Fernando I & Sancha, a.k.a Madrid or Facundus Beatus.

The Beatus codex of *Fernando I & Sancha* is so named due to it was a work that was sponsored by these two monarchs in 1047, possibly in the Léon *scriptorium* of the monastery of San Juan (later called San Isidoro). Despite the organic and coherent nature of the *mappae mundi* found in the Beatus codices, attributes to which Gonzalo Menendez-Pidal and Carlos Cid Priego refer, a detailed comparison highlights numerous similarities among and differences between these maps. Because of these, the cartographic corpus of the Beatus can be subdivided into families or groups which, in turn, coincide with the groupings within which the Beatus codices have been organized, based on the artistic analysis of rhe manuscripts: *Family I*, the oldest, pertaining to the editions of Beatus himself of 776 (*Family Ia*) and of 784 (*Family Ib*), and *Families IIab*, derived from the posthumous edition of ca. 940. The names we use to refer to the *mappae mundi*, as well as the manuscripts to which they belong, are related to their place of origin, to the addressees of the codices, or to the place in which they are currently preserved. As a reference, this map falls into Peter Klein's "Third Recension" and Wilhelm Neuss' *Family IIb stemma*. The *Fernando I & Sancha mappa mundi* has been classified as belonging to the Beatus *Family IIb* group which consists of the following maps:

- *Mappa mundi* of *Escalada* (tenth century) #*207.2*.
- *Mappa mundi* of *Valcavado* (970) #*207.4*.
- *Mappa mundi* of *Urgell* (last quarter of the tenth century) #*207.8*. Note, as seen above, this map has no polychromy, neither does the rest of the quire in which it is found.
- *Codex of El Escorial* (ca. 1000). It does not include the *mappa mundi*, and instead there appears the illustration of the *Earthly Paradise*. Although other scholars have concluded, based on studies of the text and illustrations, that the Beatus of El Escorial belongs to *Family I*, this image is closer to the *Earthly Paradise* of the *mappae mundi* of *Family IIa*, and is therefore included here.
- *Mappa mundi* of *Fernando I & Sancha* (1047) #*207.11*.
- *Mappa mundi* of *Silos* (1091-1109) #*207.16*.

Sandra Sáenz-López Pérez has identified the following common features of this Family of Beatus *mappae mundi*:

- The toponyms are practically identical. Gonzalo Menendez-Pidal was aware of the confusion between Rome and Marseilles as being an inherent trait of these maps. They include all the toponyms relating to the apostolic geography.
- The captions which refer to the *Phoenix Bird*, to Arabia, to Ethiopia, to the fourth part of the world and to *Gothia* are the same in each.
- The elements of physical geography are the same and are represented in a similar manner. The following traits in particular define this group:
    - The Red Sea separates off the fourth part of the world, linking the west to the east.
    - As regards hydrography, the River Nile follows a single route towards the west of Africa; the River Danube, also with a single route, flows into the encircling ocean. The same occurs with the *River Tanais*; and *Gothia*, as a result, is represented as an island.
    - As regards the mountains and mountain chains, there are depictions of the *Rhyphean Mountains* within *Gothia*; also of the *mons Aquilo; mons Sauceranus; mons Ceraunius,* the Caucasus Mountains; the Lebanon

Mountains (in duplicate); the Taurus Mountains; the *Pillars of Hercules*; the Pyrenees (except in the *Escalada* map); the French Alps; and others not identified by name, such as the four mountain chains in Europe, perpendicular to the Mediterranean sea and parallel to each other; the mountains of Egypt; and the mountains to the west of India.
    - The islands have a rectangular form and are shown not only in the encircling ocean but also in the Mediterranean Sea. The oceanic islands are as follows, starting with the east, and going clockwise: *Chryse* and *Argyre* (in the map of *Fernando I & Sancha* divided into two); an unidentified island in the far south west (except in the *Fernando I & Sancha* version, where it does not appear); *Scaria insula;* the Fortunate Isles; Ireland; Great Britain; *Thanatos*; and *Thule*. Those of the Mediterranean Sea, from west to east: Gades; Menorca; Mallorca; Corsica; Crete (except in *Silos* and *Fernando I & Sancha*); Sicily; Samos; and Tarsus.
    - The desert and sandy zones coincide in all these maps and are located in the north-eastern and south-western extremes of the world.
- The *Earthly Paradise* is illustrated with the image of the original sin.
- The only city represented is Jerusalem.
- The encircling ocean appears decorated with fish.

