

bad break:
experi-
ence,
below

Egyptian hieroglyphs, the Mayan script?

ART AND TEXT

“The picture had an advantage over my story since it produced its effect before my story did, and a picture is naturally more concentrated than prose” (Franz Kafka to his publisher, Kurt Wolff, 1913).

Many of us may still remember that as children we preferred books with images; they made it easier to enter the imaginary world described in the written story. Images serve as mediators between readers and the text by evoking strong emotions during our interaction with books. This experience was never, in fact, limited only to children, and the powerful interaction between images and text can be traced from the earliest writings until today.

The long relationship between text and the art of illustration started with script. Simple symbols were used to document the exchange of goods several thousand years ago. These led to the development of the Phoenician alphabet as well as the ancient Egypt hieroglyphs, the Maya script, and other forms of writing. Hebrew letters have a direct line back to the ancient Phoenician symbols, and looking at them is almost like viewing an artwork. Human cultures have never ceased to combine texts and illustrations in order to produce unique manifestations of faith and ideas. The Latin root of the word “illuminations,” *illuminare*, means literally “to light up,” in our case, the texts.

In the past, illuminated texts usually had religious content. Their artistic appearance transformed the meaning of the liturgy and of the celebratory feasts that marked the annual calendar. Illuminated religious texts for personal use, such as personal prayer books, Haggadot, Books of Esther, or Christian Books of Hours helped lay readers understand the intentions of texts whose meaning was not always clear due to the complex ancient phrases and languages. Illuminations also added a certain level of entertainment.

Some medieval religious authorities, such as Nicholas of Cusa, expressed concern that illuminations would distract readers from the original purpose of these manuscripts: contemplation. Moreover, the depiction of God, saints, and prophets was debated and not welcomed by all religions.



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step 1-3
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1

SMC

The strict rules of the Arab-Islamic world, for example, forbade the depiction of God, humans, and sometimes even animals, and thus there tended to be only calligraphic illustrations in the illuminated religious manuscripts from this culture. The Persian Islamic tradition, however, did not follow this strict injunction, and manuscripts from Iran often depict miniatures of humans, animals, and landscapes. The pre-modern Jewish tradition was also somewhat ambivalent about portrayals of prophets; therefore, while including animals and plants, only a few medieval Jewish manuscripts depicted humans.

With the emergence of encyclopedic works, science textbooks, and chronicles in the Middle Ages, illustrations served less to transform the reflective value of the text and more to enhance the actual understanding of the written text. Illustrations were now used to visualize insights, personas, and scenes in history according to the authors' perceptions.

The technological progress of printing machines and new methods of engraving heralded the inclusion of realistic illustrations. The ability to illustrate the daily news with images led newspapers to even prioritize pictures over long texts ("a picture is worth a thousand words"). Editorial cartoons became an integral part of newspapers' presentation of the news, often conveying messages without the need for additional text.

Scripture emerging from images, illuminations enriching the text, and editorial cartoons speaking for themselves - this is apparently not the end of a long history of development. A short look at digital messenger applications shows the frequent addition of emojis to short messages, sometimes comprising the whole message with no need to include words. Have we perhaps gone back to the very beginning?

STEFAN LITT

bad text:
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Book of Love

Maimonides, Code of Jewish Law (Mishneh Torah), 14th century

YITZCHACK GILA

A man wrapped in a tallit cradles a Torah scroll like a baby, gazing lovingly at the scroll and expressing his love for Torah. This magnificent illumination serves as a visual commentary on Maimonides' "Book of Love," part of his monumental code of Jewish law known as the *Mishneh Torah*. The "Book of Love" summarizes laws and practices relating to the closeness between humans and God, such as prayer, blessings, tzitzit, and Torah scrolls.

Rabbi Moses ben Maimon (Maimonides) was one of the greatest Jewish sages of the medieval period, as well as a judge, philosopher, and physician. Maimonides was born in Cordoba, Spain, in 1138. His wanderings led him to Cairo, where he lived and worked until his death in 1204. Though there were those who disagreed with his writings and opinions, Maimonides was widely admired for his halachic and philosophical work. This is evidenced by various magnificent manuscripts of his masterpieces, the *Mishneh Torah* and the *Guide of the Perplexed*, in which the text is accompanied by colorful illustrations and ornamentation.

This illuminated manuscript of the *Mishneh Torah* was copied on parchment in Spain in about 1350. The scribe, known only as Isaac, copied the manuscript but left empty spaces for an artist to insert accompanying illustrations. The introduction and opening pages were illustrated by an unknown Spanish painter. The remaining first forty pages were illustrated decades later by Matteo di Ser Cambio, a non-Jewish painter from Perugia, Italy, who probably lived in the late fourteenth and early fifteenth centuries. He based his paintings on other contemporary manuscripts of the Mishneh Torah, bringing them to life with polished gold and dazzling colors.

56

ART AND TEXT

Aviva, the amend below demonstrates another difference in UK / US styling that you need to decide whether to adapt:
'circa' in US Eng is often 'ca.' whereas in UK Eng it might be abbreviated as 'c.' (often italicised). It is up to you which version to apply.

