's book
"Jerusalem and the Holy Land"
Mrs. Ewald (1854)

منظر للقدس من كتاب السيدة أيولد
"القدس والديار المقدسة"
أيولد (١٨٥٤)

Foreword

Born in Acre in 1937, Dr. Hisham Khatib lived in Jerusalem until 1974. He knows well Palestine's historic and cultural heritage, the magnificence and beauty of its landscape, the symbol it represents deeply embedded in the Arab mind. For thirty years, he patiently and professionally collected works of art, manuscripts, maps and books from all over the world, documenting the region under the Ottomans.

Starting with Jerusalem his collection extended to the whole of Palestine, Egypt and to the ancient Nabatean city of Petra.

This unique collection includes hundreds of water color and oil paintings, thousands of etchings, lithographs and engravings, numerous photographs, as well as, maps, atlases and valuable plate books. It is Dr. Khatib's extensive knowledge of the antiquities and topography of the place that played a pivotal role in finding and acquiring valuable and rare pieces.

Dr. Khatib is an intellectual, engineer, economist of renowned international reputation and a consultant to many local and international organizations. He was a Minister of Energy, Water and Planning in many Jordanian cabinets. For 44 years he dealt with different aspects of engineering, technology, environment and human development in the Arab region and other developing countries. Dr. Khatib is also an expert historian and a collector of art, with many publications on the subject, such as his book "Palestine and

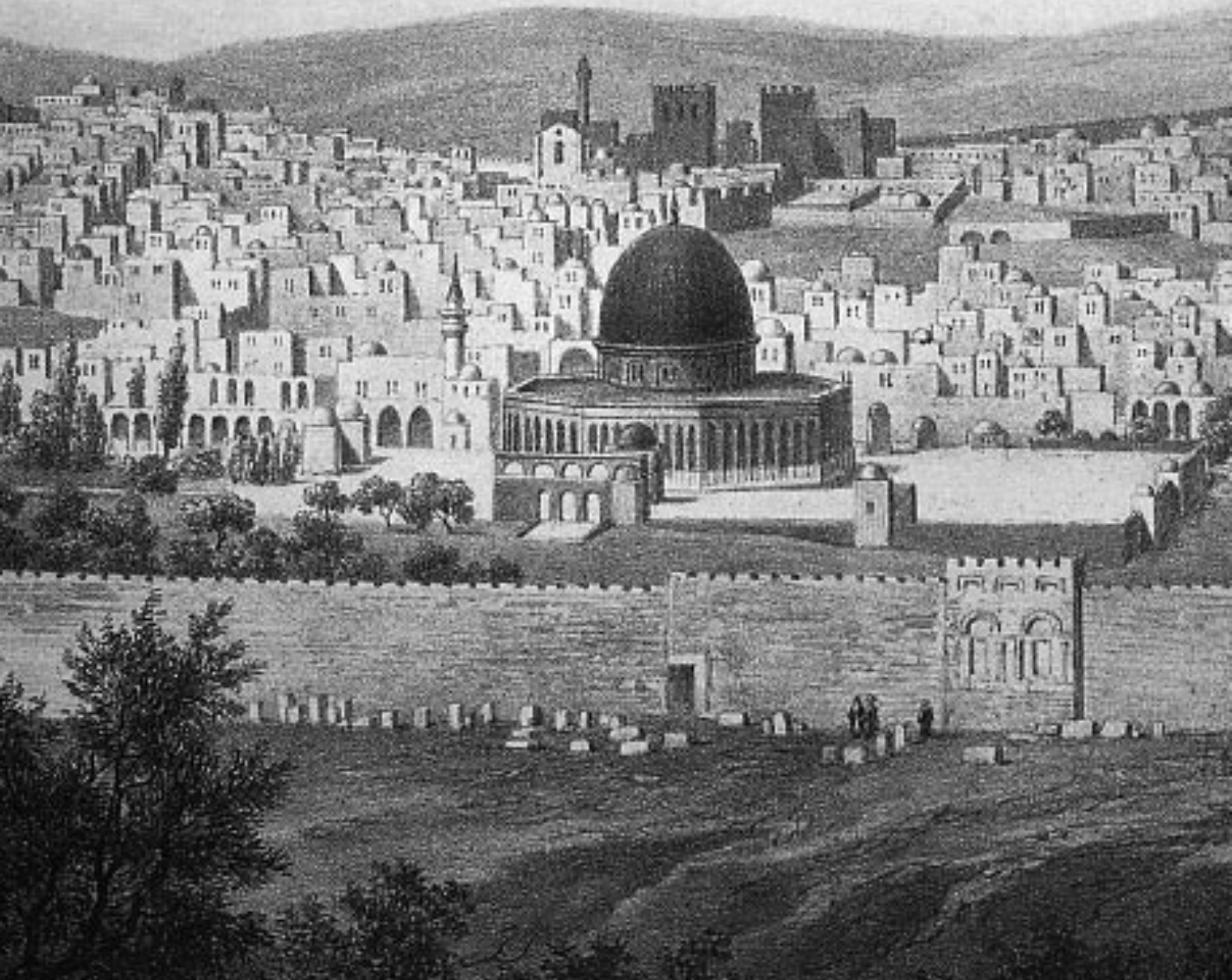
Egypt under the Ottomans", which is published in Jordan, Cairo, London and New York. He is also the Honorary Vice Chairman of the World Energy Council, Head of the Management Committee of the Arab Thought Forum. He is a member of many international and regional committees on energy, environment and technology including the UN CSTD, World Federation of Scientists and other Middle East and Holy Land Studies and Travel Societies. He is one of the very few non-Americans to be mentioned in the biographical reference "American Men and Women of Science". He has been decorated in Jordan, Indonesia, Italy, Austria, Sweden and the Vatican.

The richness of the collection is attributed to Dr. Khatib's knowledge, persistence and patience. The content and variety of the collection provide priceless documentary and historical value, most of which records life, monuments, people and customs as it existed during the Ottoman period; and testifies to the richness of the place through the interaction of the indigenous population, and dynamic daily life stretching over hundreds and thousands of years.

The Khalid Shoman Foundation – Darat al Funun, believing in the importance of preserving our cultural heritage, our past and our history, is proud today to honor Dr. Hisham Khatib's dedication and invite the public to view and appreciate this exceptional valuable collection.

Darat al Funun

Jerusalem's Development 1517 – 1917



From the beginning of the Ottoman period until the early nineteenth century the population of Jerusalem remained stable, not exceeding 9-10,000 people. Acre had a similar population and, surprisingly, Gaza was probably larger than either for some time. All Jerusalem residents lived inside the sixteenth-century walls – the greatest Ottoman contribution to the city – whose gates were closed every day at sunset.

By the beginning of the nineteenth century Jerusalem had become a neglected backyard of the decaying Ottoman Empire. Its hygiene, housing and living conditions were deplorable. Water was a major problem, both in quality and quantity, with supplies coming from cisterns, the Gihon spring, the Silwan Pool and Ein Rogel spring. The city was so neglected that during Napoleon's five-month stay in the Holy Land he never cared to visit it. Almost all property in Jerusalem (apart from the Holy Places) was then owned by Muslims including the Via Dolorosa, which is now occupied by many churches.

After the departure of the Egyptian troops in 1840, and with the new situation brought about by the Turkish Tanzimat reforms, Jerusalem's population grew rapidly (between 1800 and 1914 it multiplied eightfold), thus creating considerable pressure on the available space inside the city walls. From the 1850s new buildings began to appear outside the walls including, in 1860, the new Russian Compound. In the second half of the century increasing numbers of Jerusalem residents moved outside the walls, where they could build without limitations on size. By the end of the century the city's skyline was dominated by new public buildings of unprecedented size.



Sabil al Silsila, Jerusalem
photograph – F. M. Good (1865)

سبيل السلسلة، القدس
صورة فوتوغرافية – فرانك ماسون جوود
(١٨٦٥)

left
Jerusalem from the Mount of
Olives, Charles van de Velde
lithograph – (around 1854)

القدس من جبل الزيتون، ليثوغراف
تشانلز فان دي فيلد (حوالي ١٨٥٤)



The Damascus Gate, Jerusalem
photograph – Bonfils (1890)

باب دمشق، القدس، صورة فوتوغرافية
بونفيس (١٨٩٠)

As soon as the Tanzimat reforms were introduced, the great European powers started pouring money into Jerusalem, each power assisting its own community – Britain and Germany (Prussia) helped the Protestants, the Greek Orthodox were supported by Imperial Russia and Catholics were looked after by France. Jews were also supported by funds and assistance from Jewish communities abroad (the British philanthropist, Sir Moses Montefiore, made seven trips to Jerusalem to help some Jewish residents). Meanwhile the Muslims, the majority of the city's population, received no assistance from anybody, and the Turks showed little interest in helping them.

Despite this, the Arabs – both Muslims and Christians – contributed significantly to the building of modern Jerusalem outside the walls. The American Colony was built in the 1870s by Rabbah el-Husseini, whose relatives, Salim and Ismail el-Husseini, also built nearby, thus creating a Husseini neighborhood.

The Nashashibis built in the Sheikh Jarrah area, as did the Jarallahs, while the el-Alami family and others built the neighborhood outside Herod's Gate (Bab el-Zahreh), and at the beginning of the twentieth century the Rashidiyyah school was built



The cover of H. B. Tristram's book
"Scenes in the East" (1870)

غلاف كتاب تريسترام
"مناظر من الشرق" (١٨٧٠)

in the same area. It was also Arabs who developed the Bak'a area, where the German Colony was built, as was the Greek Colony and the Katamon. Many of these beautiful buildings, with their conspicuous Arab architecture, still exist and are used to this day.

It has been claimed that in 1838 literacy in Jerusalem did not exceed three percent. At the beginning of the nineteenth century there was not a single hospital or doctor, and until 1870 transport was exclusively by mule, donkey, horse or by foot, wagons only appeared in the 1870s.

