

the years of 1415 and 1430 he became Eparch of Selymbria (Thrace). As a scholar, he concerned himself with a wide variety of interests and intellectual pursuits, which ranged from theological questions to affairs of astronomy. Well known Byzantine erudites like Bessarion, Markos Eugenikos or Gennadios Scholarios were students of Ioannes.

Ioannes' prolific work includes missives, poems and epigraphs, commentaries on Ioannes Chrysostomos and a prologue to Aristotle's *Logic*. HUNGER has recently been able to demonstrate that he was also the author of a chronological narrative on the Ottoman sack of Constantinople of 1394 to 1402, which had been published as an anonymous work by GAUTIER. In this text, Ioannes gives us little information beyond what is also provided by historians like → Laonikos Chalkondyles or → Doukas, but his vivid description of the helplessness and dismay of the population of Constantinople in the face of the enormous Ottoman army adds colour to the picture, as does the description of large numbers of people trying to leave the city. The text bears similarities to sections of the → Bulgarian Anonymous Chronicle.

In a surviving letter Ioannes stated his intention of writing a chronicle, but there is no evidence that he carried this out. D. NASTASE hypothesised that GAUTIER's text was a fragment of a lost "Chronicle of Ioannes Chortasmenos", and that the *Bulgarian Anonymous Chronicle* is a translation of this chronicle. However, this theory has not found general acceptance, and one must accept HUNGER's view that the author of the Bulgarian chronicle used only the surviving short text.

Manuscripts: Vienna, ÖNB, cod. Suppl. gr. 75, fol. 263–269 (15th century); Milan, Biblioteca Ambrosiana, cod. gr. O 123 sup. (= Martini-Bassi 598) (16th century).

Bibliography

Text: P. GAUTIER, "Un récit inédit du siège de Constantinople par les Turcs (1394–1402)", *Revue des Études Byzantines*, 23 (1965), 100–17.

Literature: H. HUNGER, *Johannes Chortasmenos (1370–ca. 1436/37). Briefe, Gedichte und Kleine Schriften. Einleitung, Regesten, Prosopographie, Text*, 1969, 13–63. H. HUNGER, *Die profane hochsprachliche Literatur der Byzantiner*, vol. I, 1978, 482. H. HUNGER, "Aus den letzten Lebensjahren des Johannes Chortasmenos. Das Synaxarion im Cod. Christ Church gr. 56 und der Metropolit Ignatios von Selybria", *Jahrbuch der österreichischen Byzantistik*, 45 (1995), 159–218.

D. NASTASE, "La chronique de Jean Chortasmenos et le dernier siècle d'historiographie byzantine", *Symmeikta*, 8 (1989), 389–404.

CHRISTOS STAVRAKOS

Christherre-Chronik

(Chronicle with incipit 'Christ the Lord')

ca 1250. Germany. World chronicle with Old Testament narrative and commentary in Middle High German verse. The work of an anonymous writer, who composed it on behalf of a landgrave Heinrich von Thüringen (probably either Heinrich der Erlauchte or his predecessor, Heinrich Raspe), runs to more than 24 000 lines of rhyming couplets. After a prologue and a lengthy theological introduction, it tells the history of the Old Testament up to the death of Joshua and the beginning of the period of the Judges. Parallel non-biblical history is inserted in short segments at climaxes and watersheds of the biblical history, following the structural model of *incidentia* of → Peter Comestor's *Historia scholastica*. The principal sources for the biblical history are the Vulgate itself and Peter, but for the theological introduction and most of the *incidentia*, the *Pantheon* of → Gottfried of Viterbo. The world chronicle approach, which is inherent in the prologue and is derived from the *Pantheon*, is somewhat lost from sight in the subsequent biblical narrative. This is reflected in the arrangement of the material according to books of the bible (highlighted with preceding comments and "section prologues"), as opposed to the *aetates*, which appear only in a rudimentary fashion. *De facto*, the anonymous poet has left us with a biblical epic rather than a world chronicle. He seldom leaves his mark in any narrative embellishment of the biblical material, but is present in the theologically erudite commentary sections, which set the *Christherre-Chronik* apart from the two other MHG verse world chronicles, those of → Rudolf von Ems and → Jans [der] Enikel.

In terms of poetics, the *Christherre* poet learned from Rudolf von Ems, of whose works he certainly knew the most religious, the conversion legend of *Barlaam und Josaphat*, the prologue of which is used in the *Christherre*-prologue. However, there is no proof that he knew Rudolf's *Weltchronik*, though theories to this effect have been proposed. The two are assumed to have worked at around the same time but used quite different ideas.