ca. 1350

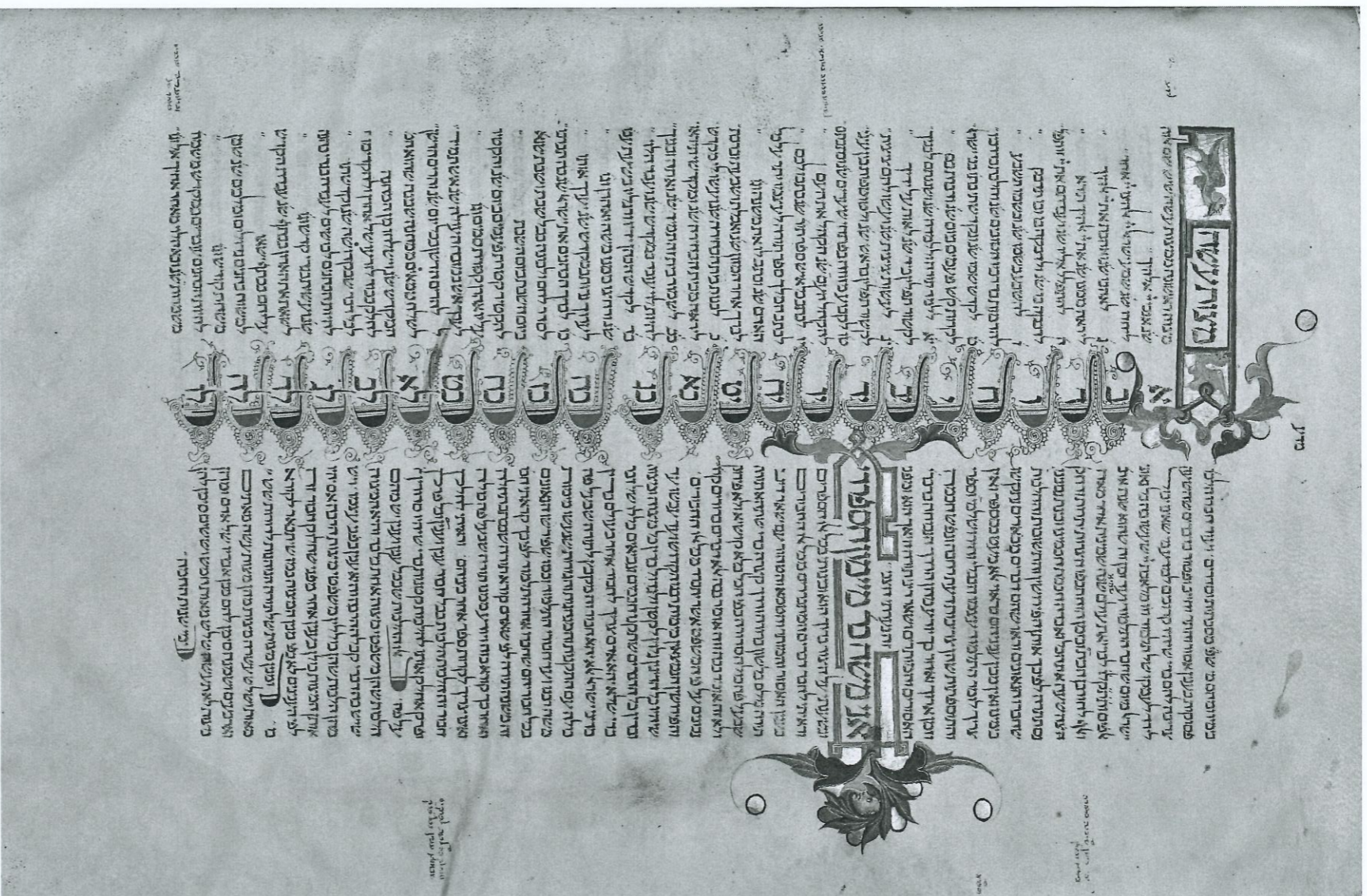
ca. 1350

Mishneh Torah, Maimonides, Spain, ca. 1350. Illuminated opening of the "Book of Love," the second book of the *Mishneh Torah*, featuring text from Psalm 119 and a figure embracing a Torah scroll, folio 32r. Ms. Heb. 4^o 1193.

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Mishneh Torah, Maimonides, Spain, **d. 1350.**

Left: Maimonides lists each of the 248 positive biblical commandments, folio 2v.
Right: The first of the **H4** books of Maimonides' code is entitled **Maddi**, meaning knowledge. It discusses the fundamental principles of physics, astronomy, ethics, and theology according to Maimonides, folio 10v. Ms. Heb. 4° 1193.

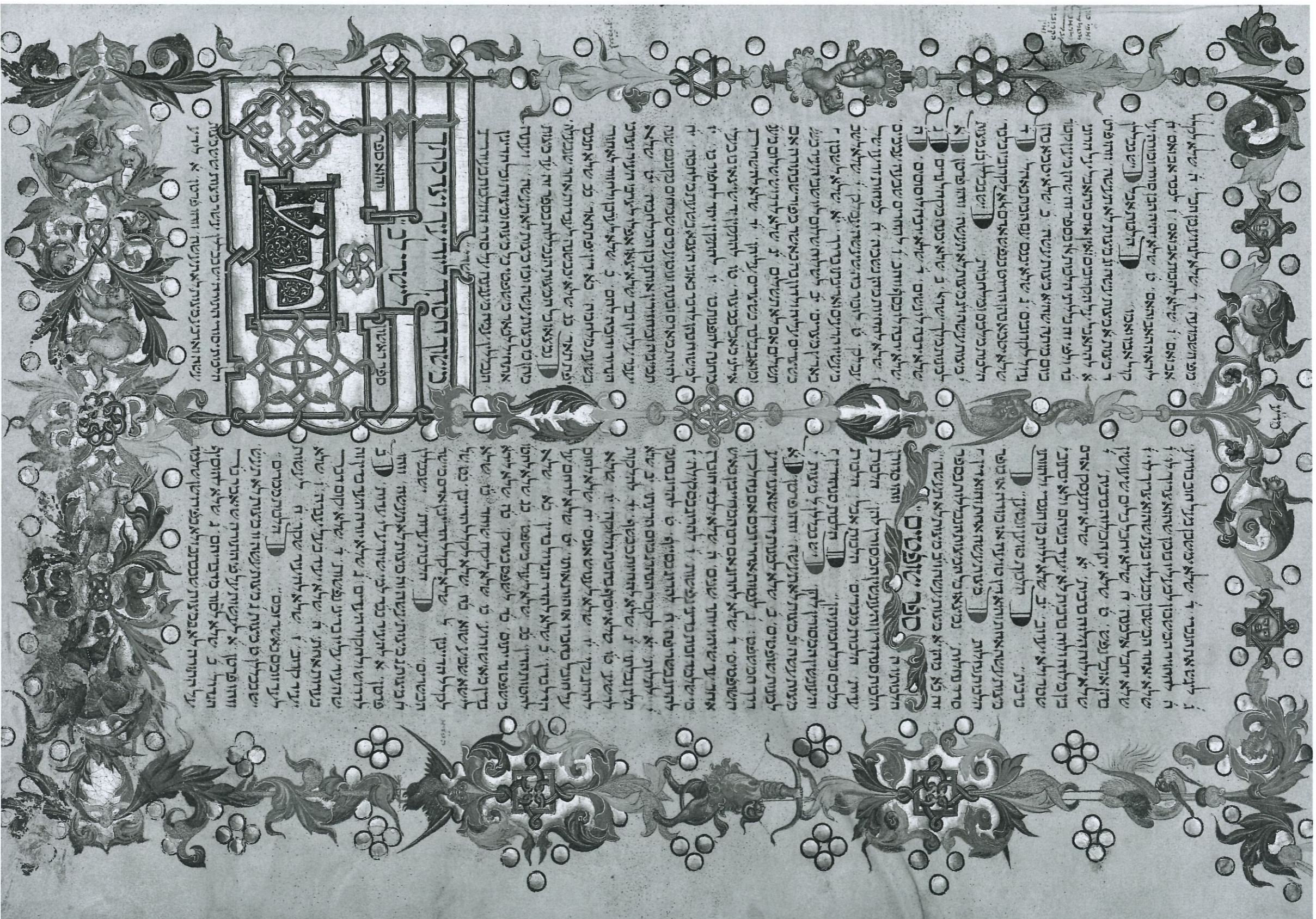
see left - "Book of Love" before - d'kay?

d. Above / s /
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isnt in our
image (ie. in
an Indesign layer)

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Beauty and Prayer

Books of Hours, 15th century

STEFAN LITT

visit to the old cities of Flanders, such as Bruges and Ghent, still gives an indication of the region's role in world trade in the late Middle Ages. A successful textile industry and numerous merchants with business contacts throughout all of Europe made the Southern Netherlands a hub of early international trade. Business and prosperity soon created a well-educated Christian economic elite with a fondness for luxury goods.

It was thus not by chance that more and more private workshops started producing books for stock and distribution in the Southern Netherlands and Northern France in the course of the fourteenth and fifteenth centuries. Among their products were richly illuminated Christian prayer books (Hours or Books of Hours). Often these small and precious manuscript books were the perfect match for their wealthy clients, who, despite their fairly secular lifestyles, were still devoted to Christian religion and prayer.

Books of Hours usually contained common texts alongside psalms, hymns, and other parts of the Holy Scriptures. These texts were prayers that lay people often women would recite privately seven times a day at specific hours, as mandated by Western Christian tradition. In doing so, they were unintentionally adapting the older Jewish habit of praying three times a day. The inclusion of artful miniatures depicting scenes from the Passion of Jesus Christ and the lives of Christian saints made these books extremely attractive. These masterful illustrations, interspaced between the prayers, offered the books' owners another, presumably welcome, layer of contemplation. The invention of book printing with movable type heralded the end of these manuscripts' heyday by the early sixteenth century.