Travelers' books report that until the middle of the nineteenth century Jerusalem was not a clean city, hygiene was minimal and Turkish neglect prevailed. In spite of these difficult conditions, pilgrims kept pouring into the city, with almost 14,000 from Eastern Europe in a single year. Opening the country to travelers and pilgrims certainly helped with the modernization of facilities, but the local population did not benefit from these improvements until the last third of the nineteenth century.

Printing was introduced to Jerusalem only in the 1830s, with the opening of an Armenian press. Ten years later a Jewish press was introduced, followed soon after by the Franciscan (Arab) Catholic press, which, in 1847, printed the first Arabic book in Jerusalem. The press still flourishes today. Such printing facilities opened the city to new cultures.

A telegraph service was introduced in 1865 and effective postal services also became available, some run by foreigners under the capitulation system. Four years later the first paved road in Palestine linked Jaffa and Jerusalem. In the later nineteenth century and the early years of the twentieth, the city began to prosper and enlarged rapidly, but this new era in Jerusalem's history was interrupted in 1917, towards the end of World War I.

Throughout the Ottoman period, and for several centuries before, Jerusalem was a Muslim city.

In his book "Jerusalem in the Nineteenth Century" Professor Yehoshua Ben-Arieh wrote:

Many scholars have called Jerusalem a Muslim city, or a Middle Eastern city, a concept characterized in the scientific literature by certain specific qualities. One of the characteristics of a Muslim city is the existence of a Great Mosque, also called the Friday Mosque, where the important Muslim Friday services are held every week. There is indeed a mosque such as this in Jerusalem, the Al'Aqsa Mosque. Similarly, it is claimed that the Muslim city is characterized by additional buildings, like the governor's residence and the city citadel. And Jerusalem does indeed have the Citadel of the Tower of David, which was the army base and the seat of the Turkish governor. In the Muslim city the Medrassah, the higher religious seminary, is prominent, and there are many of these in Jerusalem. Yet another characteristic element of the Muslim city is the Khan (caravanserai). In Jerusalem there is a Khan in the Old City, the as-Sultan Khan. In a Muslim city there is also a hamam, which fulfills not only the function of a bathhouse, but also a social function, as a meeting-place. And in the nineteenth century there were several hamams in the Old City, Hamam-as-Sifa, Hamam-al-Ein (near the cotton market), Hamam-as-Sultan (at the junction of the Via Dolorosa and Haggai St.), Hamam-al-Batrak (in the street of the Christians) and Hamam Mariam (near the Lion's Gate).

Another element found in nearly every Muslim city is the water trough (sabil). Several sabilis are found in Jerusalem. A well-known one is outside the city, close to the Sultan's Pool. There are also several sabilis in Haggai St. in the Old City, which were still in use at the beginning of the Twentieth Century. In the Street of the Chain, at the entrance to the el-Aqsa, there is a sabil, which collected and supplied water to the Jewish residents of the Old City.

But apart from these elements, the Muslim city is also characterized by the way of life and the type of residential building in it. In the oriental Arab house, all the openings face inward, to a central

courtyard, while outwardly everything is closed. Every house has one entrance, which leads through a corridor to the courtyard and to the entrances of the various apartments. And indeed the houses in Jerusalem are “oriental” houses. The division into residential quarters – the Jewish Quarter, the Armenian Quarter, the Christian Quarter, the Mograbi Quarter etc. – also fits the structure of the oriental city.

10

Above all, the markets (souks), the oriental bazaars, which are so typical of cities like Istanbul, Cairo and other Muslim cities, also characterize Jerusalem. If we add to them the wall and the gates and the functional division between the various services, we will see that the Old City of Jerusalem is characterized by many of the elements of the typical oriental city”.

However Ben-Arieh went on to say, “Jerusalem has deeper historic roots ... It can be said therefore that Jerusalem has certain characteristics of a historic Middle Eastern city, into which Islam penetrated, filling it with a new content”.

In spite of the fact that Jerusalem was a Muslim city until the end of the nineteenth century, the Muslim population suffered more economic hardship than any other community. While other religious groups received foreign aid as well as health and educational services from various missions, consulates and other foreign sources of assistance, Muslims did not. This, coupled with Turkish neglect, increased their hardships.

Population Numbers

| City | 1800 | 1840 | 1860 | 1880 | 1922 |
|-----------|---------------|--------|--------|---------|---------|
| Jerusalem | 9,000 | 13,000 | 19,000 | 30,000 | 62,500 |
| Acre | 8,000 | 10,000 | 10,000 | 8,500 | 6,400 |
| Haifa | 1,000 | 2,000 | 3,000 | 6,000 | 24,600 |
| Jaffa | 2,750 | 4,750 | 6,520 | 10,000 | 47,700 |
| Ramla | 2,000 | 2,500 | 3,000 | 3,500 | 7,400 |
| Gaza | 8,000 | 12,000 | 15,000 | 19,000 | 17,500 |
| Hebron | 5,000 | 6,500 | 7,500 | 10,000 | 16,600 |
| Bethlehem | 1,500 | 2,500 | 3,570 | 4,750 | 6,600 |
| Nablus | 7,500 | 8,000 | 9,500 | 12,500 | 16,000 |
| Nazareth | 1,250 | 2,250 | 4,000 | 6,000 | 7,500 |
| Tiberias | 2,000 (3,500) | 2,000 | 2,500 | 3,000 | 7,000 |
| Safed | 5,500 (7,500) | 4,500 | 6,500 | 7,500 | 8,800 |
| Total | 54,000 | 70,000 | 90,000 | 120,750 | 228,600 |

Source: “Studies on Palestine During the Ottoman Period” (1975).



The Dome of the Rock, photograph – Francis Frith (1857)

قبة الصخرة
صورة فوتوغرافية – فرانسيس فريث (١٨٥٧)

right

View of Jerusalem, showing the 16th century walls, lithograph – Louis de Forbin (1817)

القدس واسوارها المبنية في القرن السادس عشر، ليثوغراف – لويس دي فوربين (١٨١٧)

Christian Arabs fared slightly better. The activities of missionary societies and the European consulates contributed significantly towards internal divisions and discrimination among the indigenous population of the city, for it was mainly Christian Arabs who benefited from the better educational facilities they offered, resulting in greater opportunities for further education, and for commercial and cultural advancement. But some Muslims also benefited from this, and these opportunities accelerated the creation of a class of educated and cultured Arabs in the city, and the advent of an Arab nationalist movement in Palestine that was to challenge the growing Zionist designs. The growth of this Arab nationalist movement, which spread rapidly in Palestine, was also assisted by the tyrannical regime of the Young Turks in the early twentieth century. All these factors weakened Turkish rule and paved the way for the invasion of Palestine by the British in 1917.



Jerusalem, which had started the nineteenth century with a population of only 8-10,000, saw its numbers grow to 60-70,000 by the end of the century, most residents living outside the walls. The previous table demonstrates this dramatic development, as well as the population growth of other cities in Palestine during the nineteenth century.

The site that most distinctively characterizes the city of Jerusalem, and which has been maintained throughout the past 1,400 years, is the Haram el-Sherif (the Noble Sanctuary), with the el-Aqsa mosque and the Dome of the Rock. Since this site appears in all plans and panoramas of Jerusalem, and in most of its paintings, it is appropriate here to give a brief account of its history.

El-Aqsa Mosque and the Dome of the Rock

The Haram el-Sherif encloses over thirty-five acres, filled with fountains, gardens, paths, buildings and domes. At its southernmost end lies the large prayer hall known as el-Aqsa mosque, while at its center lies the celebrated Dome of the Rock. The entire area, comprising nearly one sixth of the walled city of Jerusalem, is regarded as a mosque.

The el-Aqsa mosque, the Dome of the Rock and the many religious and educational institutions and shrines which have been established within the Haram el-Sherif throughout its nearly 1,400 years of history, are a testament to the love and respect that all Muslims have for this site, one of the three most sacred places on earth for Islam.

Six years after the death of the Prophet, in 638 AD, Jerusalem fell to the new Muslim armies and Caliph 'Umar ibn el-Khattab came to receive the keys in person from the Patriarch Sophronius. The Haram el-Sherif had been used as a rubbish dump during the Byzantine period but, so important was the place from its association with the Prophet, that the Caliph himself, who was known for his humility, joined in the work of cleansing it. In the years that followed a huge timber mosque was built at the southern end of the precinct.

In 688 AD the Umayyad Caliph, 'Abdul Malik ibn Marwan, initiated work on the Dome of the Rock, the first major sanctuary of Islam. The work was completed in 691. Essentially unchanged for more than thirteen centuries, the mosque remains one of the world's most beautiful and enduring architectural treasures. The gold dome stretches twenty meters across the Noble Rock and rises to more than thirty-five meters above it. On the outside, the Qu'ranic verse Yasin is inscribed around the base of the dome in the dazzling tilework commissioned in the sixteenth century by Suleiman the Magnificent.

It was the next Caliph, Abdul Malik's son el-Walid (705-715), who undertook the construction of a vast congregational mosque at the site of the original timber one, designed to accommodate more than 5,000 worshippers. The building became known as Masjid el-Aqsa, el-Aqsa mosque, though

in reality the whole area of the Noble Sanctuary is considered el-Aqsa mosque, the entire precinct inviolable according to Islamic law. Every Friday, at prayer time, the building overflows with tens of thousands of worshippers, many of whom have to perform their prayers outside in the courtyards of the vast open expanse of the greater el-Aqsa mosque.

While the Dome of the Rock was constructed as a mosque to commemorate the Prophet's Night Journey, that of el-Aqsa became a center of worship and learning, attracting great teachers from all over the world. It has been modified several times to protect it from the earthquakes that sometimes occur in the region, and to adapt to the changing needs of the local population.