The success of this unfinished work was immediate and lasting, as the ca 100 surviving complete or fragmentary manuscripts from the 13th to 15th centuries attest. At first the *Christherre-Chronik* was copied on its own or together with other spiritual works (including in two separate instances with Rudolf's *Barlaam*); from the middle of the 14th century it frequently appeared with a continuation from the latter part of Rudolf's *Weltchronik*. The reception of the *Christherre-Chronik* was decisive for the renaissance of MHG rhymed world chronicles in the last quarter of the 14th century in Bavaria and Austria, associated with the name of → Heinrich von München.

As recent research has shown, the complex history of compilation chronicles in this period began with the incorporation of the *Christherre-Chronik* into the Old Testament part of the *Weltchronik* of Jans Enikel to produce the so-called *Enikel-Christherre-Mischtext* (mixed text). This text then became a main source of the → *Erweiterte Christherre-Chronik*, which provided the basic framework for the Old Testament part of the chronicles in the Heinrich von München complex, and in many respects already shows the characteristic traits associated with him.

The original concept of the *Christherre-Chronik* did not include illustrations, and the manuscripts of the pure text remained for the most part unillustrated. It was only when the text was combined with Rudolf's and Jans' work that a cycle of miniatures comparable with theirs entered the *Christherre* tradition, too. The principal manuscripts of the pure text are: Göttingen, SB & UB, 2° cod. ms. philol. 188/10 cim; Paris, BnF, all. 114; Toruń, BU, Rps 144 (no illustrations). Examples of illustrated *Enikel-Christherre* mixed texts: Munich, BSB, cgm 5 [Fig. 11 & 44] & cgm 250. The most extensive illustration cycle is found in New York, Pierpont Morgan, cod. M 769, actually a Heinrich manuscript, but with over 21000 lines of the unmixed *Christherre*-text. A unique late *Christherre*-Rudolf compilation, a splendid manuscript from the Lauber workshop, is Colmar, Bibliothèque de la Ville, ms. 305.

Bibliography

Texts: K. GÄRTNER & R. PLATE, critical edition in préparation. R.G. DUNPHY, *History as Literature*, 2003 [excerpts with English translation].

Literature: R. PLATE, *Die Überlieferung der 'Christherre-Chronik'*, 2005. M. SCHWABBAUER, *Profangeschichte in der Heilsgeschichte*, 1996

[with texts of the *incidentia*]. N. OTT, VL² 1. *Rep-Font* 3, 310.

RALF PLATE

Christian Kuchimeister

14th century. Switzerland. Benedictine monk in St. Gallen. His *Nüwe Casus Monasterii Sancti Galli* (New reports from the monastery of St. Gallen) has been regarded as an important source for the history of the 13th and 14th centuries. The author names himself in the first chapter of the prose history and notes that he started writing in 1335, when Konrad of Bussnang was abbot. The *Casus* give a summary of the history of the St. Gallen monastery from 1228 until 1329. It is not certain whether Christian wanted to end his work with abbot Hiltpolt of Werstain, but it is possible is that he did not want to judge the investiture contest. The *Casus* are one of the first German prose histories to give historically reliable information in an entertaining narrative style. Modelled on the Latin histories of the abbey by → Ratpert and → Ekkehard IV, they are arranged in nine chronologically ordered chapters, each of which records the rule of one abbot. The author not only gives a historical overview, but also describes the most striking incidents in each period. Although the abbey had lost much of its former prestige, Kuchimeister continues its history, recounting its successes and failures, and the rise and fall of its leaders. He must have had a traditional education, because his lively narrative style shows a clear mastery of classical rhetoric, and effective use of literary techniques. The text survives in two 15th-century copies: Zürich, ZB, A 152 (Z); St. Gallen, Stiftsbibliothek, cod. 27.

Bibliography

Text: E. NYFFENEGER, *Cristân der Kuchimaister. Nüwe Casus Monasterii Sancti Galli, Edition und sprachgeschichtliche Einordnung*, 1974.

Literature: E. URL, *Das mittelalterliche Geschichtswerk 'Casus sancti Galli'*, 1969. *RepFont* 6, 656.

GESINE MIERKE

Christian of Mainz

[Christianus archiepiscopus Moguntinus]

13th-century. Germany. *Christianus presbiter, episcopali nomine indignus*: the identification is controversial. This may be archbishop Christian II

and Utrecht as well, and therefore serves as a primary source for Westphalian history generally. Ertmann was probably the first Westphalian historian to strive for systematic and comprehensive use of extant sources, many being inserted within the text; though he was not overly exerted about objectivity towards his episcopal patron. This makes him especially interesting for local historians. It remains a puzzle why Ertmann gave no account of his own times.