Opposite/ 2/21
left: Book of Hours (Hours), Bruges, c. 1420-1450. Saint Jerome in his study while working on the Latin translation of the Bible (Vulgata). By his feet lies a small lion, a common symbol of Jerome in medieval depictions. The Abraham Shalom Yahuda Collection. Ms. Yah. Var. 5, folio 111v

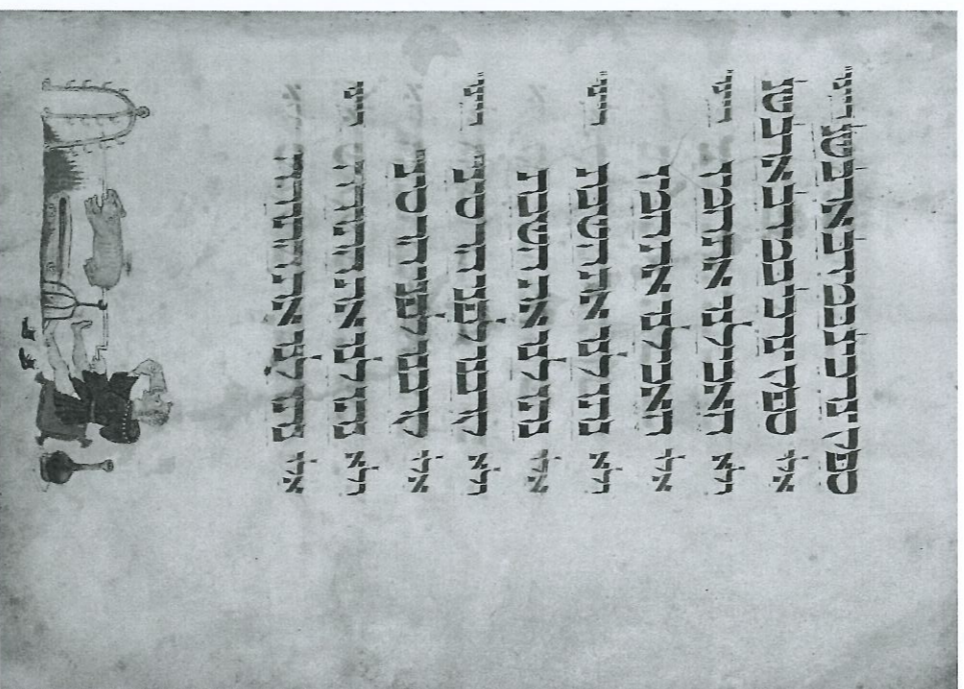
Above/ 4/1
right: Canonical Book of Hours of Jean Bourdichon (Hours Canonicae de Jean Bourdichon), Northern France, c. 1480-1500. Miniature showing the Annunciation to the Shepherds. The illustrator, Jean Bourdichon, was famous for his manuscript illustrations. He also served as court painter to several French kings. The Abraham Shalom Yahuda Collection. Ms. Yah. Var. 10, folio 47r

see p. 61

A Renaissance Humorist

The Rothschild Haggadah
copied by Yoel ben Shimon, 15th century

YOEL FINKELMAN



Yoel ben Shimon [15th century] was not only one of the most famous Jewish scribes of the Renaissance; he was also a very funny man. Born and trained in Germany in the second half of the fifteenth century, he moved between Germany and Northern Italy, copying and illustrating magnificent prayer books. Around thirty of his works have survived and are examples of some of the most beautiful Hebrew prayer books and Passover Haggadot in existence. His impeccable calligraphy is matched by evocative illuminations, such as the enslaved Israelites building castles for the Egyptians or taskmasters drowning Israelite babies in the Nile.

Yoel ben Shimon used his license as an illustrator to amuse readers. For example, the wise son in the Haggadah is picking his nose, thus making a witty pun on the Hebrew word *af*, used in the Haggadah to mean "even" but which can also mean "nose." Likewise, the son "who does not know how to ask" is depicted as too foolish to wear matching shoes or put on trousers. One drawing depicts a nude woman in the margins of the holy book. There is also a depiction of a lazy man responsible for preparing the Passover sacrifice who, after making himself comfortable and removing his shoes, is far more interested in warming his feet by the fire and enjoying a bottle of wine than in the sanctity of the religious ritual.

This manuscript was stolen by the Nazis from the Paris branch of the Rothschild family, keepers of a renowned collection of Hebrew manuscripts. After the war, it made its way to the United States, where it was bought by an innocent collector who was unaware of the theft. He donated it to Yale University, from where it was returned to the Rothschild family, who, in turn, donated it to the National Library.

Rothschild Haggadah (Passover Haggadah according to the Ashkenazi Rite), Yoel ben Shimon, Northern Italy, c.1450.

Left: Underneath the "Dayenu" poem ("It would have been enough"), a barefooted man enjoys a cup of wine while roasting the Passover sacrifice, folio 18b.

Right: The last of the Haggadah's Four Children, the one who "does not know how to ask," is depicted as a jester, folio 6a. Donated by Dorothy de Rothschild, 1980. Ms. Heb. 4° 6130.

data okay? artist born 2nd half of 15th c. in text

? repetition





Handwritten text in a Gothic script, arranged in several lines. The text is written in a dark ink on aged, slightly stained paper. The script is dense and characteristic of the late medieval or early modern period.

yes, I ^{x?} their world of have

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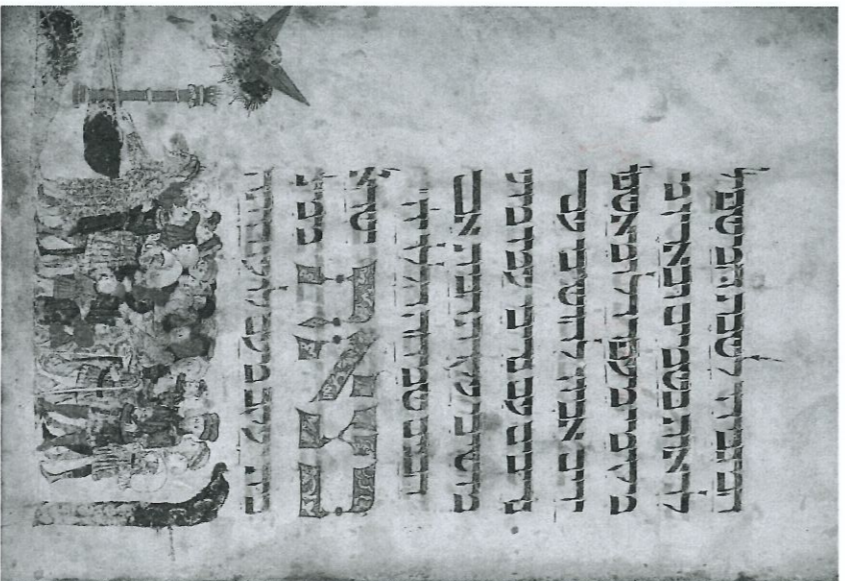
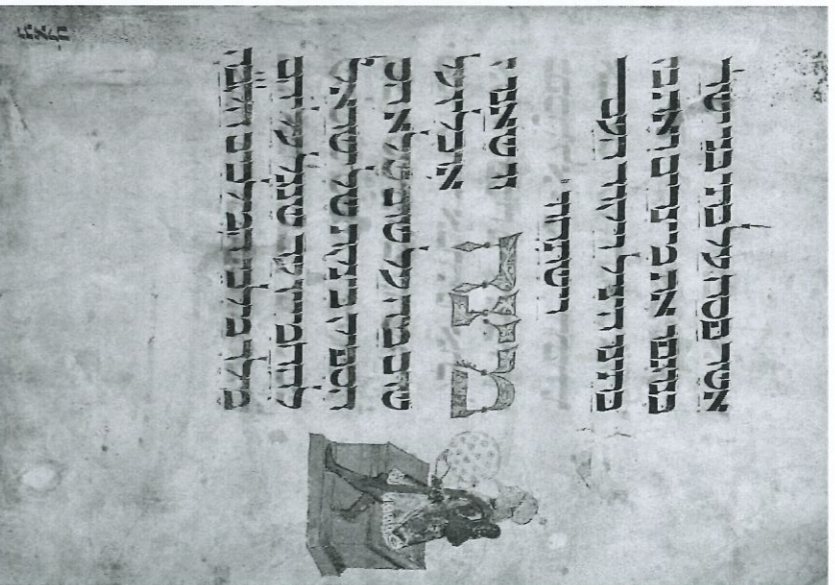


מַעֲלֵלָה שׁוֹמֵרֵי חַיֵּי
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64 ART AND TEXT

x! yes, I think so.