The form of the present structure has remained essentially the same since it was reconstructed by the Caliph el-Dhahir in 1033 AD. It is said that he did not alter the existing architecture except to narrow it on each side.

right

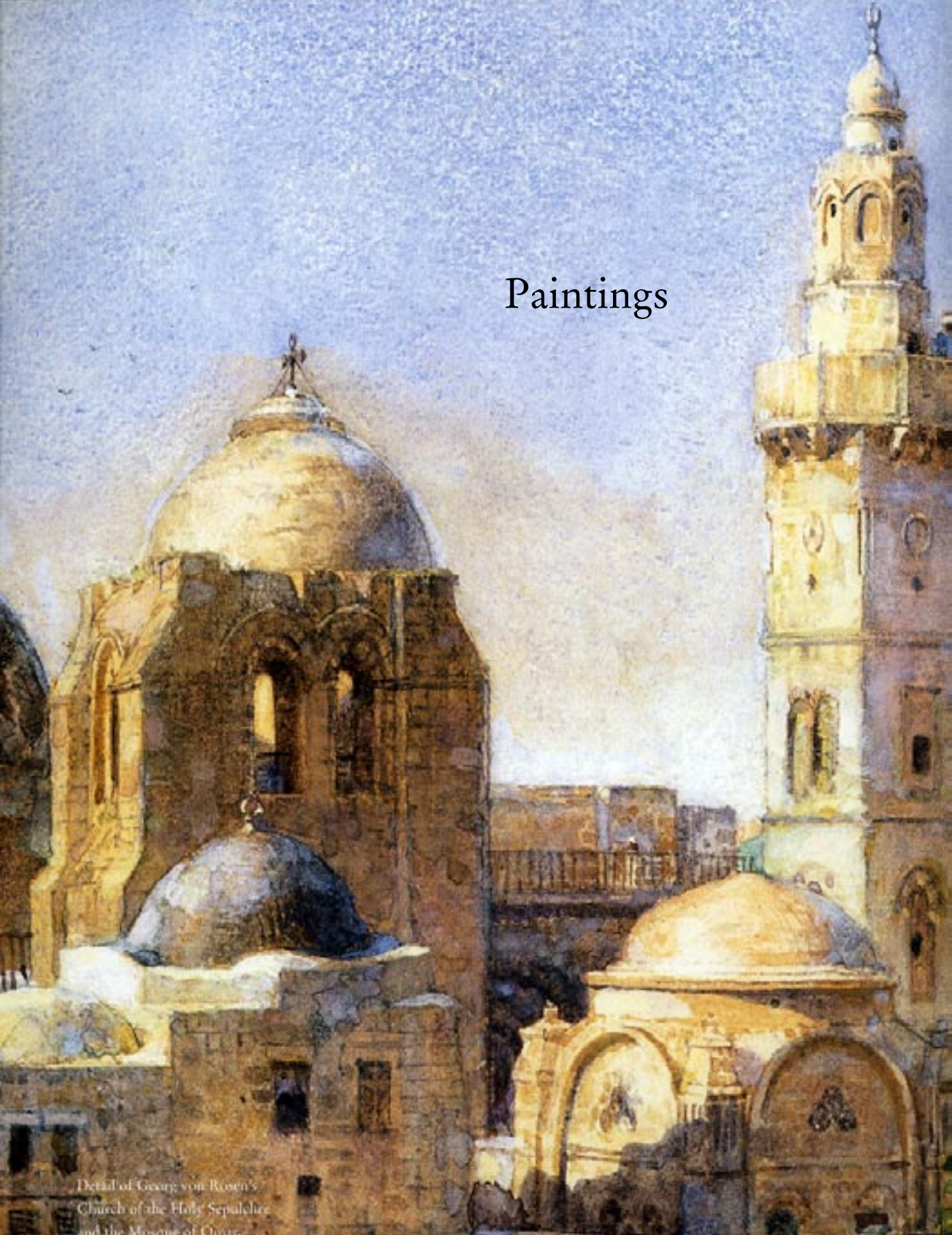
The inside of the Dome of the Rock, lithographed from drawing Francios Paris (around 1858)

قبة الصخرة من الداخل، لبيثوغراف
فرانسوا باريس (١٨٥٨)

References

- 1- El-Aref, Aref: Al-Mufasal ve Tarekh el-Quds, second edition, Jerusalem, 1986 (in Arabic),
- 2- El-Aref, Aref: A History of the Dome of the Rock and Al-Aqsa Mosque, Jerusalem, 1955 (in Arabic).
- 3- Ben-Arieh, Yehoshua: "Jerusalem in the Nineteenth Century", a series of lectures, 1989.
- 4- Asali, Kamel (editor): Jerusalem in History. Scorpion Publishers, London, 1989.
- 5- Rosovsky, Nitza (editor): City of the Great King, Harvard University Press, 1996.
- 6- Gilbert, Major Vivian: With Allenby to Jerusalem, D. Appleton and Co, London, 1923.
- 7- Baedeker, K.: Jerusalem and its Surroundings, Handbook for Travelers, Leipzig, 1876. Reprint, Jerusalem, 1973.
- 8- Edited by: Sylvia Auld and Robert Hillenbrand, Architectural Survey by Yusuf Natsheh "Ottoman Jerusalem, the Living City 1517-1917". Altajir World of Islam Trust, London, 2000.





Paintings

left

The Church of the Holy Sepulcher and the Mosque of Omar in Jerusalem, Georg von Rosen (1865)

كنيسة القيامة وجامع عمر
جورج فون روزين (١٨٦٥)

The Collection contains hundreds of drawings of Jerusalem and the Holy Land, Egypt and Jordan most of them watercolors, while a few are oils. The main theme is topography, with the emphasis on scenes and panoramas of Jerusalem. Nearly all the Collection is nineteenth century, with only few paintings from the last years of the Ottoman period of the early twentieth century. Very few paintings exist of Jerusalem and the Holy Land from the eighteenth century or earlier.

Unfortunately, practically all the drawings are by foreign artists. In the nineteenth century the level of artistic development of the indigenous population, as well as their religious belief, did not encourage the emergence of local painters. The local community was also not interested in the activities of foreign painters and on many occasions hindered their work. As a result, a painter had to content himself with a quick sketch, which was later developed either by himself or by another more accomplished artist into a full-color painting. Watercolors were more suited to such restrictions than elaborate oil paintings, which take a lot of time, material and effort to develop and finish.

In most cases watercolors begin with a pencil sketch, which can be very quickly realized and this was the preferred technique for the traveler and amateur artist with little time. The nineteenth century, particularly the Victorian period in Britain, was the golden age of watercolors. Since more travelers and artists from Britain visited the Holy Land than from any other country, most of the paintings in the Collection are watercolors by nineteenth century British artists. Most were interested in the biblical history of the Holy Land and many of their works were recordings of biblical background. Whereas exotic views and



The Church of the Holy Sepulcher
Tristram Ellis (1895)

كنيسة القيامة
ترستام أليس (١٨٩٥)

Jordan Valley (Deir Allah)
Sydney Carline (1917)

وادي الأردن (منطقة دير علا)
سيدني كارلاين (١٩١٧)





artistic flights of fantasy figured in paintings of Egypt and Turkey (the harem, palaces, hamams, etc.), a greater realism was applied to the Holy Land.

were executed by senior naval personnel (Francis Spillsbury, Cooper Willyams, Sir Robert Ker Porter, Henry Light, etc.).

Prior to the nineteenth century it had been the mystical view of the East that had attracted travelers and painters to the region. Napoleon's expedition to Egypt and the Holy Land at the end of the eighteenth century was a turning point, and aroused European interest in visiting the East, thus opening the area to many artists and travelers. The interest – which was not restricted to Egypt but included the Holy Land as well – involved painters from all over Europe, and also a few Americans. But the main influx was from Britain and France, with the French mainly concentrating on Egypt and North Africa. The Grand Tour of wealthy Europeans, which until the late eighteenth century had been restricted to western and central Mediterranean areas, now started to include the Levant.

Another breed among the early painters were accomplished professional artists who accompanied wealthy travelers to the Levant, and were commissioned to paint and record the scenes of travel. This practice even predated Napoleon. Such accomplished artists included Louis Francois Cassas, Luigi Mayer, and John Dugmore. Some of the western diplomats dispatched to the Levant were also good amateur artists and they left a sizeable record of their stay in the Holy Land and Egypt in the form of accomplished books (like those of James Finn) or drawings (Henry Salt, William Turner, etc.).

Many of the early painters of the Levant were captains or crew of naval ships, who were traveling on military assignments, mainly to protect routes to the Far East and India, and had to visit the Levant. Sketching was part of the culture and education of the nineteenth century elite in Europe and as a result many drawings of the Holy Land of this period

The accuracy of topographical paintings in the Holy Land was greatly enhanced by two technological developments. The first was the camera lucida – a prism arranged so that mirrors projected an image onto a sheet of paper, enabling the artist to trace its outlines. This was used in the Holy Land and Egypt for the first time by Fredrick Catherwood in 1833.

The second development was the invention of photography and its increasing popularity in the second half of the nineteenth century. Painters could now

left

Panorama of Jerusalem, copper plate print, hand colored.
Henry Bartlett (1840)

بانوراما القدس - طبعة من لوح معدني
وملونة باليد، هنري بارتليت (١٨٤٠)

Lithographed drawing of Madden
(a medical doctor) in local dress,
taking a lady's pulse through a
gap in the doorway, (around 1825)

مادين (طبيب) باللباس العربي يقيس نبض
المريضة من خلال الباب (حوالي ١٨٢٥)



17

produce detailed and accurate paintings by making use of photographs (viz. Thomas Seddon's painting of the Valley of Johofshat - presented in this exhibition)

As already mentioned, the Bible was a major driving force and motive for many travelers and artists visiting the Holy Land; consequently biblical scenes and interpretation of the landscape with biblical eyes dominated much of their work. There was little concern for the habits and customs of the local population, although this was not the case in paintings of Egypt. Some of the interpretation of the topography was also distorted – such as exaggerating the size of the Dome of the Holy Sepulcher to outshine that of the Islamic Dome of the Rock (Mayer, Cassas).

Because of this biblical interest, some British publishers financed artists' visits to the Holy Land in order to illustrate travel books. The most notable of these was Fisher & Son, who published the three volumes of Syria, the Holy Land, Asia Minor, etc. (1836-1838), illustrated with prints made from drawings by Bartlett, Allom and Purser. With such publications, the Holy Land became a major attraction for travelers and painters in the later nineteenth century. It is not possible to record or ascertain exactly the extent of drawings of the Holy Land in the nineteenth century, but no doubt they run into thousands.

