

Fear and Fascination: Late Medieval German Perceptions of the Turks Revisited

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The Turks held an ambiguous place in the perceptions of late medieval Christian Europe.¹ On the one hand, they were evaluated as ferocious enemies; in military concerns, in religion, in politics, and in some aspects of culture they were seen as a continuous dangerous menace, as brutes, unbelievers, or heathens. All the existing stereotypes of the vices, of barbarianism and cruelty were applied to characterize their malignity and wickedness. They had to be fought and repulsed. Reports about their atrocities found the way into letters, travel ac-

¹ See, e.g., Kate Fleet, "Italian Perceptions of the Turks in the Fourteenth and Fifteenth Centuries," *Journal of Mediterranean Studies*, 5,2 (1995): 159-172; Mustafa Soykut, "The Development of the Image 'Turk' in Italy through *Della Letteratura de' Turki* of Giambattista Donà," *Journal of Mediterranean Studies*, 9,2 (1999): 175-203; Robert Schwoebel, *The Shadow of the Crescent. The Renaissance Image of the Turk* (Nieuwkoop: de Graaf, 1967); Nancy Bisaha, "Renaissance Humanists and the Ottoman Turks," Diss. (Ithaca: Cornell University, 1997); eadem, "'New Barbarian' or Worthy Adversary? Humanist Constructs of the Ottoman Turks in Fifteenth-Century Italy," in *Western Views of Islam in Medieval and Early Modern Europe: Perception of Other*, eds. David R. Blanks and Michael Frassetto (New York: St. Martin's Press, 1999), 185-205; Yuksel Kocadoru, "Die Türken. Studien zu ihrem Bild und seiner Geschichte in Österreich," Diss. (Klagenfurt: Universität für Bildungswissenschaften, 1990); Hasso Pfeiler, "Das Türkenbild in den deutschen Chroniken des 15. Jahrhunderts," Diss. (Frankfurt/Main, 1956); Cornelia Kleinlogel, *Exotik – Erotik. Zur Geschichte des Türkenbildes in der deutschen Literatur der frühen Neuzeit (1453-1800)* (Frankfurt/Main, Bern, and New York: Lang, 1989); Burhaneddin Kâmil, "Die Türken in der deutschen Literatur bis zum Barock und die Sultansgestalten in den Türkendramen Lohensteins," Diss. (Kiel: Christian-Albrechts-Universität, 1935); Ehrenfried Hermann, "Türke und Osmanenreich in der Vorstellung der Zeitgenossen Luthers. Ein Beitrag zur Untersuchung des deutschen Türkenschrifttums," Diss. (Freiburg/Breisgau, 1961); Suheyla Artemel, "'The Great Turk's Particular Inclination to Red Herring': The Popular Image of the Turk during the Renaissance in England," *Journal of Mediterranean Studies*, 5,2 (1995): 188-206; Albert Mas, "Les Turcs dans la littérature documentaire en Espagne avant le 16^e siècle," in *Hommage des hispanistes français à Noël Salomon* (Barcelona: Laia, 1979), 563-577; Rossitsa Gradeva, "Turks and Bulgarians, Fourteenth to Eighteenth Centuries," *Journal of Mediterranean Studies*, 5,2 (1995): 173-187; Kyril Petkov, "Die 'Orientalisierung' des Balkans in der deutschen Vorstellung des 15. und 16. Jahrhunderts. Eine Untersuchung spätmittelalterlicher und frühneuzeitlicher Wahrnehmungsmuster in Deutschland," *Medium Aevum Quotidianum*, 37 (1997): 40-57. Cf. Maurizio Peleggi, "Shifting Alterity: The Mongol in the Visual and Literary Culture of the Late Middle Ages," *The Medieval History Journal*, 4,1 (2001): 15-33.