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see p.12

41

Above

Left: The beginning of "Dayenu," with the opening word illuminated against a green background, folio 17b.

Right: Scenes depicting the Exodus from Egypt and central commandments of Passover. From top right counterclockwise, folios 20b, 21a, 23a, 22b. Donated by Dorothy de Rothschild, 1980. Ms. Heb. 4° 6130.

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see p.62

#12121



Animals, Monsters, and Far-Off Lands

Zakariyya al-Qazwini, *The Wonders of the Creatures and the Marvels of Creation*, 1659

SAMUEL THROPE

Zakariyya al-Qazwini could not run fast enough. Born in 1203 in the Iranian city of Qazwin, he spent his life either fleeing Chinggis Khan's Mongol armies, which by 1283 had forged an empire stretching from China to Eastern Europe, or racing to find his place in the world the Mongol conquests had left behind.

In 1220, Qazwini left his native town for Mosul and then Baghdad. Still, the conquerors caught up with him in the Iraqi town of Wasit, where they murdered ~~40,000~~ inhabitants. The Mongols spared intellectuals, artisans, and others they deemed useful, and thus Qazwini, a legal scholar and judge, was not killed. He continued his career under his new patrons, serving as judge and a teacher at the city's al-Sharabiyya college.

However, the shock that the Mongol conquest delivered to Qazwini and Islamic civilization as a whole cannot be overstated. And so, when Qazwini came to write *The Wonders of the Creatures and the Marvels of Creation*, the book for which he is best known, he sought to reassure his readers that the order of the cosmos remained secure. The book is an encyclopedic summary of the created world, proceeding in order from the heavens above to the earth below. Illustrations of the constellations, angels, animals, plants, and other creatures, including mythical beasts and fantastic men, accompany the text.

The manuscript seen here, copied in Baghdad in 1659, is a perfect example of Qazwini's orderly world. As a Turkish translation, it also demonstrates how widely Qazwini's book was read and copied over the centuries, making it one of the most ubiquitous Islamic illustrated books.

Forty thousand!

The angel Israfil, who blows the trumpet to signal the Day of Judgment, Zakariyya al-Qazwini, *The Wonders of the Creatures and the Marvels of Creation* (Ayatib al-makhluqat waghara'ib al-mawjudat) Baghdad, 1659. The Abraham Shalom Yahuda Collection. Ms. Yah. Ar. 1113. folio 37r

37/

415

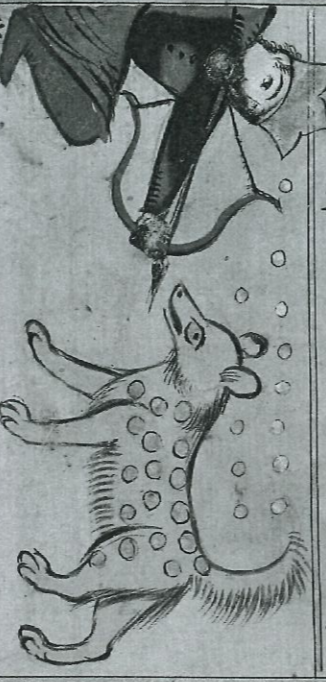
See p.69

in (?)
41/
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كوكبة الالاسجب اوزن ابي بلدن زوز صوزيت بيجتيا ظن سره بو معدن مكا هجر رحل
جياتك الاليتاره بو تيركي مخرطه و خوي سره قده سرت دوت يلدنك الى اوزن من اولان
اكي بلدن هه و آيا تاري اوزن من اولان اكي بلدينه كرسا اكي ناسا صخره الجوز بلدين هه صخره



كوكبة الكلب الاكب اوزن سكر يلدن صوزيتن تا اوزن بلدن تاج صوب صوب قبا و
جياتك اوزن آرزوه آغري من اولان بينا عظمه سرت شعري اوسي روز شعري الينا ييه
روزه جا هيتن بر قوم بوجا كذا ايززي نيزا اسكا بجره كا تطخ ايززي اوزن قوز
شعري دوت شعري قال الله تعالى و كاتر هوس رينا لشعركه عيو روز و شعري بجره
سسهيله و اوزن شعري بيا نيك بوزيل نيزا ميني شعري و ميناه اوزنه كيني و شعري
او تزن اولان دوت يلدن هه صخره اكي برله تاج صوزيتن اولان دوت يلدن هه و
بوزيل تاج صوزيتن اولان بينا صخره صوزت برين عرت بختيار شعري بلدين
سسهيله اوزن شعري حلق سسهيله و زوز غاطله و زوز بلكا بجره هه و هه صوز

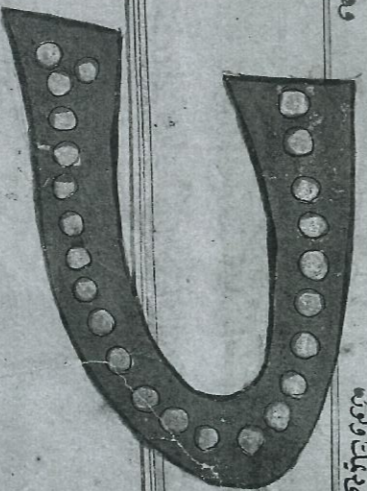


كوكبة الكلب الشقرا اكي بلدينه و ناس بلدينه اوزن من اولان اولان بينا بلكا بجره اولان

اوزن من اولان بينا عظم جياتك اوزنه مكا كيزي اوزن من اولان اولان ناسد و سرتزه
او تزن سندن اولان و نچ يلدن سظفه الجزا هه قوب اولان و نچ يلدن سنف بجاته
صالح با با ابي اوزن من اولان كوكب و كوكب جيا هه كوكب اوزن من اولان اوزن من اولان
قوس صوزيتن



كوكبة الشمس اوزن دوت يلدن زوز صوزيتن ابي صوزيتن طين و بو معدن مكا هجر رحل
ايا اوزن من اولان بينا سرتزه و زوز نيزا صخره اكي ناسا صخره الجوز بلدين هه صخره
اوج يلدن اوزن ايه اكنه سرتزه و سرتزه اكنه سرتزه اوج يلدن اوزن زوز سرتزه
جياتك اكي برين قوب يلدن اكنه اوج برين قوب يلدن اكنه اوزن من اولان يلدن هه
سرتزه اكل و قباي و ناسا كوكب جياتك اوزن من اولان اوزن من اولان اوزن من اولان
اوكا اتينا و برين زوز صخره اكي ناسا صخره اكي ناسا صخره اكي ناسا صخره
برله بظلم يلدن هه صخره اكنه اوزن من اولان اوزن من اولان اوزن من اولان
ناسا اوزن من اولان اوزن



41

Zakariya al-Qazvini, The Wonders of the Creatures and the Marvels of Creation (Aja'ib al-makhlukat waghara'tib al-mawjudat) Baghdad, 1659.

Left: Peoples from far-off lands: the queen of the island of Waq-Waq with her attendants and pygmies from the island of Rammi and the Sea of Zanj, folios 125v-126r.

above! Right: The constellations Lepus, Canis Major, Canes Minor, and Eridanus, folios 20v-21r. The Abraham Shalom Yahuda Collection. Ms. Yah. Ar. 1113.

