Abstracts

Walter Öhlinger, The Meldeman View: A treasure of the Wien Museum. Notes on tradition and coloration

The Wien Museum's version of the panoramic view of besieged Vienna—also known as the "Meldeman View"—was acquired by the museum in 1927 at an auction in Leipzig. It had previously been part of the royal collections in Dresden and is one of only three fully preserved examples of the first edition of this woodcut originally consisting of six sheets—and the only one featuring color. The second copy, now part of the collection of the Albertina, was originally owned by Viennese historian and librarian Theodor von Karajan. The third copy was in the possession of Prussian minister Karl Ferdinand Friedrich von Nagler and was later transferred to the Kupferstichkabinett, part of the Staatliche Museen zu Berlin. The Bibliothèque nationale de France owns a complete preserved example of another edition with changed title. In addition, two single sheets of this edition are preserved in the Germanisches Nationalmuseum in Nuremberg.

A material analysis of the colors used in the copy kept at the Wien Museum was performed to determine whether it was colored at the time of its production or thereafter. The analysis provided no indication that the coloring did not occur during the same period in which the map itself was produced. Investigation of the colors in the sections where the individual sheets meet produced interesting findings, however: In at least three places where motifs extend beyond the edge of one sheet and onto the next, different colors were used. This suggests that the sheets were colored one after the other by multiple colorists in a workshop, probably Meldeman's.

Ferdinand Opll–Martin Scheutz, Considerations on questions of technique and content of the copies of the Meldeman View: Paper, Illumination, Inscriptions

This chapter contains the results of a detailed autopsy of the Albertina copy of the Meldeman View together with a listing of all the inscriptional elements on the Meldeman woodcut, arranged according to the six sheets of the artwork, that serves as a reference for all the contributions collected in this volume. The main sources for the list are the colored copy kept at the Wien Museum and—for purposes of comparison—the other two preserved copies at the Albertina and the Kupferstichkabinett in Berlin. The complete copy of the later (second?) edition in Paris and the two fragments of the same edition in the Germanisches Nationalmuseum in Nuremberg are also included in this comparison to show the differences of its inscriptional elements vis-à-vis the woodcut's first edition. An appendix provides a concordance list of the topographical elements of the Albertinian Map of Vienna and the Meldeman Map.

Ursula Timann, Sebald Beham (1500–1550) and Jacob Seisenegger (1505–1567): The mysterious creators of the Meldeman View?

In the booklet accompanying his woodcut of the siege of Vienna, Niclas Meldeman states that he bought sketches showing the fighting as seen from the tower of St. Stephen's Cathedral from an unnamed painter. It has long been accepted that Sebald Beham is the artist who revised this material for the woodcut, but a possible candidate for the artist of the original sketches made on the tower of St. Stephen's has not yet been identified.

We know from a letter sent by the Viennese builder and bridge master Johann Tschertte to the Nuremberg clergyman Georg Hartmann on 6 December 1529 that Meldeman was collecting information on the siege of Vienna at the time. In his woodcut, the artist portrayed Tschertte as an equestrian within the city walls. Furthermore, Meldeman added Tschertte's name to a list of persons who had earned special merit during the siege; the list was part of a report by Peter Stern von Labach that Meldeman revised and supplemented.

Tschertte's letter is kept amongst the Pirckheimer papers in the Nuremberg municipal library. Willibald Pirckheimer's final letter, of which only an undated draft has been preserved, was addressed to Tschertte. In it, Pirckheimer mentions a letter sent by Tschertte to Georg Hartmann, which the latter had shown him. This could be the aforementioned letter from 6 December.

It is known that Tschertte's son-in-law was the famous Jacob Seisenegger, who became a court painter to King Ferdinand I in 1530, and it seems plausible that Seisenegger stayed in Vienna for some time during 1529. While there, he may have gained access to the tower of St. Stephen's Cathedral—which was used for military purposes during the siege—with the help of his father-in-law and created the sketches of the military operations. The proposal is therefore made for the first time that Jacob Seisenegger was the unknown artist on the tower of St. Stephen's.