counts, chronicles, and other treatises. Fear was the major component in the creation of this image of the Turks,² certainly influenced by their advance into Europe from the fourteenth century onwards and through the fall of Constantinople in 1453.³ In connection with this negative perception, we are sometimes confronted with an ambiguity of outcry and intentional silence. The world chronicle of Hartmann Schedel (Nuremberg, 1493), for instance, tells and laments in its chronological parts extensively the threat and the deeds of the Turks against Latin Christianity.⁴ In its geographical part about Turkey, it prefers to stay silent. It refers only generally to the aforementioned negative situations and events, emphasizing that a repetition of the manifold outrages of the Turks was not necessary and not useful, and would also be annoying for the reader ("... so ist im besten vermyden dieselben ding yetzund abermals an disem ende ze erwidern und widerumb ze erzelen nach dem solche erwidernung nit allain nit nützlich auch unnotdürftig und darzu den lesern verdrießlich sein würde.")⁵

On the other hand, certain Turkish qualities and objects were adopted, used, created or imitated by the Christian Europeans. Thereby, these objects and attributes of (material) culture could receive positive connotations; they found their way into the upper classes of Western society. Such model qualities and objects emerged either from their exceptional design and highly esteemed material value or from other effective attributes that were often negatively evaluated when connected with the Turks themselves, but positively rated, when they became qualities appertaining to the medieval Latin Christian world. They were accepted, named or even created as objects or qualities of Turkish origin, or to be connected with the Turks. Merchants and trade played an important role in this development.⁶ The well-known universal phenomenon of difference that arouses the fascination with the strange and foreign ('*Reiz des Fremden*')⁷ may be seen as a kind of background for the creation of popularity. Strangeness and otherness caused interest and the exoticism of the orient contributed to this situation.⁸ The Turks' negative image, their menace and the fear of them could

² Cf. Fleet, "Italian Perceptions," 159.

³ Cf. Agostino Pertusi, "Primi Studi in Occidente sull'Origine e la Potenza dei Turchi," *Studi Veneziani*, 12 (1970): 465-552; idem, *La Caduta di Constantinopoli*, 2 vols. (Milan: Fondazione Lorenzo Valla, 1976).

⁴ *Schedelsche Weltchronik*, reprint of the German edition, Nuremberg: Anton Koberger, 1493 (Grünwald bei München: Konrad Kölbl, 1975), passim.

⁵ Ibidem, fol. cclxxiii.

⁶ Cf. Fleet, "Italian Perceptions," 169 f.

⁷ Cf. Ulrich Knefelkamp, "Der Reiz des Fremden in Mittelalter und früher Neuzeit. Über Neugier und Wissen europäischer Reisender," in *Kommunikation und Alltag in Spätmittelalter und früher Neuzeit*, red. Helmut Hundsbieler (Vienna: Verlag der Österreichischen Akademie der Wissenschaften, 1992), 293-321.

⁸ Concerning exoticism, with special regard to its visual vocabulary, see Götz Pochat, *Der Exotismus während des Mittelalters und der Renaissance. Voraussetzung, Entwicklung und Wandel eines bildnerischen Vokabulars* (Stockholm: Almqvist & Wiksell, 1970).

not divert European Christians from this fascination, but sometimes even furthered it. Fear and fascination co-existed and were correlated.⁹

Out of such an ambiguous situation, the terms 'Turk' and 'Turkish' that occur in the late medieval European source evidence always have to be seen and analyzed in their proper context to make it possible to decide if and when the 'image of the Turk' was used in a negative sense or in a figurative positive respect. Examples that originate mainly from sources of German-speaking Europe will be used to show these ambiguities and ambivalences toward Turkey, the Turks, and the quality 'Turkish' in the Latin West from the thirteenth to the beginning of the sixteenth century.

A particular aspect of interest in Turks was connected with war, war equipment and its qualities, particularly horses and armament. The Turks were identified with effective warfare, military menace, with fighting strength and quick move. Therefore, Turkish war-horses as well as Turkish arms signified efficacy in battle. To possess, apply or construct parts of 'Turkish' war equipment and strategies could also mean to achieve strength and military success. As early as the thirteenth century in Western literary and normative sources we are, for instance, regularly confronted with the use of the quick and effective Turkish horse, as 'türkesch ors',¹⁰ 'türke',¹¹ or the war-horse 'thurkeman'.¹² They also appear in subsequent periods. In the 'autobiographical' *Theuerdank* (1517) of Emperor Maximilian I, the hero uses a brown Turkish horse ('brauner Türke') for hunting.¹³

Part of the military sphere were also the 'turkopol,' light troops or archers, and their chief, the 'turkopolier,' who appear in Old French and in Latin sources,

⁹ Cf., generally, Ortfried Schäffter, ed., *Das Fremde: Erfahrungsmöglichkeiten zwischen Faszination und Bedrohung* (Opladen: Westdeutscher Verlag, 1991).