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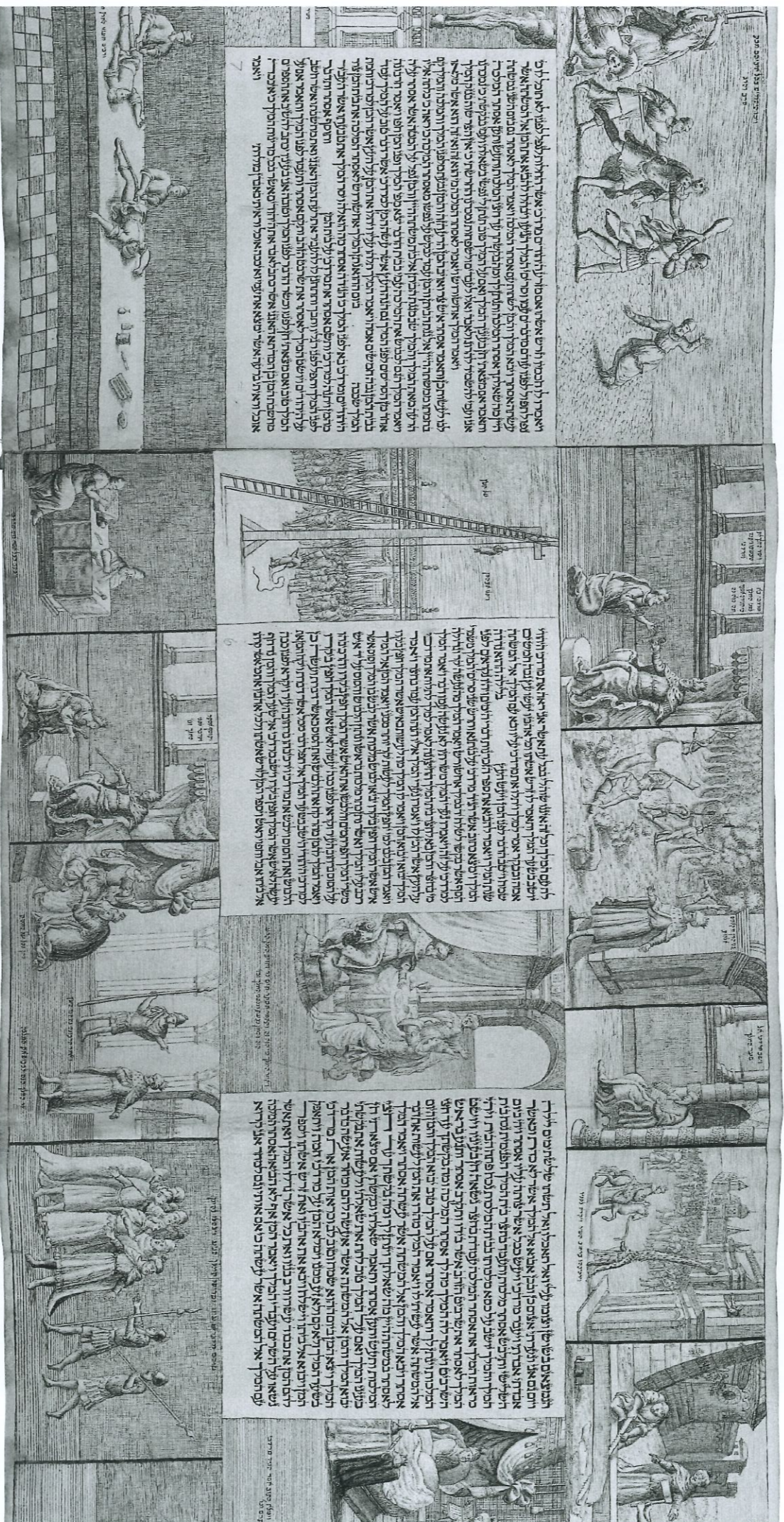
41

Nb. Style inconsistent in terms of location of folio numbers. I have followed style above through out.

Queen Esther in Amsterdam

Scroll of Esther, 17th–18th centuries

DAFNA SIEGMAN



Megillat Esther is the only liturgical scroll permitted by Jewish law to be decorated and illuminated. Throughout the seventeenth century, wealthy Jews took advantage of this license and commissioned dozens of elaborate scrolls of the Book of Esther. These scrolls added an artistic element to the carnivalesque atmosphere of the Purim celebrations. The Book of Esther is fertile terrain for illustrations as it contains all the elements of a great story: heroes and villains, death and violence, sex and power, war and love.

In this late seventeenth-century or early eighteenth-century scroll from Amsterdam, nearly sixty detailed illustrations surround the canonical text. It is one of a handful of scrolls to use brown sepia ink, thus imitating the visual quality of engravings. It is likely to have been commissioned by a wealthy Portuguese Jew living in Amsterdam who may have been inspired by the saintly and heroic status granted to Esther by Sephardi émigré conversos—those who had lived as closeted Jews before fleeing the Iberian Peninsula and reemerging as openly Jewish in Amsterdam. This community

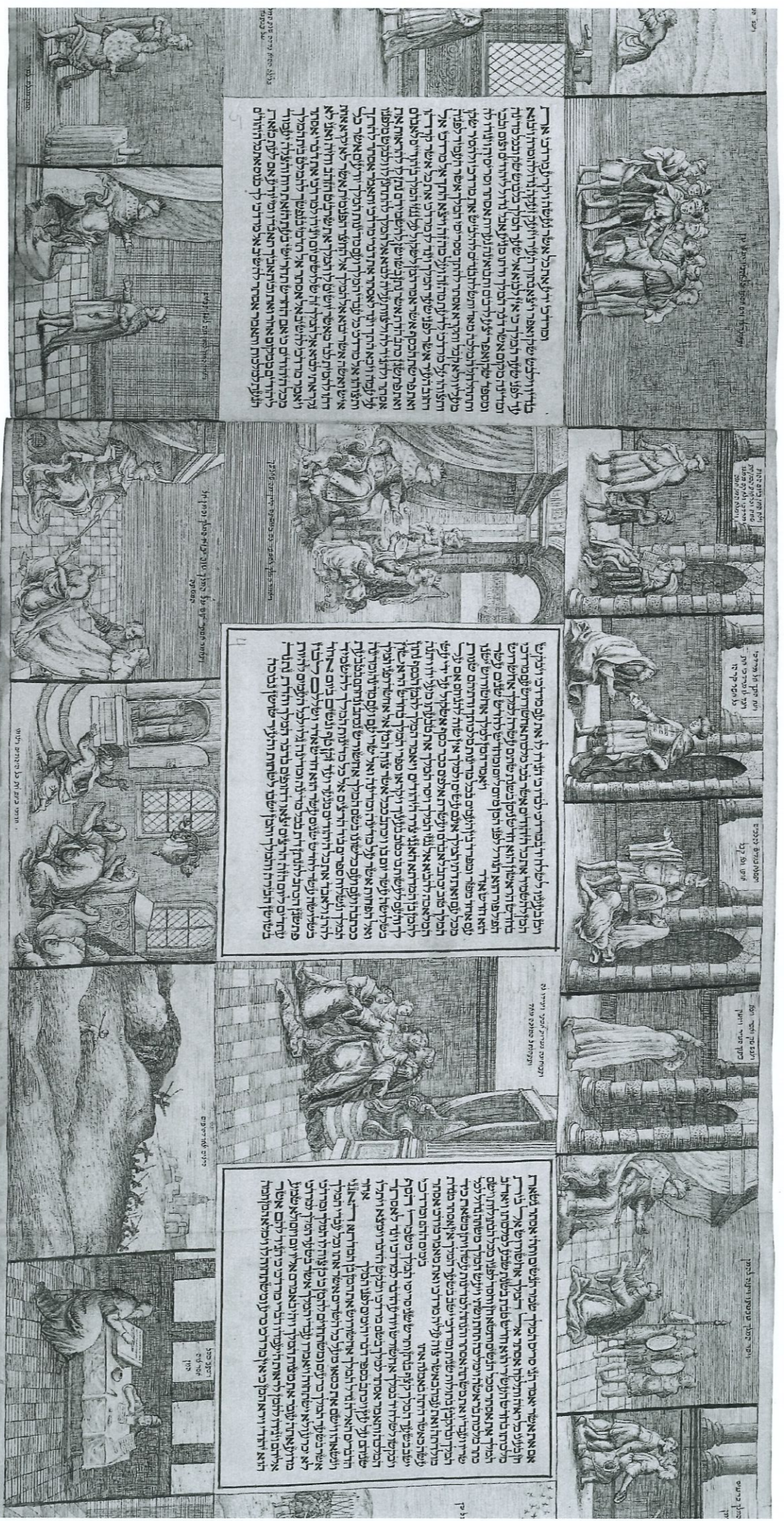
SMC



Megillah Esther in roman.