Martin Scheutz, The Meldeman View as illustrated "news": The printing location Nuremberg and the communicative strategy of the map's textual messages

The 16th century brought the "commercialization of news", in which independent news writers were established by their professional novellists and news was passed on to specific target groups. Nuremberg played an important role in this sophisticated news network based on its function as a postal hub. The sharing of information was a "conscious act of information policy", and the financing of elaborate printed works likewise formed part of the information network. The Meldeman View, printed with advance funding from the Nuremberg Council, can be understood as a multifunctional, anti-Ottoman carrier of images and text. As a city view, it more or less accurately depicts the contemporary topography of the city of Vienna; as a military map, it records the fortifications of the city as well as the offensive and defensive efforts of the besiegers and the besieged; and as an event image, it offers a snapshot of the unfolding action based on the report by war secretary Peter Stern von Labach. Meldeman's panoramic view serves the interest for news by portraying the siege of the city unemotionally while depicting the activities of the Ottomans as atrocities.

Ferdinand Opll, At the intersection of diverse artistic and cartographic traditions: The Meldeman View

This paper's attempt to clarify the significance of the panoramic woodcut by Niclas Meldeman as a summary of various artistic and cartographic traditions begins with an overview of pictorial representations of events from the earliest known examples to the early 16th century. These types of works are among the oldest evidence of human pictorial production. The various types of images—from reliefs and drawings through oil paintings and frescos to printed works—are discussed with a focus on portrayals of battles and sieges. The second strand of tradition, namely that of city views and cartographic representations of towns, saw increased importance from the 15th century onwards, and Nuremberg as a center of production plays a decisive role in this context. An analysis of the different modes of representation and an attempt to establish a typology lead directly to the panoramic view of Vienna created in 1529/30. The final section of the paper is dedicated to the second edition of Meldeman's view, to epigones, and to several recently emerged but nevertheless lost copies of the piece that allow a number of recent discoveries to be introduced.

Martina Stercken, Circular maps around 1500

Niclas Meldeman's view of the Turkish siege of Vienna in 1529 is often thought to be connected to medieval cartographic traditions visualizing the ideal divine order and the embeddedness of the world in salvific history—in particular to the circular mappae mundi from around 1300 and representations of Jerusalem from the 12th century onwards. This paper takes a closer look at the figurative medieval traditions that may have influenced Meldeman's specific cartographic concept. It argues that the round shape was not uncommon in cartography around 1500 and allowed a dense depiction of the world, of countries, and of towns by combining topographically more and more detailed representations with ideas of a perfect entity and a history grounded in Christian salvation. Mapmakers apparently experimented with this cartographic model in particular to create memorable images of political space.

Antonia Landois, The background of the Meldeman View in Nuremberg

Shortly after the Ottomans were forced to abandon their siege of Vienna in the autumn of 1529, the patrician councilmen of the imperial city of Nuremberg permitted the printing of the so-called Meldeman View documenting the triumph of the allied imperial forces against the troops of Sultan Suleiman I. But why Nuremberg, why the patrician councilors, and why Niclas Meldeman rather than his rival Hans Guldenmund? This paper focuses on the complex cultural, political and religious backgrounds of the unique Meldeman View as well as on the particular role of Nuremberg in the context of the siege of Vienna.

Wojciech Iwańczak, Nuremberg as a European center of cartography and geography around 1500

The end of the Middle Ages denoted a tremendous acceleration in the acquisition of knowledge about the world. Europe conquered the globe, with the German Empire—and especially Nuremberg, which was one of its most important centers and even one of its capitals for a short time—playing a crucial role in this process. Nuremberg established a lively trade network and maintained extensive contacts throughout the contemporary world, lending it considerable international prestige. Various types of travel like mercantile expeditions, pilgrimages and military campaigns contributed to the collection of knowledge on lands near and far. Besides its economic power, Nuremberg also became an important hub for culture and science. Many eminent figures of the period came from Nuremberg or worked in its environs, like physician and traveler Hans Lochner; Hans Tucher, another wayfarer from Nuremberg; geographer and cartographer Johannes Schöner; Erhard Etzlaub, who created maps for pilgrims to Rome; the well-known mathematician Regiomontanus; physician, humanist and traveler Hieronymus Münzer; Martin Behaim, a legendary sailor and designer of the oldest surviving globe; and of course, the famous graphic artist and painter Albrecht Dürer. Nuremberg also played a pivotal role in the dissemination of knowledge about new discoveries since it was an important center of the printing and publishing trade—Copernicus' famous work, for example, was published by one of the local printers.