The Dead Sea from the Mount of
Olives, John Dugmore (1835)

البحر الميت كما يبدو من جبال القدس
جون ديكمور (١٨٣٥)



Paintings

18

Carl Haag

British (1820 – 1915)

(1) *The Cave inside the Holy Rock (Dome of the Rock – Jerusalem)*
Watercolor by Carl Haag (1858)

(2) *The Cave inside the Holy Rock (Dome of the Rock – Jerusalem)*
An original lithograph (1860) of the above watercolor.

(3) *Acre Bay as it appears from Haifa.*
Watercolor (1858)

A fascinating painting that depicts Acre and its bay as it appears from Haifa in the middle of the nineteenth century.

Georg von Rosen

Swedish (1843 – 1924)

Church of the Holy Sepulcher and Mosque of Omar, Watercolor (1865).

The painting depicts the dome of the church before it was repaired in 1867. It was fully rehabilitated in 1875.

John Dugmore

British (1793 – 1866)

(1) *The Dead Sea from the Mount of Olives (Jerusalem c 1835)*

The Dead Sea and the Moab mountains can easily be seen from the Mount of Olives in Jerusalem.

(2) *Tiberias with the Lake (c 1835)*

The Lake of Tiberias (Sea of Galille) is one of the most important sites for any visitor or painter of the Holy Land.

Sydney Carline

British (1888 – 1929)

Jordan Valley (Deir Allah) 1917

Views of the Jordan Valley are very rare. Sydney Carline was one of the painters that accompanied the British Campagin to Palestine in 1917.



William Henry Bartlett

British (1809– 1854)

(1) *Jaffa as it appears from the Sea.*
Sepia colored painting (1840)

Bartlett is one of the most prolific painters of the Holy Land. Jaffa was the main port in Palestine before the building of Haifa port.

(2) *Ein el Rogel. Sepia Colored painting (1840)*

Ein el Rogel was one of the rare water sources in Jerusalem. In old times water was brought to Jerusalem from Solomon Pools near Bethlehem.

Conrad Carelli

Italian (1869 – 1956)

Jerusalem. Water color (19th Century)

Nathaniel Everett Green

British (1832-1899)

Rachel's Tomb. Watercolor (1884)

The Tomb of Rachel, outside Bethlehem, is one of the most important sites that are depicted in paintings of the Holy Land. It also appears on Palestine stamps.

Robert Moresby

British (1829– 1852)

The Bay of Aqaba. Watercolor (1833).

Views of the Aqaba Bay are very few. Here is the Bay as depicted in the early nineteenth century, from Taba, empty of any buildings or activity. The artist was a ship captain

Dome of the Rock and Dome of the Chain, lithograph
Rev. Albert Issacs (1857)

قبة الصخرة وقبة السلسلة
ليثوغراف - البرت اسحق (١٨٥٧)

Tristram Ellis

British (1844 – 1922)

(1) *Jerusalem from the South.*
Watercolor (1899)

The picture depicts Jerusalem as it appears from El Magarbee (Dung) Gate.

(2) *The Church of the Holy Sepulcher.*
Watercolor (1895)

This is one of the best paintings of Tristram Ellis, it depicts the church as it appears at Easter.

(3) *Jerusalem. Watercolor (1899)*

This picture depicts Jerusalem as it appears from the west. Most pictures of Jerusalem are usually taken from the top of the Mount of Olives, it is very rare to see scenes from the west.

(4) *Tiberias and the Lake. Watercolor (1902)*
Another scene of Tiberias and its lake as it appeared in early twentieth century.

Henry Andrew Harper
British (1835– 1900)

(1) *Haifa and its bay as it appears from the Carmel.*

The Painting depicts Haifa and its bay as it appeared at the end of the nineteenth century. However Haifa did not flourish until the port and Haifa refinery were built in the 1930s. (Compare with the earlier painting).

(2) *Cultivation on the slopes of Jerusalem hills down to Jericho.*
Watercolors (1890).

William Holman Hunt
British (1823 – 1910)

The Pillar of Absalom. Watercolor (1869).

Hunt is one of the most important British painters. He visited Jerusalem many times and painted it in oil and watercolors. Absalom Pillar, which is similar to the Petra antiquities, lies on the road to Siloam.

Mouradian, Avedis (1895 – ??)

(1) *Via Dolorosa (Oil painting 1930).*

Mouradian is an Armenian painter from Jerusalem, who lived and worked in Nice, France. He made these beautiful paintings during his visit to Palestine, in 1930.

(2) *The Church of the Holy Sepulchers.*
(Oil painting 1930).

Olivero, M.
Italian

(1) *Haifa. (Oil painting c 1900).*

Depicts Haifa at the beginning of 19th century.

(2) *Tiberias. (Oil painting c 1900)*

This is another painting that depicts the lake from the Syrian side at the outlet of the Jordan river.

Walter Tyndale
British (1855 – 1943)

Stairs Leading to the Church of the Holy Sepulcher. Watercolor (1900).

Tyndale is the author of "Artist in Egypt," "Artist in Italy" etc.

This watercolor depicts the stairs leading from the Christian Quarter to the Church of the Holy Sepulcher.

David Roberts
British (1796 – 1864)

(1) *Study of Palestinian Figures.*
Watercolor (1839)

This watercolor depicts Palestinian figures whom Roberts sketched and later inserted in his finished drawings.

Roberts is the world's most renowned painter of the Holy Land and Egypt in the nineteenth century because of the popularity of his lithographs.

(2) *Study of Palestinian Figures.*
Watercolor (1839)

Reginald Rudyerd
Irish (1848 – ??)

The Golden Gate from Gethsemane.
Watercolor (1875).

Rudyerd was a captain of a ship that visited Palestine in 1875. The picture depicts the Golden Gate and Dome of the Rock as they appear from Gethsemane.

John Singer Sargent
American (1865– 1925)

Jaffa from the Sands. Watercolor (1905).
Sargent visited the Holy Land in 1905 where he painted few watercolors.

William Simpson
British (1823 – 1899)

Simpson was the artist of the Illustrated London News. He visited the Holy Land in 1869 where he painted many oils and watercolors. The watercolors shown depict Jerusalem's underground.

All of them are sepia colored and lavishly inscribed.

(1) *The Royal Caverns , Jerusalem 1869*

(2) *Wilson's Arch – Haram Wall,*
Jerusalem 1869.

(3) *Gallery at the Golden Gate,*
Jerusalem 1869.

Carlton Smith (1853– 1946)

Byway in Jerusalem Watercolor (c 1900)

Exhibited in the "Royal Society of Painters in Water Colors". (It is not proven that Carlton Smith did visit Jerusalem, therefore this may be a worked drawing from a sketch by others).

Richard Phene Spiers
British (1838 – 1916)

Entrance Gateway to Haram al-Sharif, Jerusalem. Sepia watercolor (1859).

Spiers visited the Levant in the 1850s, also Egypt where he painted many beautiful watercolors.

Karl Streit
German (1852 – ??)

The Water Fountain, Jaffa.
Watercolor (1874)

Tetar Van Elven
Belgium (1828 – 1908)

A View of Acre. Watercolor (1880).

Acre as it looks across the Bay at Haifa with El Jazaar Mosque.

Carl Werner
German (1808 – 1894)

(1) *St Stephens Gate – Jerusalem.*
Watercolor (1864).

Werner is one of the most prolific painters of the Holy Land. He authored a book "Jerusalem, Bethlehem and the Holy Places" which contained lithographs of his paintings, including this one.

(2) *Bethlehem – Interior of the Church of the Nativity. Watercolor (1864).*

The Star of Bethlehem in the Church of Nativity.

(3) *Bethlehem – Interior of the Church of the Nativity. Lithograph (1865).*

This is a lithographic print of the above watercolor.

John Fulleylove
British (1845 – 1908)

The Minaret of Bab El Ghawanmeh – Jerusalem. Watercolor (1902).

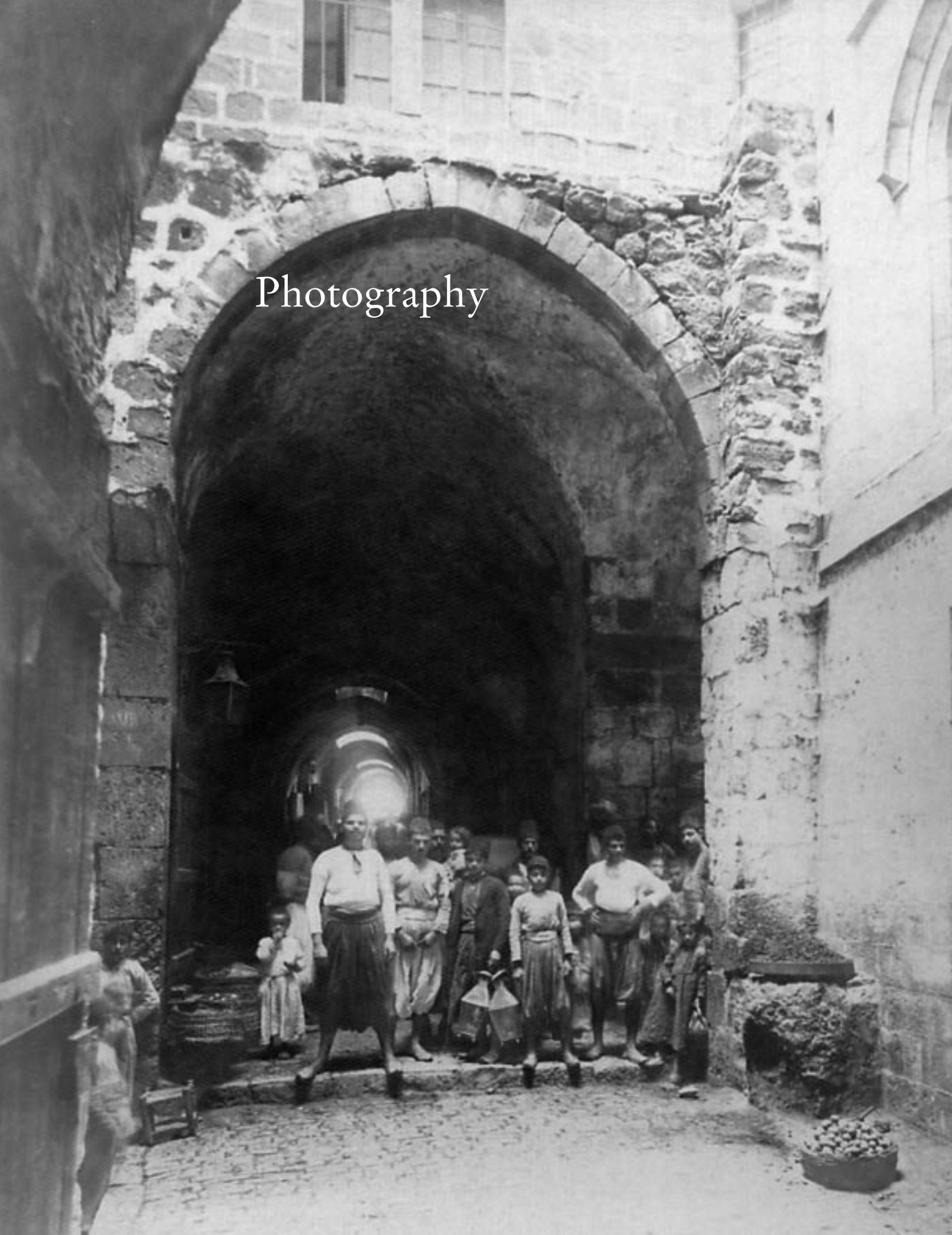
Minaret Bab El Ghawanmeh is the most important and most beautiful minaret in Jerusalem.