Scroll of Esther *Megillah Esther* 41h / 41r

Amsterdam, late seventeenth or early eighteenth century. The text of the Megillah is surrounded by illustrated scenes from the story. An image of Queen Esther bravely approaching King Ahasuerus appears alongside the hanging of the traitors Bliathan and Teresh.



idealized Esther and identified with the heroine who hid her Jewish identity yet led the Jewish people to salvation. even guillottes. Some of the images are near-replicas of contemporary non-Jewish artists' renditions of other biblical scenes, adapted to fit the plot of the Book of Esther.

Many illustrations in this scroll incorporate traditional Midrashic interpretations of the narrative, such as depictions of the villain, Haman, working in his previous career as a barber and having garbage thrown on his head by his daughter. Other illustrations anachronistically present the characters and scenes with contemporary European dress, architecture, and media such as chariots, weapons, and

בלעו

כדונתה ויקטענה ויו
בצחורה כיר הזרע ל
ויקטענה ויו. בלתי
לוי וכן שיעל. מל
והכלה גדל לע
ויפלא נשמה עי סופר
דשער צדיק מודעו
גדל לזכות הגלגל
גדל והכר סר

ענין גילוי האמת
ענין יתרון צדיקים



המורה והלילה

ותכלהו יתון אחר און וערבא ין להתפרע
הדא כחיי וכמותא ואפילו מן גלמא
וריות וחומר וחזקה כל שטר' כתובות
עשוין כהוגן וכתקון חזק רכבנות
כטופל' די שטר' ככיסול מורעות
עד הרשבא זל והקנא און סחמה מיי
הכלה הגלגל קו שלם בדלב מעכשו על
שריר ובריר ובריר ובריר

והכל הגלגל שריר ובריר ובריר
והכל הגלגל שריר ובריר ובריר
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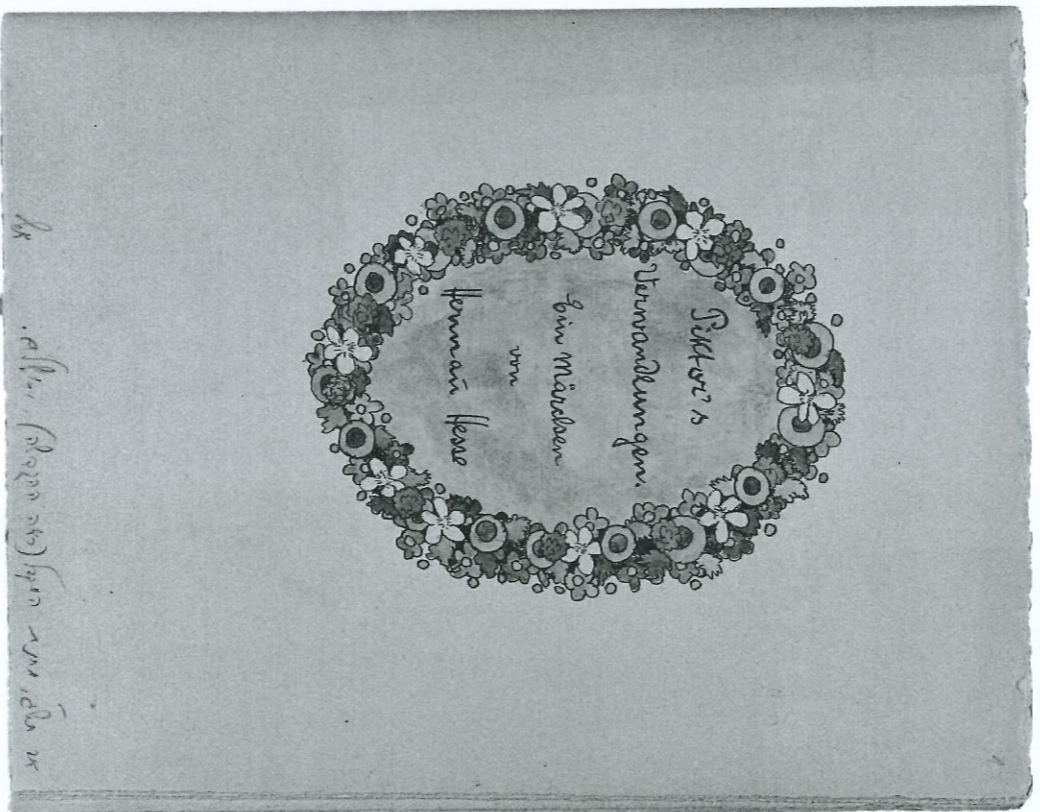
מטב
דבור
דבור

שלמה X(?)

A Philosophical Fairytale

Hermann Hesse, Pictor's
Metamorphosis, 1932

STEFAN LITT



Hermann Hesse, *Pictor's Metamorphosis* (*Pictor's Verwandlungen*), Chantarella, Switzerland, 1932.

Left: Title page, written in Hesse's own hand.

Right: Large illustration showing the main figure Pictor close to a tree, which Hesse described as a dual existence: male and female. Sun and moon represent another duality: day and night. Abraham Schwadron Collection. Schwad 03 08 24.

In the early 1920s, Hermann Hesse (1877–1962), the renowned German-Swiss author and later Nobel Prize laureate, faced a period of crisis that hindered his literary production. It was during these years that Hesse found comfort in aquarelle paintings, painting several thousand of them. He also developed a number of hybrid creations: some illustrated poems and a fairy tale called *Pictor's Metamorphoses*. He made a number of handwritten and illustrated copies of this tale, some of which he gave as gifts to friends and some of which he sold, at first to cover his own expenses and, later, having attained world success, for charitable donations.

Inspired by colorful Eastern manuscripts, Hesse wrote and drew about ~~400~~ **one hundred** copies of *Pictor's Metamorphoses*. Among the first people to receive it as a gift were the French author Romain Rolland, his publisher, Samuel Fischer, and his second wife, Ruth Wenger, who had inspired this work. *Pictor's Metamorphoses* is a tale about harmony, the ability to change oneself, and love. The mixture of topics and colorful drawings convinced many connoisseurs and book lovers to purchase a copy. Hesse refused to have this work published as a printed book, giving his consent only in 1954, when he felt too old to produce any more handmade copies.

In 1932, Menahem Weitz, an orchard owner from Jerusalem, contacted Hermann Hesse and acquired a copy. Eleven years later, Weitz donated this precious item to the National Library.





Sierra for the pilot's and passenger's comfort,
to show us most winter business, and more
friendly than in form.

Illustrating Israeli Childhood

Nahum Gutman, Davar for Children, 1948

EVAL MILLER

Nachum in text

The cultural importance of children's newspapers during the British Mandate period cannot be overemphasized. They created a common language and a community of young people and served as a platform for disseminating news and ideas, exposing children and youth to the arts, and enriching them with general knowledge to supplement the nascent educational system. These newspapers played a key educational role by instilling Zionist values, teaching about the Land of Israel, and connecting young people to Jewish history and to the Jewish and national calendars.