¹⁰ The "türkesch ors," is mentioned in the epic poem *Willehalm* by Wolfram von Eschenbach (c. 1250): *Wolfram von Eschenbach*, ed. Albert Leitzmann, viertes Heft: *Willehalm*, Buch I bis V, 5th ed. (Tübingen, Max Niemeyer Verlag, 1963), p. (42), line 21.

¹¹ See, e.g., the Bavarian or Upper German heroic epic of *Ortnit* (c. 1230), st. 310 (a quick Turkish horse: "Einen snellen türken der Lamparte twanc") and 312 [Arthur Amelung, "Ortnit," in idem, *Ortnit and Wolfdietrich*, vol. 1 (Deutsches Heldenbuch, III) (Berlin, 1871; reprint Dublin and Zurich: Weidmann, 1968), 1-77; Wolfgang Dinkelacker, "Ortnit," in *Die deutsche Literatur des Mittelalters. Verfasserlexikon*, ed. Kurt Ruh (Berlin and New York: Walter de Gruyter, 1989), cols. 58-67].

¹² The 'thurkeman' is mentioned as war-horse in the statutes of the Teutonic Order (c. 1250); see *Die Statuten des Deutschen Ordens nach den ältesten Handschriften*, ed. Max Perlbach (Halle a. S., 1890; reprint Hildesheim and New York: Olms, 1975), 97 f.: "Von des maisters bestien und sinem gesinde. ... so man urlouge hat, sô sal er hân ein celdende pfert oder einen thurkeman," [German version]; "De bestiis et familia magistr̃i. Magister debet habere ..., insuper tempore guerre palafridum vel turcomannum ..." [Latin version]; "Li maistres doit avoir ... en tens de guerre palefroi ou turqueman, ..." [French version].

¹³ *Theuerdank*, ed. Karl Goedeke (Leipzig, 1878; reprint Nendeln: Kraus Reprint, 1978), 145 ff., chapter 61.

were taken over into Middle High German, and are mentioned in the statutes of the Teutonic Order (c. 1250) as auxiliaries of the Master during wartime.¹⁴

The recurring 'Turkish saddles' fit very well into such contexts, for instance in the fictive autobiography *Frauendienst* (c. 1255) by the Styrian minnesinger Ulrich von Liechtenstein.¹⁵ They need not under any circumstances be understood as originating from Turkey and may also be seen as objects of Turkish type, function, or efficacy, but produced in Europe.¹⁶

The 'Turkish sabres' that we find regularly in the inventories of late medieval nobility might also present a similar case. There, one might perhaps also assume that they were booty from actual fights with the Turks. In any case, their particularity and worthiness of note, i.e. their value and prestigious awesomeness, are evident.¹⁷ Such objects may have found their way into the 'exotic' collections that became part of the aristocratic or upper class Cabinets of Curiosities ("*Kunst- und Wunderkammern*") from the sixteenth century onwards.¹⁸ We may also see the gifts that the artist Albrecht Dürer received during his journey

¹⁴ *Die Statuten des Deutschen Ordens*, 97 f. 'Turkopol' = Old French 'turcouple,' Latin 'turcopulus' (strictly 'son of a Turk'): see Arvid Rosenqvist, *Der französische Einfluss auf die mittelhochdeutsche Sprache in der 2. Hälfte des XIV. Jahrhunderts* (Helsinki: Société Néo-Philologique, 1943), 598. Concerning the 'turkopol' in the epic poetry of the same period, see, e.g., *Wolfram von Eschenbach*, viertes Heft: *Willehalm*, p. (185), line 1; *Wolfram von Eschenbach*, ed. Albert Leitzmann, fünftes Heft: *Willehalm*, Buch VI bis IX, 5th ed. (Tübingen: Max Niemeyer Verlag, 1963), pp. (304), line 26, (350), line 27.