The painting also depicts the Church of the Holy Sepulcher in the background.

Thomas Ellison
(British)

Tomb of Nebi Hud? near Jerash
Watercolor (c 1900)

Photography



left

Jerusalem's young men
Bonfils (1890)

شباب القدس في أحد الأسواق
بونفيلس (١٨٩٠)

Photography was introduced commercially in August 1839, and even before the end of that year, pioneer photographers were at work in Palestine. Thus the Holy Land was one of the first areas in the world to be photographed. Jerusalem in particular, with its religious sites, was most suitable for topographical photography. It is estimated that during the nineteenth century there were as many as 300 photographers active at one time or another in Palestine.

With the advancement of printing, prints and engravings started to be made from photographs by expert artists. Until the 1870s it was not easy to make photographic prints, while engravings could be produced easily from the original printer's block. In the 1850s a new style of book started to appear, in which original photographs were glued to pages, and the printed text was mainly an explanation of the photographs, which were mainly albumen copies.

The interest of Europeans in the Holy Land and its scenes, as well as, improved travel facilities led to a rapid increase in photographic activity in Jerusalem. In the early stages most photography was concentrated on topographical sites, and the exposure time could take anything from fifteen minutes (for the daguerreotypes), down to one second (for gelatin). With such long exposures photographing people was not easy.

Two classes of photographers worked intensively in Palestine in the nineteenth century – commercial photographers, like Bonfils, Frith, Good, etc., who were anxious to sell their photographs to tourists, and the subjective photographers who were prompted by religious and biblical interests, or by scientific and archeological motives.



The courtyard of the Holy
Sepulcher on Easter Day
Zangaki (around 1890)

ساحة كنيسة القيامة يوم عيد الفصح
زنجاكي (حوالي ١٨٩٠)



The first photographer ever to visit Jerusalem was Frederic Goupil Fesquet of France. He arrived towards the end of 1839 (only three months after the commercial introduction of photography), and was followed by many others, mainly French and English. In 1844 the well-known Frenchman, Joseph Philibert Girault de Prangey, an expert on Islamic architecture, visited Jerusalem and took more than 1,000 photographs. Many of these were preserved and are still available. Another Frenchman, August Salzmann, produced magnificent studies of Jerusalem in 1852, which are also still available. One of the earliest British photographers was George Keith, who was interested in biblical authentication. Prints made from his photographs illustrated many books.

Some foreign photographers lived in Jerusalem and took many photographs (like James Graham). The Rev. Albert Augustus Issacs visited Jerusalem in 1850 and, with the help of Graham, photographed extensively and published many books with lithographs based on his photographs. One of these is shown in this Catalogue

Local Photographers

The first local photographer (mid-1850s) was John Mendel Diness, who later emigrated to the United States. Another was the Armenian, Yessayi Garabedian, who became very active in the late 1850s, and instructed the two Krikorian brothers. One of these, Garabed Krikorian, in the 1870s opened the first local studio in Jerusalem for commercial photography.

A few local Christian institutions also established their photographic activities to record their religious sites and interests.

Tourists' photographic requirements in the 1860s and 1870s were satisfied by the photographic studios which were established in the Middle East. Most important were Bonfils in Beirut, Zangakis in Port Said and Fiorillo in Aswan. After 1890, with the introduction of dry gelatin, photography became simpler, many more local photographers appeared and more studios opened to sell photographs to tourists. These studios were mostly owned by Arabs or local Armenians, apart from Vester's American Colony, and included Maraum and Boulus Meo, whose shop remained open till

1998. The Baedeker Tourist Guide to Palestine recommended to tourists the photography of Bonfils, the American Colony and the colored photographs (postcards) of Photoglob of Zurich (P.Z.).

The first local Arab photographer was Khalil Raad, who was active in Jerusalem from the 1890s till 1948. He learned photography from Garabed Krikorian, and later married his daughter. He had his studio for many years on the Jaffa Road, near the Fast Hotel.

One of the most important local photographic activities was that of the American Colony photographers. At the turn of the century their work was comprehensive and most prolific. Although photographs were mainly intended to be sold to tourists, many were included in books, and are now regarded as a reference to Jerusalem in the nineteenth century.



To what extent did photography in the nineteenth century depict the real Palestine? No doubt it was much more faithful in its presentation of reality than romantic and decorative paintings, but many photographers continued to try to present Jerusalem with romantic overtones.

Most western photographs were influenced by the photographer's personal impressions and attitudes

left

Arabs at Beir Yacoub, near Nablus.
Francis Frith (1860)

عرب قرب بير يعقوب - نابلس
فرانسييس فريث (١٨٦٠)

A self-portrait by Khalil Ra'ad
Khalil Ra'ad (around 1940)

صورة شخصية للمصور خليل رعد
خليل رعد (حوالي ١٩٤٠)

towards the Holy Land. They tried to portray the place and its people as fascinating, picturesque, mysterious and exotic.

Photographs of the indigenous population of Palestine only appeared late in the nineteenth century, starting in the 1860s. But the subjects were mainly the paid models of photographers who tried to reflect an exotic orient, rather than real local people, thus producing distorted images.

Photography assumed an important role in the exploration of the Holy Land, particularly since many photographers tried to find a link between the geography of the land and the history of the Bible. However because of the poor security of the area, photographers were restricted to visiting certain sites and traveling along secure routes. Consequently many photographs are mere repetitions. The reviewers of Mrs. Ewald's Jerusalem and the Holy Land (in the Collection; see Plate Books section) mentioned that the views do not present any new features, "for the subject has been gone over again and again, until the Holy Land is better known in England than the English Lakes".



24

Publication of books on the Holy Land witnessed two peaks during the nineteenth century. The first peak came after books started to appear with original photographs (albumen prints made from collation negatives). The second peak was after the introduction of the photomechanical process in the 1880s and the popularity of the half-tone process. This illustrates how important photographs were to the popularity of books on the Holy Land.

Among Muslims and Jews, photography took a longer time to be adopted as a profession because of their religious beliefs which rejected the making of images, particularly of human beings.

Among the best photographic records of Jerusalem are those contained in the Ordnance Survey of Jerusalem, under Captain Wilson. The photographs by Sergeant James MacDonald were published in 1864. The Palestine Exploration Fund (PEF) published an impressive catalogue in 1894, which lists 485 photographs. Many of these are by H. Phillips (1866), which are in the Collection.

The best-known American photography of

the Holy Land is that of the firm Underwood & Underwood, with their stereoscopic views. They produced hundreds of stereographs in the 1890s and the beginning of the twentieth century. These were assembled in sets, accompanied by guidebooks and linked to maps. The Underwood & Underwood series of stereographs epitomize how great was the popularity of photographic images from the Holy Land, and the extent to which they were combined with other visual aids to enhance the feeling of reality even further.

From the early 1860s photographers started to experiment with adding color, and chromolithography was introduced. Another technique was that of handcoloring and tinting lantern slides. But the most successful and impressive photographic technique was that of the previously mentioned Photoglob of Zurich (P.Z.), which was developed in the 1880s. In the 1890s the first photographic color postcards started to appear, which soon became very popular with tourists.

The Collection contains almost three thousand original photographs from the nineteenth century. Almost one thousand of these are of Jerusalem, the Holy Land and Egypt.

Photographs

Jerusalem Panorama

Anon 1865

This original photograph depicts the city with practically no buildings outside the Walls.

The Russian Church is just being built (1860 – 1865).

Jerusalem Panorama

Bonfils 1890

This original photograph depicts Jerusalem at the end of the 19th century. It was widely reprinted and later circulated.

The Dome of the Rock

Bonfils 1890

The Church of the Holy Sepulcher

Anon 1890

The Golden Gate from inside the walls

Bonfils 1890

The Golden Gate from outside the walls

Bonfils 1890

Wady Hinon – East of Jerusalem

Bonfils 1890

The arch and window in the southern wall of El Haram.