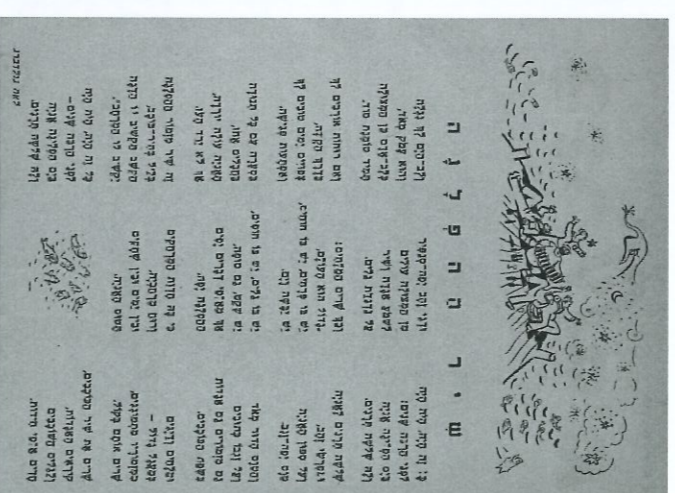
Davar for Children was the most popular children's newspaper in the 1940s and 1950s. It was affiliated with the Labor movement, and its list of illustrious contributors, such as Leah Goldberg, Natan Alterman, Levin Kipnis, and the prominent artist and children's writer, Nachum Gutman, added to its prestige and influence.

Alongside his stories and epigrams, **Nachum Gutman's (1898-1980)** illustrations for the newspaper's front page were his most significant contribution. Every week, children were greeted by a cover showcasing Gutman's unique talent. Considering the thousands exposed to these front pages on an almost weekly basis for decades, this is quite possibly one of the most influential bodies of artwork in the history of modern Hebrew culture.

On the front page of the newspaper from August 26, 1948, a month into the second truce of the War of Independence, Gutman managed to capture the spirit of the times for children living through a difficult war. The illustration depicts a soldier returning from the battlefield. He is greeted by his excited younger brother who, wearing his brother's army cap, approaches to hug him. It is a moment of innocence in a quiet pastoral setting amid turbulent times. The encounter between the soldier and his family **between the battlefield and the home front** has become a cornerstone of Israeli culture, and its earliest beginnings are captured here.

The next page features another illustration by Gutman, which seems to come from another world. It accompanies Leah Goldberg's poem, "The Sailing Song," which takes the young reader on a distant, imaginative adventure. The cheerful illustration conjuring a carefree world is the polar opposite of the realistic image on the cover page.

The power of Gutman's work in *Davar for Children* lies in the link between the realism of the soldier returning from battle and the whimsy of the illustration for Goldberg's poem. The national story is always present in Gutman's work alongside respect for the innocent, timeless world of the Hebrew-speaking child, who represents the future of the nation.



גל
עמנו/עמנו

Nachum in text

Nahum Gutman, *Davar for Children* (Davar le-yeladim) weekly, Tel Aviv, August 26, 1948, issue no. 18, PA 35.

Opposite Above
Right: Illustration accompanying "The Sailing Song" (Shir ha-hofflagah) by Leah Goldberg.

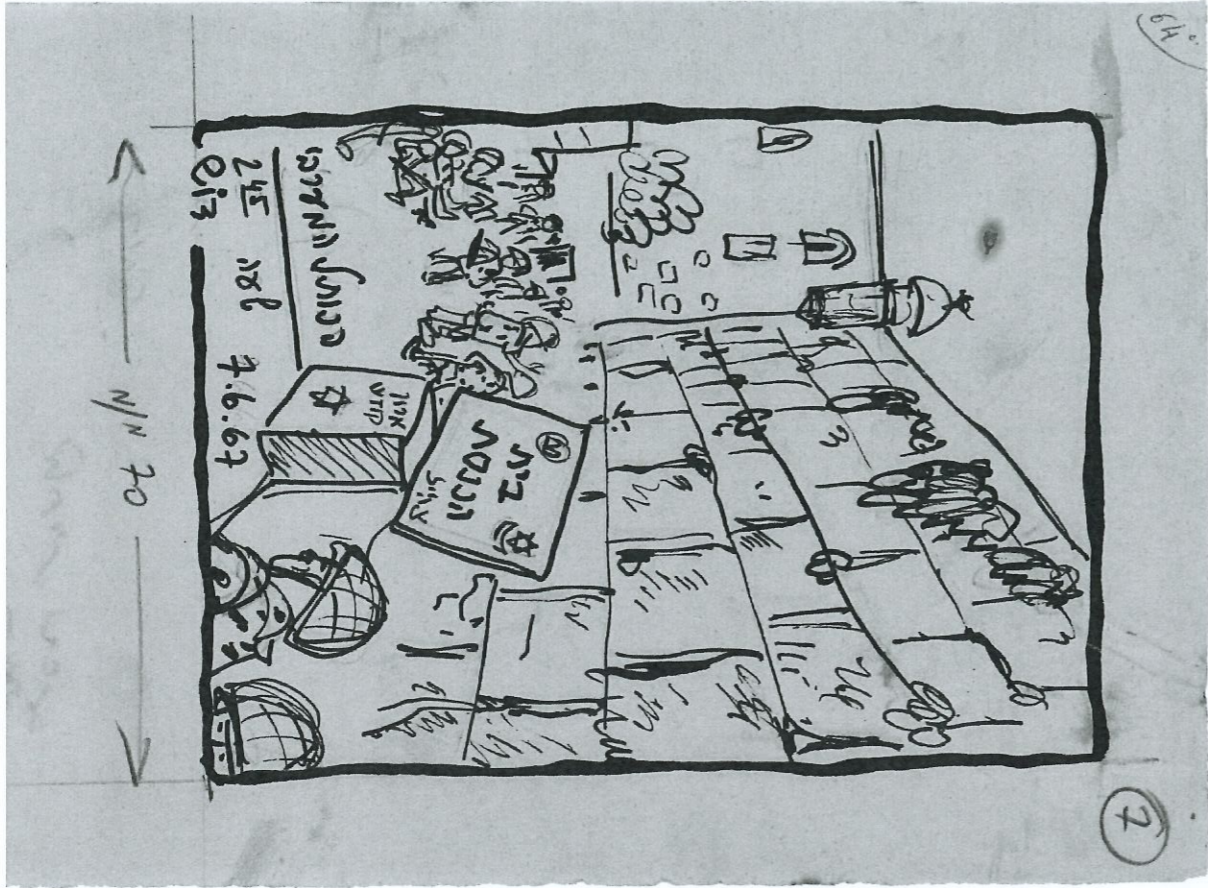
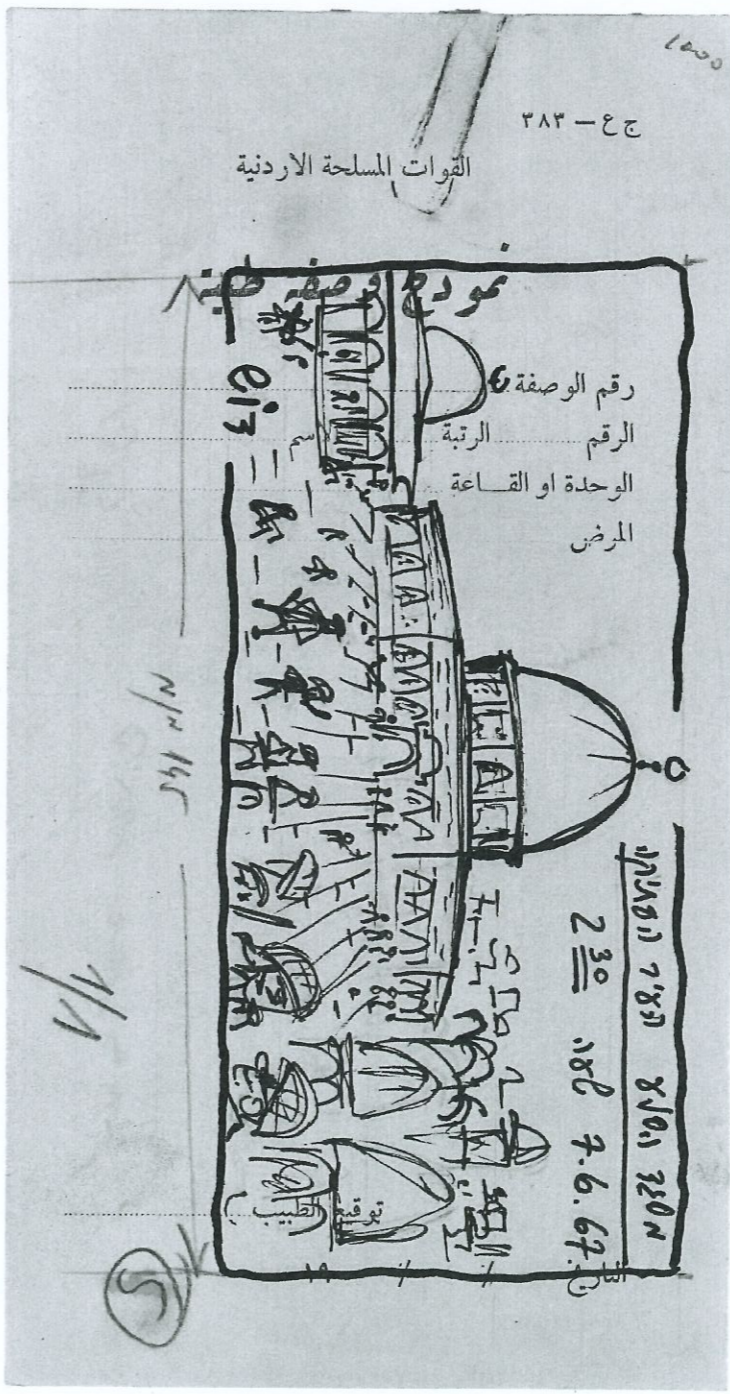
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Kariel Gardash ("Dosh"), illustrations drawn on the afternoon of June 7, 1967, at the height of the Six-Day War, Jerusalem. **Left:** The Lions' Gate (drawn at 2:19pm); **Top right:** the Temple Mount (2:30pm); and **Bottom right:** the Western Wall (2:49pm). The Kariel Gardash Archive. Donated by Daniella and Michael Gardash. ARC. 4* 1793 06 43.