The shape of the *Fernando I & Sancha mappa mundi* is much like that of the *Silos* Beatus *mappa mundi*, rectangular with very rounded corners, tending to oval. The encircling ocean, like on all of the Beatus *mappae mundi*, appears as a river surrounding the earth. In the *Fernando I & Sancha mappa mundi* it is populated only with elongated fish of various sizes swimming in an orderly fashion and appear to face each other in pairs. The fish are line drawn in black and white. Flowing to the encircling ocean from the Mediterranean Sea is the *River Tanais*. The Danube River is shown splitting off from the *Tanais* and into the encircling ocean. There are eight identified islands in this encircling ocean: *Crise, Et Argire Insula, Scacia Insula, Furtunarum Insula, Scotia Insula, Britania Insula, Tantutos Insula* and *Tile Insula*. In the Mediterranean Sea there are seven named islands: *Gaddis, Minori, Maiorica, Corsice, Sici[li]a, Samino* and *Tarsis.*

The Pyrenees mountains are depicted and identified by name, separating off Spain. The *Pillars of Hercules* are shown in the shape of "bird's wings" in western Africa (not on the Iberian peninsula and northwest Africa) and titled *Dvo Alpes contrarii sibi* [two mountains confronting each other]. Also in North Africa there is a display of vegetation in neat rows, interwoven with place names.

Only one castellated city is depicted, apparently representing Jerusalem. This city is represented similar to that in the *Escalada* Beatus *mappa mundi*. There is once again a façade, but in this case it is designed in a poignantly Islamic style. In fact, according to Carlos Cid Priego this city is conceived as being a Mozarabic church. In the center of the facade a door opens and on either side of it are narrow fragments of wall, two on each side, in a staggered form, possibly to create a sensation of volume and depth. The whole building is rounded off with crenellations, with the central merlon having a triangular shape so that the symmetrical arrangement of the door is made to stand out. The access gap is a simple semicircular arch over which there is a great horseshoe arch.

Next to this structure is, again, the framed picture of Adam and Eve using leaves to cover their groin area, indicating that the "original sin" has already been committed as is explained in *Genesis*. Adjacent to them is the red-fruited *Tree of Knowledge* and the

coiled serpent to the right of Eve and a similar one, the *Tree of Life,* to the left of Adam. The serpent speaks into Eve's ear; Adam and Eve appear in a frontal position; Eve's breasts are reduced to circles, and they have parallel lines drawn to create the impression of shading and volume on their bodies. The *Earthly Paradise* is also isolated and access to it was impossible, and hence it was named *hortus conclusus* [enclosed garden]. Except in the map of *Saint-Sever*, which resorts to an orographic solution, the maps of the Beatus codices solve the depiction of the barrier to *Paradise* by means of a surrounding frame-like railing, which in turn is the mechanism by which it acquires a square, rectangular or semicircular shape. We are seeing, then, a stylized depiction of its enclosure by a simple gold rectangular frame.

All the *mappae mundi* of *Family IIa*, as well as those of *Milan, Saint-Sever* and *Lorvão* of *Family I*, conceive of Ethiopia as a land where precious stones, cinnamon and balsam abound, but one finds lurking natural dangers in this region, specifically serpents and the inhabitants, horrible monstrous beings with different faces. Although the maps of the Beatus codices only allude in writing to these dangers, the depiction of the serpents in the Ethiopian region is relatively common in mediaeval cartography. These maps of the Beatus codices repeat the textual information on Ethiopia in an almost identical form, with some orthographic differences: *Eziopia ubi suntgentes diuerso uultu et monstruosa specie orribilis pretesa est usque ad fines Egiptiftrarum quoque et serpentium, referta est multitudo ibi gemme preciose, cinnamum et balsamum* [In Ethiopia there are fearsome people with their different faces and monstrous appearance. It extends to the frontier of Egypt. It is full of a quantity of wild beasts and serpents. Here there are precious stones, cinnamon and balsam].

Location: Biblioteca Nacional (Spain), Cod. Vitrina 14-2, ff.63v-64 [*IIa*]

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