Frank Mason Good 1865

The Via Dolorosa

Frank Mason Good 1865

Bethany

M.J. Diness 1857

A very rare and original photograph by Diness (look how the writing and date are mirrored)

Petra – The Treasury

Francis Frith 1857

Petra – El Deir

Francis Frith 1857

Petra – The Monuments

Francis Frith 1857

The interior of the Dome of the Rock

Bonfils 1890

The pool of Hezikeah

Anon 1870

The Dome of the Rock, the Church of the Holy Sepulcher and the Pool of Hezikeah

Peter Bergheim 1865

The Dome is photographed before repair. It was repaired in 1867.

The Church of the Virgin – Gethsemane

Peter Bergheim 1865

The Siloan spring

Bonfils 1890s

Bedouin women having a meal

Bonfils 1890

The Dome of the Rock

Pierotti 1866

A lithograph based on a photograph by Diness.

The Noble Sanctuary (El Aqsa)

Pierotti 1866

A lithograph based on a photograph by Diness.

The Noble Sanctuary

The American colony 1897

Jaffa as it looks from the sea

Frank Mason Good 1865

The interior of the Dome of the Rock (colored)

Anon 1890



Nablus

Phillips 1868

Nebi Daoud (David Quarters)

Bonfils 1890

Gethsemane (before building the churches)

Frank Mason Good 1860s

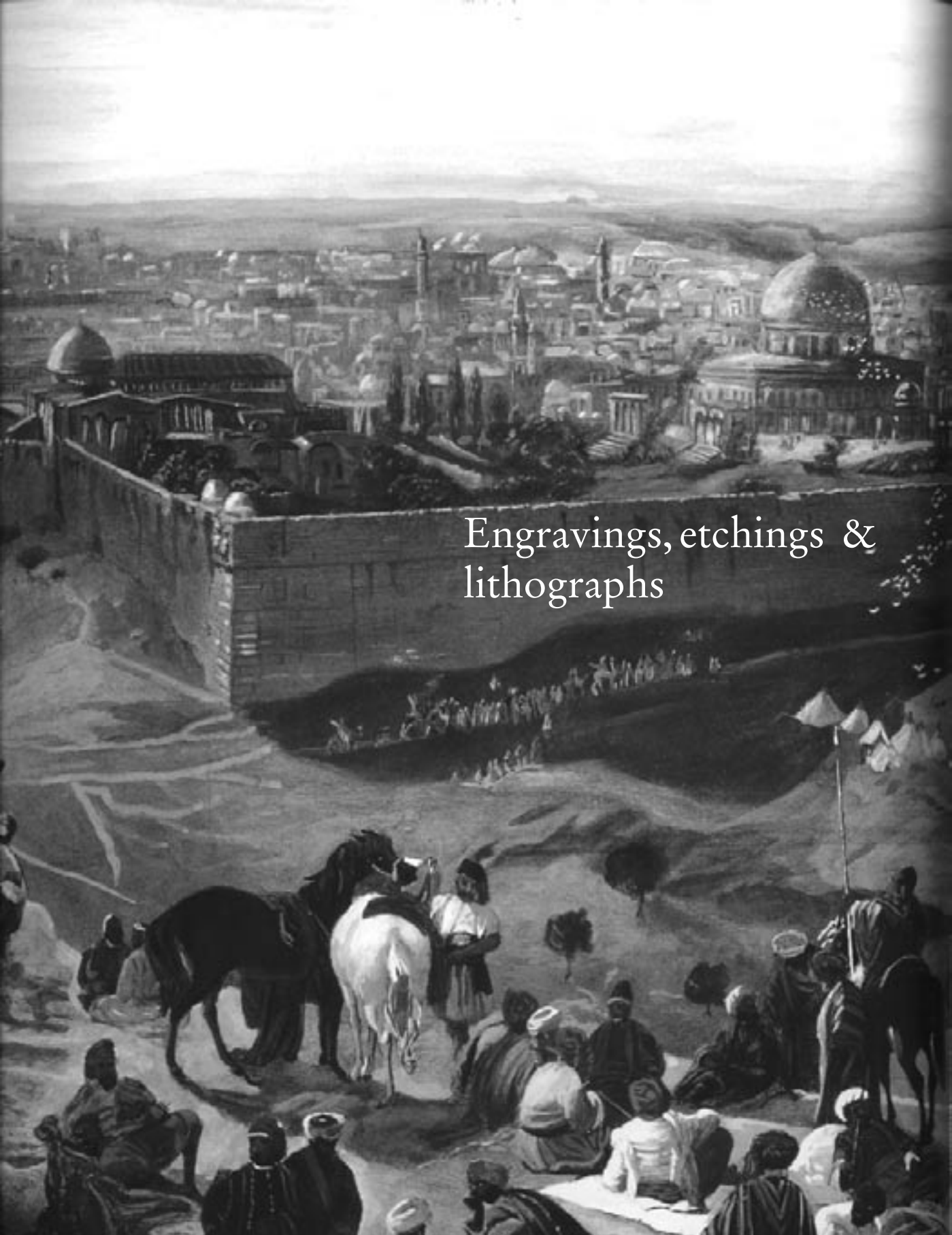
El Marwani Mosque

Bonfils 1890

The mosque before repairs.

Jaffa and its port
Frank Mason Good (1865)

مدينة يافا و مينائها
فرانك ميسون جودود (١٨٦٥)



Engravings, etchings &
lithographs

left

Panorama of Jerusalem, copper plate print, hand colored.
Henry Selous (1860)

بانوراما القدس، طبعة من لوح معدني
وملونة باليد، هنري سيلوز (١٨٦٠)

Nablus – Steel plate impression
Louis Cassas (1799)

نابلس ، طبعة من لوح معدني
لويس كاساس (١٧٩٩)

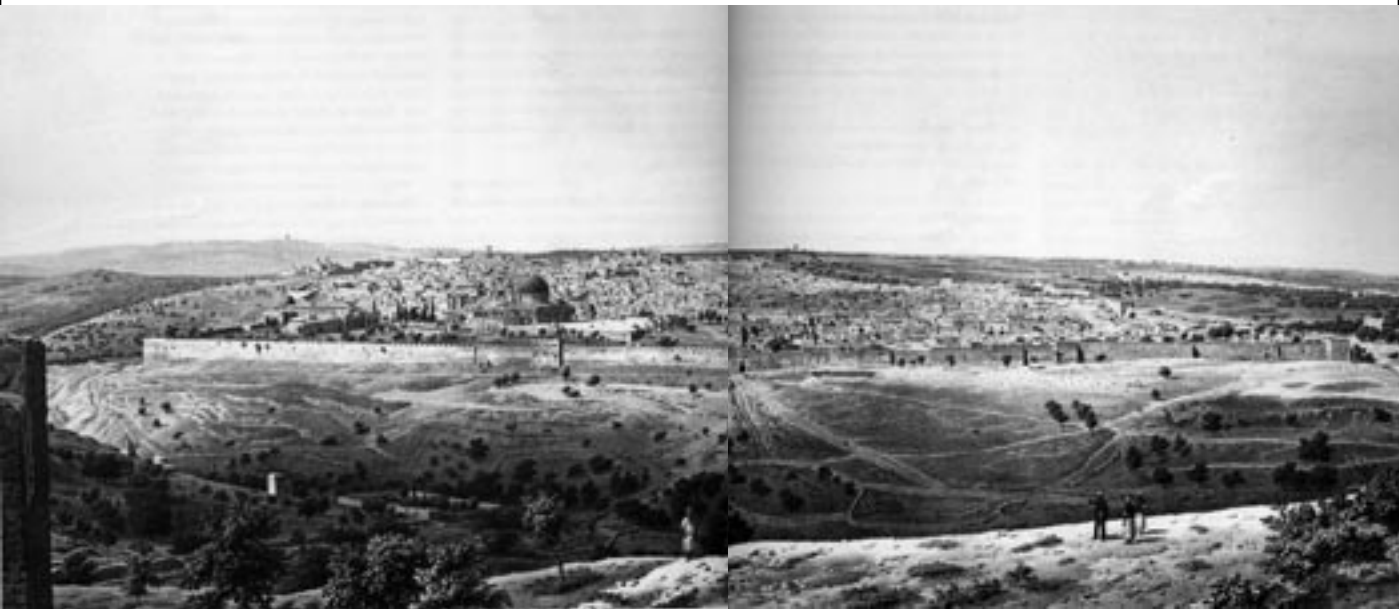


The best known lithographs of the Holy Land and Egypt were those made by Louis Hague from drawings by David Roberts. Some of these, particularly the limited subscribers' editions, were hand colored and mounted on card from the beginning; but most were either sepia prints or were hand colored later and then framed to enhance their appeal and value.

Recently huge numbers of prints, calendars and postcards have been made from these lithographs and sold to tourists (especially in Egypt, Jerusalem and Petra) as well as to residents of the region. These prints now decorate so many homes and offices throughout the world that David Roberts, the most significant nineteenth-century artist of the Holy Land and Egypt, has also become the most popular.

Copper and steel engraving – techniques developed in the early sixteenth century in Germany, Italy and Netherlands – also became popular for portraying scenes of the Holy Land. These, as with lithographs, could be made by a craftsman working from the original drawing or painting. Etchings – in the early days made on iron but now on copper, or sometimes zinc – are the original work of the artists themselves and are therefore considerably rare and of greater value.

The Khatib collection contains large numbers of prints, their media are: Lithographs, etchings, copper (or steel) plate engravings (prints)



Engravings

Panoramas of Jerusalem

Merian (1647)

copper plate print, hand colored

Munster (1600)

copper plate print, hand colored

Loche (1750)

copper plate print, hand colored.

Jansson (1657)

Mubarak Jerusalem,

copper plate print, hand colored.

Pierroti (1864)

lithograph (based on a photograph by Diness)

Bartlet (1840)

copper plate print, hand colored.

Selous (1860)

copper plate print, hand colored.

Roberts (1860)

Destruction of Jerusalem

in AD 70, by Titus. Original lithograph.

Lithographs

Louis Forbin

French (1817 – 1818)

Panoramic View of Jerusalem.

The Holy Mosque – Jerusalem.

The Church of the Holy Sepulcher.

Siloam Pool.

The ancient walls of Acre.

St Stephens (Lions) Gate.