רלוול

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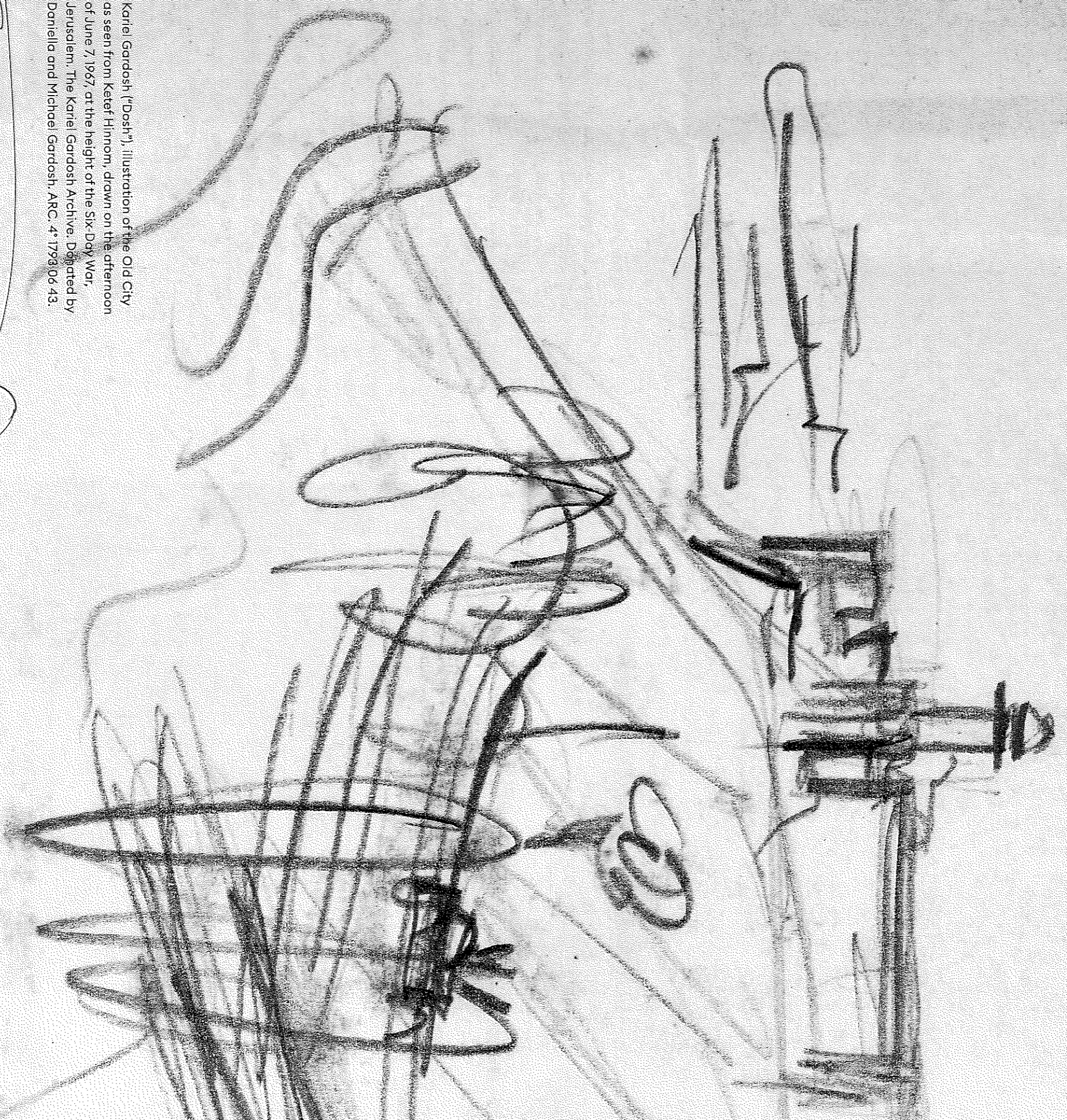
Opposite / רלוול



paper he could get hold of at the time; some are sketched on medical prescriptions belonging to the Jordanian Army. At 2:15 pm, Dosh arrived at Lions' Gate; fifteen minutes later, he was on the Temple Mount; after another fifteen minutes, he was by the Western Wall. Dosh's captions scribbled on the illustrations reflect his emotions: the entrance through Lions' Gate is labeled "History 1967," the Temple Mount is "the site of the Temple," and in the front of the Western Wall is "the synagogue." Dosh concluded the day by illustrating Mount Zion and the walls of the Old City from the southwest, at the descent to the Valley of Hinnom (Gehenna) — a vantage point from which so many artists have captured Jerusalem over the centuries.

רלוול

רלוול



Kariel Gardosh ("Dosh"), illustration of the Old City as seen from Ketaf Hinnom, drawn on the afternoon of June 7, 1967, at the height of the Six-Day War, Jerusalem. The Kariel Gardosh Archive. Digitated by Daniella and Michael Gardosh. ARC. 4*1793.06.43.

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ART AND TEXT

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