Petra Svatek, Viennese cartography in the 15th and 16th century: An analysis in the context of the "cultural turns"

The origins of Austrian as well as Viennese cartography date back to the 15th century. While the basic features of Viennese cartography have become quite well known in recent years, we do not yet have a detailed analysis of these maps in the context of the so-called "cultural turns". After a brief general introduction, this paper deals specifically with the "iconic turn" and explores how old maps would be researched in this context. The image contents of the maps are often more important than their topographic statements, and cartography and politics in particular overlap in them. During the 16th century, for example, the maps by Wolfgang Lazius represented the Habsburg claim to power. The image contents of Lazius' maps "Regni Hungariae descriptio", "Rei contra Turcas anno MDLVI brevis descriptio" and "Peloponnesus ex Pausania et Strabone descriptus" symbolize the Christian dream of domination over the Ottomans.

Christoph K. Neumann, How important was Vienna? An attempt to categorize the siege of 1529 within Ottoman history

The Ottomans failed to conquer Vienna in 1529. For the city, the siege clearly represented a turning point in its history—but how important was the incident from the Ottoman perspective? This short study first examines the "grand strategy" of the Ottoman

Empire in the 1520s before offering a close reading of various Turkish sources pertaining to the Hungarian campaign in 1529, especially the campaign diary and an anonymous Persian chronicle published by Felix Tauer.

The Southeast European front was one of three main theaters of international interaction for the Ottoman Empire at the time. The ongoing and irresolvable conflict with the Safavids in Iran was considered particularly important due to its ideological and economic relevance. In the Mediterranean, the Ottomans were busy building up their naval power and trying to safeguard the route between their capital Istanbul and their richest province, Egypt. In Southeast Europe, the Ottoman and Habsburg interests were clashing after the Turkish capture of Belgrade in 1521 and the collapse of the Kingdom of Hungary following its defeat in the Battle of Mohács in 1526.

The sources on the military campaign of 1529 show that it evolved slowly. In its beginnings, it had a more defensive character, aiming only to secure control over the Ottoman territories south of and in the southern regions of Hungary—especially Syrmia—and to reestablish Jan Szapolyai as King of Hungary against the Habsburg pretensions. With Archduke Ferdinand avoiding all-out battle, however, Sultan Suleiman I set out for Vienna to confront his Hungarian rival. He did not succeed in this endeavor, nor was he able to conquer Hungary due to time and weather constraints. The Ottomans eventually decided to install Szapolyai as a vassal once more, hoping that their suzerainty would end the problem permanently.

In conclusion, since the conquest of Vienna itself was not the main goal of the campaign, the failure of the siege was by no means catastrophic for the Ottomans. The city, however, was deeply transformed in the aftermath of 1529 and would become the capital of the emerging Habsburg Empire.

Karl Fischer, The Meldeman View in the context of contemporary depictions of a threatened city

The siege of Vienna by the Ottoman army aroused international interest, which quickly led to a large number of publications: Relations, leaflets and graphic single-leaf prints appeared in rapid succession, with many of them published in Nuremberg or Augsburg. Many of the brochures published at the time also shared the common feature of a title page showing a mostly symbolic illustration of the battle or siege. There exist several other such depictions of the siege of Vienna besides Meldeman's: A woodcut based on a design by Erhard Schön, which Hans Guldenmund wanted to add to a rhyming chronicle by Hans Sachs, was completed but could not be distributed owing to a privilege for Meldeman. It is not as incorrect as has often been claimed in literature; in fact it is a constructed view from the east—or actually the east-southeast—with invisible areas of the city wall folded out. Much is only depicted schematically, however.

Two pen drawings from 1529 and 1530 by Barthel Beham and Wolf Huber were not published, but are in fact related to two relief panels on the tomb of Niklas Salm created by the Loy Hering workshop. It is likely that Beham's drawing served as a model for these plates.

Only in the case of the two city views by Augustin Hirschvogel we can truly speak of topographical accuracy. Although Hirschvogel did not refer to the siege, copyists for the

city views by Sebastian Münster (1550, northerly view) and by Braun and Hogenberg (1572, southwesterly view, itself copied several times) did. Considerable topographical precision was also achieved in the view of Vienna in the background of the allegory of the siege entitled "Fall of Sanherib's army" or "(Divine) Judgement on the Assyrian king" and created by Hanns Lautensack in 1558 and 1559 respectively. In the same year as Meldeman's view of Vienna, a wall map of the Turkish campaign of 1529 published by Johann Haselberg and Christoph Zell was printed that differs significantly from the panoramic view in content and presentation while still exhibiting a series of formal parallels.

Ultimately, it can be said that the depictions of Vienna presented in this paper—however much they may be afflicted with individual deficiencies—are largely independent representations, since copies were essentially only made of the Hirschvogel views. However, a pattern by which Vienna could be recognized had already been developing since the 15th century: In essence, it featured the tower of St. Stephen's Cathedral surrounded by the ring formed by the city walls. If necessary, the tower of the church known as Maria am Gestade and the imperial castle were also added, as were occasionally the Kärntner Tor and the Laßlaturm. The Meldeman View features all of these buildings.