Eglise des Sept Souleurs in Jerusalem

lithographs that appeared in Forbin's book

"Voyage dans le Levant"

Francis Spilsbury

British

The defense of Acre by British Navy against Napoleon

Invasion in 1799.

Lithograph (1803)

Cassas (French)

Nablus

Steel plate impression, 18th century.

Theodore Frere

French (1814 – 1888)

Pilgrims Visiting Jerusalem, 1870

(there is a similar painting by Frere).

Carl Werner

French (1808 – 1894)

In a cave under the Church of the Nativity, Bethlehem.

Chromolithograph (1866)

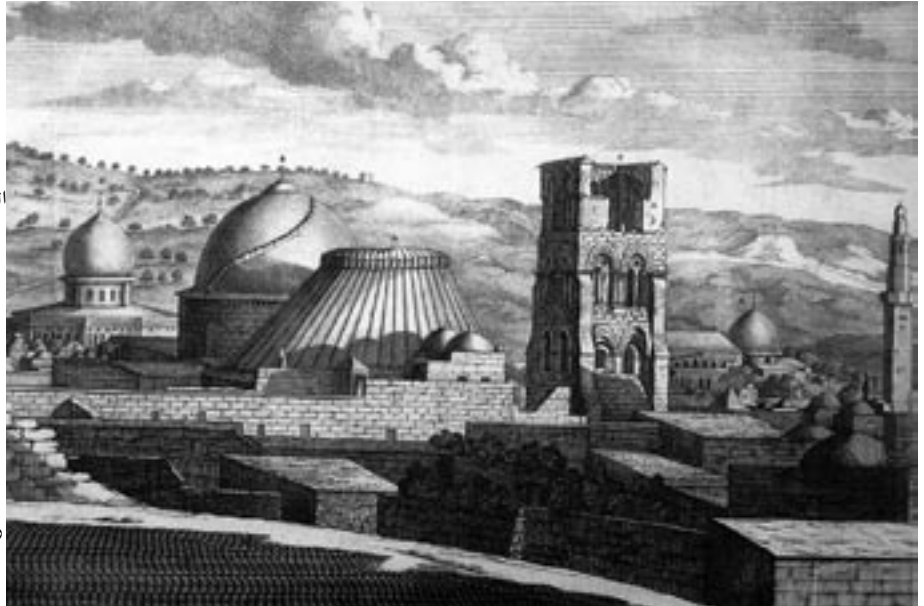
left

Lithograph of based on one of
M.J. Diness's photographs of
Jerusalem
Ermete Pierotti (1864)

بانوراما القدس - طبعة ليشوغرافية لمدينة
القدس مبنية على صورة فوتوغرافية لدينس
ايرمت بيروتي (١٨٦٤)

Engraving of the Holy
Sepulcher, with Dome of the
Rock made misleadingly small
in the background
Cornelis de Bruyn (1698)

طبعة لصورة كنيسة القيامة، وقد
رسمت قبة الصخرة أصغر من حجمها
الحقيقي في الخلفية
كورنيلوس دي بروين (١٦٩٨)



Charles van de Velde Dutch (1858)

(1) Jaffa
(2) Besian

David Wilkie British (1785 – 1841)

Hand colored lithograph of the Muleteer who
accompanied David Wilkie to Jerusalem (1842).

David Roberts British (1796 – 1864)

These original lithographs appeared in 1842 – 1848 and
were later hand colored. They were included in Robert's
folio book "The Holy Land and Egypt..."

Jerusalem from the South
Jerusalem from Mount of Olives
Jerusalem from the North
Tiberias
Sabestia
Jericho
Acre
Nablus
Gaza
Ein Gidi
Askelon
Bethlehem
Sinai Bedouin
Aqaba Bay
The church of the Holy Sepulcher – Jerusalem
Siloam Pool – Jerusalem

(Few more lithographs depicting Petra are also displayed)

Posters

These are three original posters of travel to Jerusalem and
Palestine dating to the first half of the 20th century.

Visit Palestine, original proof lithograph (1935).
The Holy Land (Gethesmane) – (1960).
The Holy Land – American Lithograph (1950s.)

Etchings

James McBey (British)

Attack on Jerusalem (22 Nov 1917)
On the Road to Jerusalem (Emmaus 17 Nov 1917).
The Collection contains many of James McBey (War art-
ist of the first WW) Palestine portfolio. Two of these are
displayed.

Rene Halpern (French)

A Street in the Old City.
Jerusalem from the Mount of Olives.
Jerusalem from the South.

VIEWS
ILLUSTRATING THE TOPOGRAPHY OF
JERUSALEM
ANCIENT AND MODERN



REMAINS OF THE ANCIENT BRIDGE

LONDON. C. VIRTUE.

Valuable Plate books

The nineteenth century, particularly the first half of it, was well known for its "Valuable Plate Books", in which lithographs and plate prints were lavishly displayed. Most of these were in folio size (sometimes elephant folio), but occasionally they were oblong or octavo. Some of the lithographs were tinted with more than one color; others were in sepia or black and white. In many cases these lithographs were colored by hand sometime after printing, either by the artist himself or, in most cases, by other colorists.

As already explained, some travelers were themselves experienced artists, or were accompanied by artists; and were anxious to convey to their compatriots the sites they had visited. Since photography had not yet developed to the stage of mass printing, lithographs, woodcuts and steel engravings provided established techniques for obtaining the accurate prints that were required, and artists exploited these to the full. Egyptian monuments and the topography of the Holy Land were particularly suited to being depicted in lithographs and prints. Usually a skilled lithographer or engraver was entrusted to develop the stones or steel plates from sketches or detailed drawings done by the artist/traveler. Sometimes the traveler made only quick pencil sketches, which were later developed into a painting for reproduction later as a print. After the 1850s some artists used photographs to develop and refine their paintings and prints.

It is not always easy to distinguish between a travel book enriched by plates and a Valuable Plate Book. We define the latter as a work in which lithography and plates dominate and descriptions are secondary, serving only to explain the plate, and not vice versa.



Jaffa, seen from the north,
lithograph – Charles van de
Velde (1857)

منظر لمدينة يافا من الشمال
ليثوغراف – تشارلز فان دير فيلد (١٨٥٧)

left
Title page of H. Bartlett's "Views
Illustrating the Topography of
Jerusalem" (1850)

غلاف كتاب "طبوغرافية القدس" لرسوم
هنري بارتليت (١٨٥٠)

Plate books presented in the Exhibition:

David Roberts
The Holy Land (1842)

Francis Spilsbury
Picturesque Scenery in the Holy Land (1803)

Louis Forbin
Voyage Dans Le Levant (1823)

W. H. Bartlett
Views Illustrating the Topography of Jerusalem (1850)

Mrs. Ewald
Jerusalem and the Holy Land (1854)

Rev. Issacs
Mosques and other Objects of Interest (1857)

Lugi Mayer
Views in Palestine (1804)

Francois Paris
Souvenirs De Jerusalem (1862)

Schubert
Album of the Lands of the Bible (1858).

right

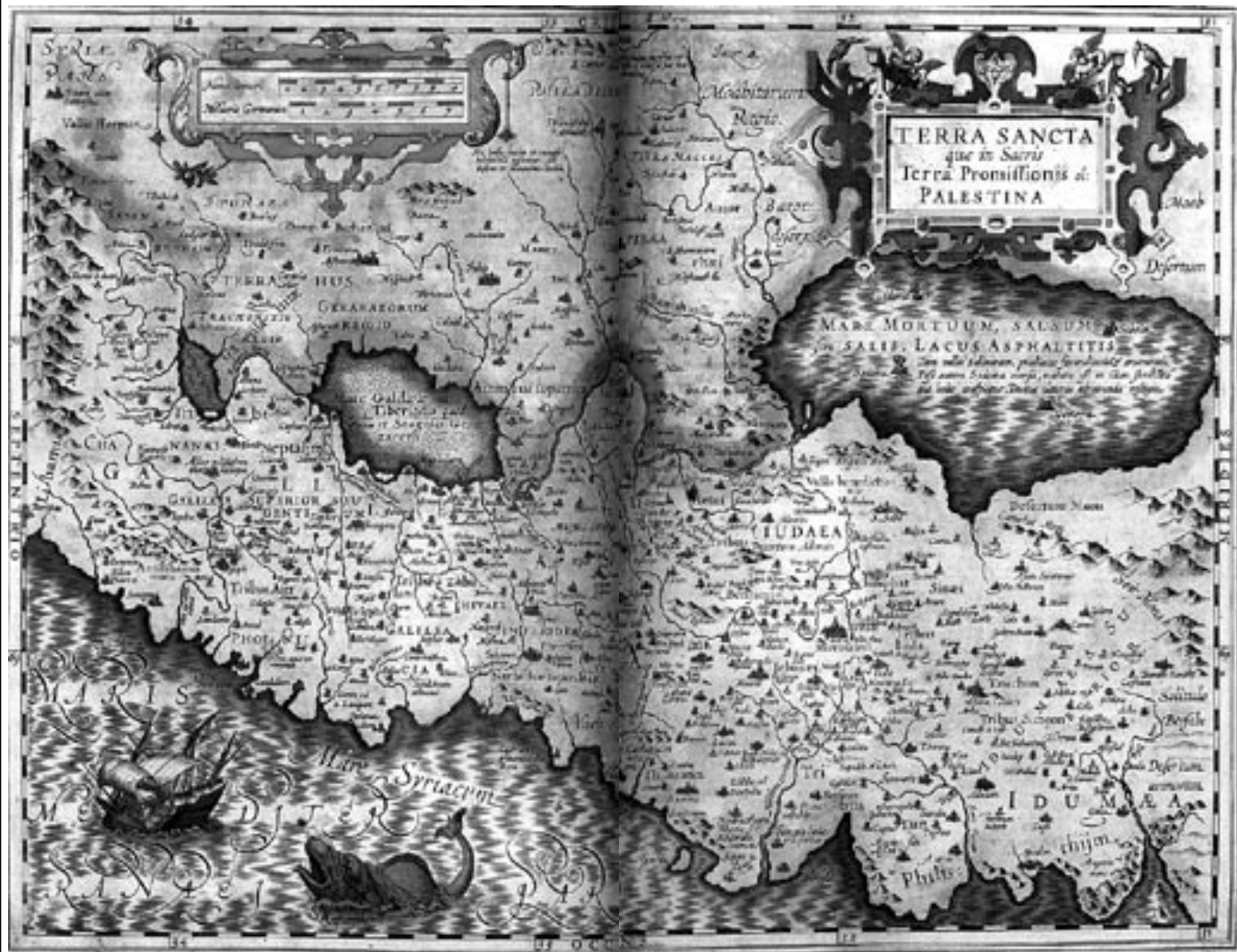
Well-known view of Jerusalem
Matthaus Merian (1645)