¹⁵ It mentions fifty splendid and quick horses, each of it equipped with a 'Turkish saddle':

... den zoch man fünfzec (louffer) vor,
die waren schoen und snel genuoc,
der ieslicher uf im truoc
ein turksen satel veste gar ...

[Ulrich von Liechtenstein, *Frauendienst*, ed. Franz Viktor Spechtler (Göppingen: Kümmerle Verlag, 1987), 162, st. 801].

¹⁶ In the newest translation this saddle is translated as a saddle of Turkish type:

... vor ihnen zog man fünfzig Pferd,
die waren prächtig und auch schnell,
ein jedes einen Sattel trug
nach türkischer Art ganz wunderbar ...

[Ulrich von Liechtenstein, *Frauendienst*, transl. by Franz Viktor Spechtler (Klagenfurt: Wieser Verlag, 2000), 270, st. 801]. Cf. Hugo Suolahti, *Der französische Einfluss auf die deutsche Sprache im dreizehnten Jahrhundert* (Helsinki: Société Néo-Philologique, 1933), 171.

¹⁷ See, e.g., the inventory of the *landesfürstlichen Amtshaus* (1485) in the South Tyrolean town of Bozen (Bolzano) that contains a 'Turkish sabre' in a chest in the room of his lordship. In the Tyrolean castle of Hörtenberg (1489), the inventory mentions a number of arms in the upper chambre, and among them on first place a Turkish sabre [*Mittelalterliche Inventare aus Tirol und Vorarlberg*, ed. Oswald v. Zingerle (Innsbruck: Verlag der Wagner'schen Universitäts-Buchhandlung, 1909), 9 and 37].

¹⁸ Cf., generally, Oliver Impey and Arthur MacGregor, eds., *The Origins of Museums: The Cabinet of Curiosities in Sixteenth- and Seventeenth-Century Europe* (Oxford: Oxford University Press, 1985).

to the Netherlands (1520/21) in this regard. For instance, from one of his hosts at Antwerp he got "an Indian nut and an old Turkish whip."¹⁹

Being named or called 'Turk' or 'Turkish' could also be connected with other connotations and a positive perception of necessary and effective dangerousness and ferocity. The occurrence of the dog name 'Türgk', whose first known mention in the German-speaking area dates from 1504 in sources from Zurich (Switzerland), becomes understandable in this context.²⁰ The name evidently mediates the animal's function as an efficient and frightening watchdog.

Beside the popular 'Turkish' objects that were linked in various senses with strength, cruelty, or efficacy in war, there is also another group of things that occur quite regularly in context with Turkey and the Turks. These were often precious and prestigious objects of fashion, mainly textile products, which played an important role in the lifestyle of the upper classes of Western society from the Middle Ages onwards, particularly in the sixteenth and seventeenth centuries. The inventory of the Carniolian castle Seissenberg (today Žužemberk/Slovenia) that was drawn up after the death of its noble owner Wolf Engelpert Auersperg in the year 1558 mentions 168 objects that the writer explicitly called 'Turkish'.²¹ More than half of them were textiles: blankets, carpets, belts, silk, golden cloth, etc. The other objects included the popular saddles and sabres; moreover harness, tents, leather bags, a pipe, and a gilded jug. Such a rich 'Turkish inventory' shows the important role of Turkish fashion in the upper classes of an area that was directly confronted with the military threat from the Turks. Menace and fascination took place at the same time.

By the fifteenth century and even earlier, this admiration of such prestigious 'Turkish products' can be demonstrated in areas of confrontation as well as in regions far away from any direct conflict.²² A good French example for the

¹⁹ Albrecht Dürer, *Tagebücher und Briefe* (Munich and Vienna: Langen-Müller, 1969), 42: "Mein Wirt schenkte mir eine indianische Nuß und eine alte türkische Geißel."