Yiğit Topkaya, Encircled witnesses, inverted martyrs: Images of horror in the Meldeman View

Based on the concept of aesthetic testimony, this paper argues that the circular map by Niclas Meldeman represents more than just a realistic depiction of the siege of Vienna in 1529. Rather, it is a parable intending to evoke specific impressions in the viewer. This is especially true for the images of violence and horror representing evil and positioned both at the outer edges and at the very center of the map. This placement corresponds to the visual strategy of the circular map, which refers to the emblematic meanings of the cathedral steeple as the imagined viewpoint and the circle as a symbolic shape in the tradition of the mappae mundi. Both the steeple and the circle are parts of an image experience that transforms viewers' gazes and lets them participate as eyewitnesses of an eschatological event. For this purpose, the seemingly stereotypical gruesome scenes make use of a traditional figure of testimony: the martyr. With the concept of martyrdom having been differentiated during the Middle Ages, the circular Meldeman View uses the diverse figures of martyrs to structure the representation by locating the atrocities at different positions within the concentrically designed image. Hence the circular visualization of the siege of Vienna becomes the scene of a battle between good and evil, or between God and Satan. In the end, however, it is up to the individual believer to understand and recognize the true martyrdom and thus to become a participating witness of an eschatological event.

Heike Krause, Fact versus fiction: The urban and suburban fortifications in the Meldeman View

This paper evaluates archaeological, documentary and pictorial sources in order to test the accuracy of the portrayal of the Vienna fortifications in the aerial panorama by Niclas Meldeman. The analysis shows that certain architectural details are identifiable and rela-

tively accurate, albeit somewhat oversized. Other features are changed, and various walls, bulwarks, and towers mentioned in written sources are excluded. Meldeman's city wall looks diminutive and weak compared to the mighty towers and gates, but in reality it was no less massive than those of other towns in the region at the time. The fortifications are criticized in reports on the first Ottoman siege, and this narrative may have served to underline the heroism of the defenders who were nevertheless successful, and/or as reference to the repulsion of the danger through the grace of God. Meldeman's aerial panorama mixes fact and fiction but is still an important, and for some suburban areas unique pictorial source for the period.

Barbara Schedl, Niclas Meldeman's view of 1529/30: The sacral topography within the city walls

The portrayal of the Ottoman siege of Vienna by Nuremberg printer and publisher Niclas Meldeman includes representations of 20 churches within the city walls. Meldeman had purchased a picture of the city said to have been created atop the taller steeple of St. Stephen's Cathedral during the siege. The depicted churches are labelled to allow them to be identified more easily. Closer examination reveals that not all 16th-century Viennese churches were included, and the ones that were are depicted in different degrees of detail and perspectives. This paper pursues the theory that these different visualization strategies also served to convey donor activities and the practice of piety in Vienna over the centuries.

Christoph Sonnlechner, The Meldeman View: A good source for environmental history?

This paper attempts to determine the source value of the Meldeman View in terms of environmental history by means of two different approaches. On the one hand, the depicted landscape is examined with regard to its "resemblance of reality". Recent studies, among others on the Viennese Danube floodplain, provide a good starting point for comparative analyses. On the other hand, the weather conditions in 1529 are examined based on findings from climate history research. Christian as well as Islamic narrative and pictorial parallel sources provide information about the weather in Vienna and Europe during the year in question. The combination of landscape and climate history approaches allows a number of source-critical statements about the map itself as well as content-related statements on topography and weather as factors in the progress of the siege.

Johannes Feichtinger–Johann Heiss, 1529 in the memory of the City of Vienna: A mnemohistory of the first Ottoman siege

This article examines how and why the first siege of Vienna was retained in public memory. The actual memory-creating occasion only came when the late 19th-century liberal Viennese bourgeoisie suddenly found itself under pressure to prove its historical achievements. It was unable to present a heroic figure among its ancestors for the 350th

anniversary of the first siege, however, and therefore stylized the aristocratic defender of the city, Count Niklas von Salm, as their hero. Salm had campaigned for the pardon of the bourgeois ancestors after they had incurred guilt by fleeing the approaching Turks. All of the statues, plaques and street names commemorating 1529 in Vienna were placed or introduced during the second half of the 19th century and dedicated to Salm—including a tomb newly erected in 1879 in the baptistry of the Votive Church.