منظر معروف لمدينة القدس
ماتھوس ميريان (١٦٤٥)

Abraham Ortelius's map of the
Holy Land, which appeared in the
32 "Theatrum Orbis Terrarum (1584)"

خارطة أورтелиوس للديار المقدسة
كما ظهرت في "أطلس العالم (١٥٨٤)"

Maps and Atlases





Atlases, maps and views constitute an important part of the Collection. It would be wise to commence by differentiating between maps and views. A map is defined as “a drawing or representation, usually on a flat surface, of part or all of the surface of the earth or of some heavenly body...indicating a specific group of features, ... in terms of their relative size and position” (The Random House Dictionary of English Language). These are geographical and topographical maps and are distinct from views. We define a view as an approximate and not-to-scale drawing of the setup and outlines of a city or vicinity, with some detailing of the composition and outline of important buildings and streets. It is the image drawn by the artist, and it is now being replaced by photography. An atlas is a collection of many maps pertaining to one or more countries, or to specific locations.

Atlases and Surveys of the Holy Land

The Collection has many atlases of the Holy Land. Only two are presented, because of their importance. Both are in the Collection in their original form, however their value can only be appreciated by reference to the surveys which led to their publication. One of these is Napoleon’s survey at the end of the eighteenth century and the other is that of the Palestine Exploration Fund during the second half of the nineteenth century.

Maps

The Holy Land, and particularly Jerusalem, in relation to its size is probably the most mapped spot on earth. From the end of the fifteenth century when the first map of Jerusalem was printed until the beginning of the nineteenth century, over 300 maps of Jerusalem (here we mean geographical maps as well as views) were drawn and printed, most of these are views of the city. Most maps were inaccurate and based on biblical stories with imaginary cartouches. From the beginning of the nineteenth century, and with the advent of geographical maps based on accurate surveys, hundreds of maps of Jerusalem and the Holy Land appeared, and also a few atlases. Many of the maps appeared in travel books and Bibles – see, for instance: Fuller (1662), Reland (1714) Shaw (1738), Volney (1787), all of which are in the Collection.

Dr Khatib’s collection contains a large number of original maps of Palestine, published before end of the 18th century, three are displayed in this exhibition.

Abraham Ortelius

Map of the Holy Land

As appeared in *Theatrum Orbis Terrarum* (1584)

The Jacotin Map

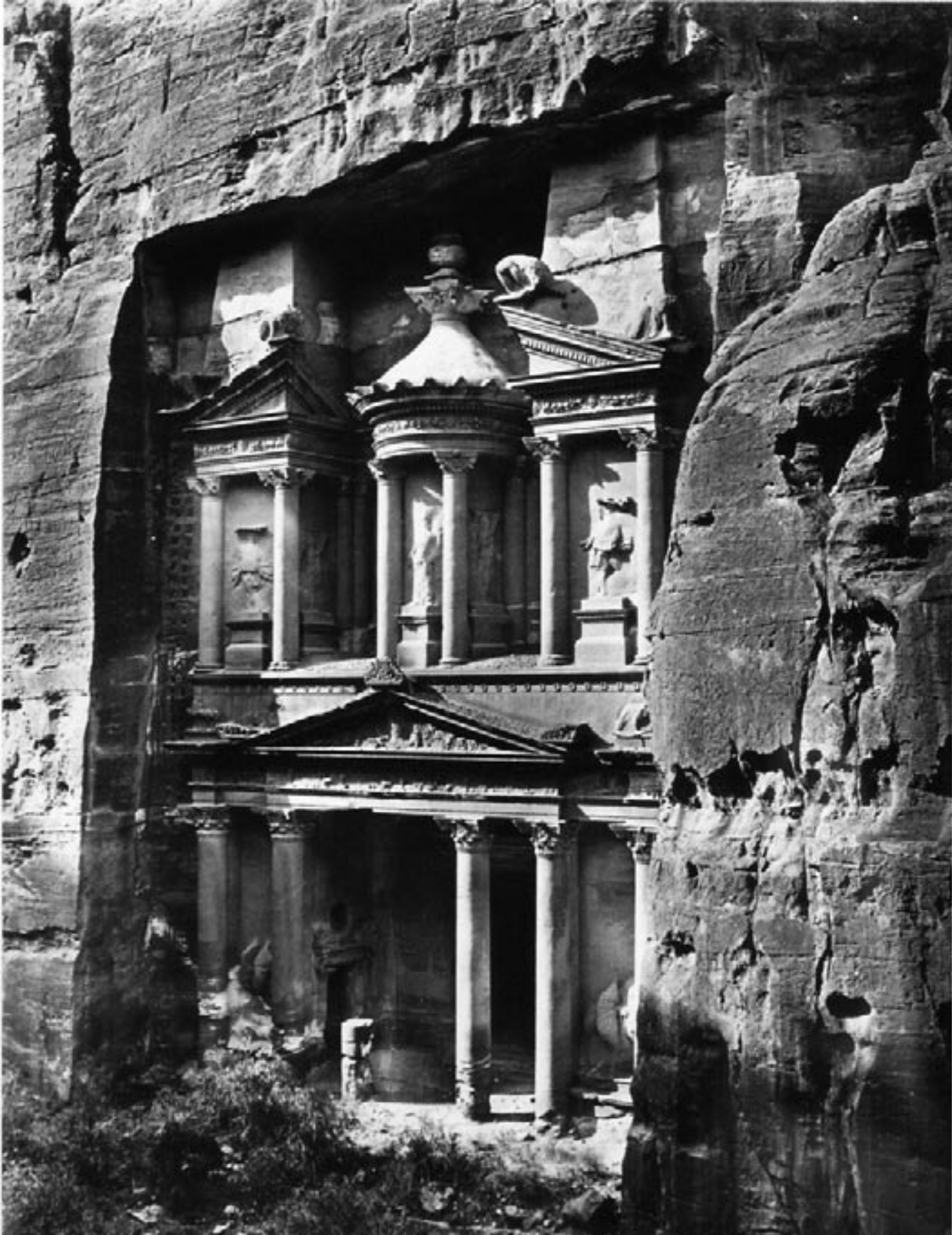
Set of 48 Maps of Egypt and Palestine (1799 – 1803).

This is considered the most important atlas, executed during Napoleon campaign into Egypt and Palestine in French and Arabic.

Palestine Exploration Fund (PEF)

Survey of Western Palestine

Executed by the PEF over the period 1865 – 1877 and published in 1880.



left
Petra- the Treasury
Francis Frith (1860)

الخزنة- البتراء
فرانسيس فريث (١٨٦٠)

Petra

The Collection contains many valuable Petra heritage pieces including the 1822 John Louis Burchardt book "Travels to Syria and the Holy Land", in which he mentions his visit to Petra in 1812 and which was the first visit by a westerner to this unique Nabataean rock-cut city. The Collection also contains, among many other Petra travel books, Leon Laborde's book (8vo, 1838 edition) "Journey through Arabia Petraea to Mount Sinai and the Excavated City of Petra". This was probably the first published book that was devoted to Petra in French and then translated into English.

The most important art which gave reputation to Petra was the lithography of David Roberts based on his drawings of the site and Wadi Musa (including Haroun's tomb) in 1839. There are more than twenty lithographs which were later reproduced in voluminous reprints and distributed all over the world, particularly in the Near East and Jordan. This gave added value to Petra, to the extent that scenes like El Khazneh are now common in most offices and homes.

The visit to Petra in the nineteenth century was very difficult and dangerous due to absence of roads and the lawlessness experienced by travelers from tribes and Bedouins. Still, few hundred travelers visited Petra during the nineteenth century, who experienced great difficulties in reaching this unique site.

Few photographers also visited Petra. The pioneer and most important was Francis Frith who visited the Holy Land few times during the period



Petra: hand colored lithograph
David Roberts (around 1842)

البتراء: ليثوغراف أصلية ملونة باليد
دافيد روبرتس (١٨٤٢-١٨٤٤)

1857–1860, while photography was still in its infancy. Frith produced some unique photographs of Petra in 1860 which match the best quality that can be attained today. The exhibition contains few of these.

The Exhibition also displays more than twenty original Robert's lithographs, a few original water colours painted by Telesford Schranz (c 1846), as well as few original 1860 photographs of Petra sites. However the most important exhibit may be the manuscript map of Petra as drawn by Laborde (c1830), to be included in the English edition of his famous book mentioned above, as well as other later books.

The Petra section contains:

Telesford Schranz (c. 1840)

Three watercolors of Petra monuments

Laborde (1830)

Manuscript map of Petra

First ever English map of Petra, executed in c 1830, prints of this original map appeared in Laborde's Petra book.

Frith (1860)

Three original photographs of Petra

Roberts (1842 – 1844).

Ten original lithographs, hand colored.

Glossary



Ships of Jaffa
William Bartlett (1840)

السفن في ميناء يافا
وليم بارتليت (١٩٤٠)

Albumen print

Photographic prints made on thin paper coated with albumen (egg white) containing silver halides. In use from 1850 to 1890.

Engraving

A print produced from an incised woodblock ('wood engraving') or metal plate ('steel or copper engraving').

Lithograph

A print produced from a flat wetted limestone on which the design is drawn in grease and then coated with oily ink which clings only to the greasy design.

Anon

Anonymous