²⁰ Hans Wanner, "Hundenamen aus dem Anfang des 16. Jahrhunderts," in *Beiträge zur Sprachwissenschaft und Volkskunde. Festschrift für Ernst Ochs zum 60. Geburtstag*, ed. Karl Friedrich Müller (Lahr/Schwarzwald: Moritz Schauenburg Verlagsbuchhandlung, 1961), 220; *Der Glückshafenrodel des Freischiessens zu Zürich 1504*, ed. Friedrich Hegi (Zürich: Schulthess, 1942), 188. The watch-dogs 'Türk' occur also later, particularly in nineteenth-century German literature; see Jacob and Wilhelm Grimm, *Deutsches Wörterbuch*, vol. 22, reprint of the edition Leipzig, 1952 (Munich: Deutscher Taschenbuch Verlag, 1984), cols. 1852 f.

²¹ For this and the following, see Marjan Matjašič, "Orientalische Waren und deren Bedeutung für den Handel und die Wohnkultur in Krain," in *Begegnung zwischen Orient und Okzident*, ed. Boris Miočinović (Ptuj: Landesmuseum Ptuj, 1992), 60-63.

²² Cf. Götz Pochat, *Das Fremde im Mittelalter. Darstellung in Kunst und Literatur* (Würzburg: Echter, 1997), 119. Markus Köhbach, "Imperium terribilis et admirabilis – die osmanische Expansion und Europa," in *Begegnung zwischen Orient und Okzident*, ed. Boris Miočinović (Ptuj: Landesmuseum Ptuj, 1992), 15-19 emphasizes that the fear of the Turks was replaced by a fascination of their culture's exotism at the end of the seventeenth and in the eighteenth century after the decisive successes against the Osmons. This statement has

latter case is the 1471 inventory of the castle of Angers belonging to King René of Naples, Duke of Anjou, Bar, and Lorraine. A large quantity of decorations and furnishings of the castle is mentioned as being 'Turkish' or 'à la faczon de Turquie'.²³

The value of 'Turkish objects' was relevant also in the ruling Habsburg family. In 1455, King Ladislas demanded from his guardian, emperor Frederick III, the restitution of a Turkish carpet ('türkisch tebach').²⁴ – Such interest in Turkish carpets can be seen in the whole of the Latin West:²⁵ in 1398 duke Louis of Orleans bought twelve carpets from Turkey; the 1416 inventory of the Duc de Berry mentions two Turkish carpets; by the end of the fourteenth century Turkish carpet merchants are said to have offered their products in front of the St. Donatus church in Bruges.

Members of the nobility as well as other important upper class members of society were fond of Turkish fashions. For instance, the account books of the Lower Austrian noble family of the Puchheimers for 1456 note a 'brown Turkish gown with fur lining'.²⁶ While in Antwerp during his journey to the Netherlands in 1520/21, the famous Albrecht Dürer received another present: this time a printed golden Turkish fabric.²⁷ More examples could be given.

As in the case of warfare, weaponry, and horses, this evidence from the fourteenth to the sixteenth century has its literary forerunners, mainly in the prose and poetry of the thirteenth century, where precious fabrics and dress were often connected with the Turks.

to be modified in a way that also in the periods before – in the 'time of fear' – the Turkish (material) culture exerted important influence and fascination on the West. Concerning the Baroque 'fashion of exotism' and the important role of the Turks in this context, see Maria Elisabeth Pape, "Turquerie im 18. Jahrhundert und der 'Recueil Ferriol'," in *Europa und der Orient, 800-1900*, catalogue of the exhibition, ed. Gereon Sievernich and Hendrik Budde (Berlin: Bertelsmann Lexikon Verlag, 1989), 305-307.

²³ Victor Gay, *Glossaire Archéologique du Moyen Âge et de la Renaissance*, vol. 2 (Paris: Éditions Auguste Picard, 1928), 435.

²⁴ Harry Kühnel, "Die materielle Kultur: Wiens im Mittelalter," in *Wien im Mittelalter. 41. Sonderausstellung des Historischen Museums der Stadt Wien* (Wien: Museen der Stadt Wien, 1975), 35. Concerning the early Turkish carpet, see Kurt Erdmann, *Die Geschichte des frühen türkischen Teppichs* (London: Oguz Press, 1977).

²⁵ For the following, see Erdmann, *Geschichte des frühen türkischen Teppichs*, 63 f. Cf. Richard Ettinghausen, "Der Einfluß der angewandten Künste und der Malerei des Islam auf die Künste Europas," in *Europa und der Orient, 800-1900*, catalogue of the exhibition, eds. Gereon Sievernich and Hendrik Budde (Berlin: Bertelsmann Lexikon Verlag, 1989), 176-181.

²⁶ Helmut Hundsichler, Gerhard Jaritz, and Elisabeth Vavra, "Tradition? Stagnation? Innovation? – Die Bedeutung des Adels für die Entwicklung spätmittelalterlicher Sachkultur," in *Adelige Sachkultur des Spätmittelalters. Internationaler Kongress, Krems an der Donau, 22. bis 25. September 1980* (Vienna: Verlag der Österreichischen Akademie der Wissenschaften, 1982), 43. Concerning the adoption of Ottoman fashion in Western Art, cf. Julian Raby, *Venice, Dürer and the Oriental Mode* (London: Islamic Art Publications, 1982), esp. 21-34.

²⁷ Dürer, *Tagebücher und Briefe*, 65.

In his *Divine Comedy* (c. 1308-20), Dante Alighieri refers to the art and design of oriental fabric to describe the body of the monster Geryon. The Turks are used as an explicit model in the art of textile quality and design:²⁸ "Turks and Tartars never made a fabric with richer colours intricately woven." Such exceptional quality or its perception in the West is also to be found in the various precious 'Turkish' textiles mentioned particularly in thirteenth-century German literature.

The term 'türkis (turkis)' does not only designate the gem turquoise, certainly connected to Turkey and the Turks, that occurs regularly in different variations, particularly in medieval German epic literature (as 'turchin,' 'türkel,' 'turkoys,' 'türkis,' etc.).²⁹ It also could mean the precious (golden or red) fabric 'turkis' that was meant for prestigious pieces of dress or was explicitly used for 'Turkish laces' ('Turckes porten,' 'parten von turkis').³⁰ At the beginning of the 14th century, epic poetry confronts us once – in the *Wilhelm von Österreich* by Johann von Würzburg (1314) – with the extraordinary fabric 'türkander,' said to be of such an intense black that all other blacks were poor in comparison.³¹ The connection of this term with the Turks is not certain, but may be assumed.³² Generally, a 'Turkish' textile turns out to have been a precious and prestigious piece.

* * *

The late medieval perception of the quality 'Turkish' has to be understood as ambiguous and ambivalent. The most negative image could in another context become a positive judgement of efficacy or preciousness. Sometimes both negative and positive evaluations referred to the same general phenomenon, but with changed roles. Warfare, battle equipment, and the horses of the Turks were dangerous, frightful and devastating. If Christian Europeans were able to assume such Turkish qualities, objects, and models of military efficacy and to act themselves in the Turkish way, they also could become frightening and successful.

²⁸ Dante, *The Divine Comedy*, vol. 1: *Inferno*, transl. Mark Musa (Harmondsworth: Penguin, 1984), 224 (canto XVII). Cf. Peleggi, "Shifting Alterity," 25.

²⁹ See Grimm, *Deutsches Wörterbuch*, vol. 22, cols. 1854, 1856, 1862 ff.

³⁰ See, e.g., *Heinrichs von Neustadt 'Apollonius von Tyrland' nach der Gothaer Handschrift*, ed. S. Singer (Berlin: Weidmannsche Buchhandlung, 1906), vv. 4149 f.: 'parten güt von turkis, 16344 f.: 'er trug an im so reiche klaid von samit und von turkis rot' [ms. A], 19338 ff.: 'Sy wurcket plia und samit, Turckes porten und capit, da claidt er dann sein ritter mit;' 19877 f.: 'es war ein tuch von golde gar, es war von turkisz pracht dar ...'

³¹ '... ain türkander, daz ist ain swartzes lachen, daz alliu swertze swachen muoz bi siner swertz.' [Arvid Rosenqvist, *Der französische Einfluss auf die mittelhochdeutsche Sprache in der ersten Hälfte des XIV. Jahrhunderts* (Helsinki: Société Néo-Philologique, 1932), 244 f.; *Johann von Würzburg "Wilhelm von Österreich."* *Aus der Gothaer Handschrift*, ed. Ernst Regel (Berlin, 1906; reprint Dublin and Zurich: Weidmann, 1970)].

³² Rosenqvist, *Der französische Einfluss auf die mittelhochdeutsche Sprache in der ersten Hälfte des XIV. Jahrhunderts*, 245.

The prestigious Turkish objects of lifestyle and fashion appreciated by Western upper classes have to be seen in the broader context of the general phenomenon of the fascination with the orient that can be demonstrated in various respects during the whole of the Middle Ages.

The late medieval possibilities and contexts for the creation of images of the Turks and of the quality 'Turkish' were manifold. Historical studies on perception of the Other always have to be aware of such patterns and varieties of ambivalence.

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46

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HERAUSGEGEBEN
VON GERHARD JARITZ

GEDRUCKT MIT UNTERSTÜTZUNG DER KULTURABTEILUNG
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Vorwort

Das vorliegende Heft von *Medium Aevum Quotidianum* widmet sich sehr unterschiedlichen Zugängen zu einer Geschichte des Alltags und der materiellen Kultur des Mittelalters, welche neuerlich den interdisziplinären Charakter des Forschungsfeldes deutlich machen sollen. Péter Szabó (Budapest) vertritt einen umweltgeschichtlichen Ansatz zur Analyse von ungarischen *perambulationes* und der in ihnen auftretenden Verwendung und Beschreibung von Landschaftselementen. Krešimir Kužić (Zagreb) beschäftigt sich mit astronomischen Erklärungsmodellen von Gestirnkonstellationen auf einem kroatischen Grabstein. Alexandr B. Tscherniak (Sankt Petersburg) bietet in einer literatur- und sprachhistorischen Analyse den Deutungsversuch des spätmittelalterlichen „Fuchschwanzes“. In einem Beitrag zum Türkenbild des Spätmittelalters in der schriftlichen Überlieferung werden unterschiedliche Konnotationsmuster in den Beurteilungen festgestellt. Alle vier Beiträge konzentrieren sich direkt oder indirekt stark auf verschiedene Varianten von Kontextualisierung, deren Berücksichtigung sich in der modernen alltagsgeschichtlichen Forschung des Mittelalters und der frühen Neuzeit als unerlässlich erweist.

Die nächsten beiden Hefte unserer Reihe werden im Frühling bzw. Frühsommer 2003 als Sonderbände herausgegeben werden. Sonderband XIII/XIV wird eine neue Auswahlbibliographie zu Alltag und materieller Kultur des Mittelalters bieten. Seit Erscheinen der letzten derartigen Publikation in *Medium Aevum Quotidianum*–Newsletter 7/8 (1986) sind doch viele neue wissenschaftliche Veröffentlichungen aus unserem Interessensbereich erschienen, und eine Neuherausgabe ist damit notwendig geworden. Sonderband XV wird Untersuchungen beinhalten, die unter der Leitung bzw. Herausgeberschaft von Aaron J. Gurjewitsch von der russischen Forschung in Bezug auf die Analyse von Bildquellen für die Kultur-, Alltags- und Mentalitätsgeschichte des Mittelalters vorgelegt wurden. – Darüber hinaus befinden sich weitere Hefte in Planung, welche wieder alltagshistorische Beiträge beinhalten sollen, die bei den Internationalen Mittelalter-Kongressen in Kalamazoo und Leeds im Jahre 2003 vorgetragen werden.

Für die Jahre 2004/2005 sind zwei weitere Themenhefte geplant, welche sich interdisziplinär, überregional und komparativ mit den Problemkreisen von „Mittelalterlicher Alltag und das Phänomen der Verkehrten Welt“ bzw. mit „Mittelalterlichen Bewertungsstrategien von materieller Kultur“ auseinandersetzen sollen. Alle Mitglieder und Freunde von *Medium Aevum Quotidianum* sind

sehr herzlich eingeladen, an diesen Bänden aktiv mitzuarbeiten und uns bei diesbezüglichem Interesse so bald wie möglich darauf bezogene Themenvorschläge zu übermitteln.

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