The *Cronica* was translated into Low German on behalf of Osnabrück town council by Bernhard von Horst (ca 1550/55), later continued by Dietrich Lilie (OSB) to the year 1553. The Latin text was a source for → Florenz von Wevelinghoven, → Hermann of Lerbeck, and Anna Roede's chronicle of abbey Herzebrock. In 1688 it received an *editio princeps* by H. Meibom (*Scriptores rerum Germanicarum* II, 195–264). Four manuscripts of the Latin text survive (e.g. Wolfenbüttel, HAB, Cod. 231 Gud. lat.). The Low German version exists in 24 manuscripts (cf. RUNGE, pp. XX ff.).

Bibliography

Texts: H. FORST, *Die Chroniken des Mittelalters*, 1891. RUNGE, *Die niederdeutsche Bischofschronik bis 1553*, 1894 [Low German translation].

Literature: G. DIEHL, *Exempla für eine sich wandelnde Welt*, 2000, 60–87. P. RENVERT, "Leveld von Northof, Ertwin Ertman und Hermann von Lerbeck als Westfälische Geschichtsschreiber", *Jahrbuch des historischen Vereins für die Grafenschaft Ravensburg*, 61 (1959), 108–134. J. RÜCKERT, J. VORTMANN, *Niedersächsische Juristen*, 2003, 3–6. J. DEUTSCH & F.J. WORSTBROCK, *VL*² 2. *RepFont* 4, 379f.

HIRAM KÜMPER

Erweiterte Christherre-Chronik

(Expanded chronicle with incipit 'Christ the Lord')

post-1375. Bavaria-Austria. An incomplete world chronicle in some 57,000 lines of Middle High German verse, running from the creation to the beginning of the Biblical book 4 Reg. (= 2 Kings) in the tradition of the → *Christherre-Chronik*, → Jans der Enikel and → Rudolf von Ems. It is the immediate predecessor of the old testament part of the *Weltchronik* associated with → Heinrich von München, and is possibly

the work of the same compilation workshop as the first version (*Erstfassung*) of Heinrich.

The text of the *Erweiterte Christherre-Chronik* is for the most part a compilation of the *Christherre-Chronik* (to its fragmentary end at the beginning of the book of Judges) and the world chronicles of Jans and Rudolf (including the first continuation of Rudolf). With the exception of a very few later lines, Jans-Enikel Text is only found in the *Christherre* section, whereas Rudolf is exclusively used for the continuation from Judges to Kings. Near the end of the Rudolf text, the *Erweiterte Christherre-Chronik* departs increasingly from this source, finally going over to an independent verse translation of the *Vulgata* and the *Historia scholastica* of → Peter Comestor. Towards the end of this independent section, a versification of the German prose → *Buch der Könige alter ē* was also worked in. The main section also has many additions from other sources, most importantly an 11,500-line account of the Trojan war based on Konrad von Würzburg, which is inserted into the book of Judges.

The traditional title reflects the old assumption that the compilation was produced by adding texts from other sources to a pure *Christherre*-text. In fact it is based on an earlier compilation, the so-called *Enikel-Christherre-Mischtext*. This is a complete text of the *Weltchronik* of Jans with the *Christherre-Chronik* worked into the section from Genesis to Judges. The *Erweiterte Christherre-Chronik* uses this *Mischtext* as far as Judges, then turns to other sources and independent composition. Thus the so-called *Erweiterte Christherre-Chronik* arose in the context of the transmission of Jans Enikel, but goes radically new directions. Its carefully reworked structure according to *aetates* and biblical books points beyond the fragmentary end. This text is more than a collection of material; it is conceptually and structurally a decisive step in the direction of Heinrich, the first version of which adopts large parts of this text virtually unchanged.

The *Erweiterte Christherre-Chronik* exists in just three manuscripts, of which Linz, LB, cod. 472., a vellum manuscript of the 14th century, is not only the oldest but also the closest to the original compiler: it is either the archetype (PLATE) or a faithful copy of it (RETTELBACH). With 400 coloured miniatures, its illustrative programme is the fullest of any of the German world chronicles of the 14th century.

The identity of one of the scribes of the Linz manuscript with that of a fragment of the first version of Heinrich von München, which has been established paleographically, speaks for their origin in a single workshop, where not only the manuscripts and the illustrations were produced, but the text-compilation itself. The slight reception of the *Erweiterte* text may thus be explained by the assumption that the craftsmen who produced it quickly moved on to the larger project, of which it became a part.

Bibliography

Texts: H. BRUNNER et al., *Studien zur 'Weltchronik' Heinrichs von München*, 1, 1998, 393–403, 442–75; 2/2, 1998, 4–83 [excerpts]. R. PLATE, *Christherre-Chronik. Linz, Bundesstaatliche Studienbibliothek, Cod. 472*, 1994 [microfiche facsimile].

Literature: R. PLATE, *Die Überlieferung der 'Christherre-Chronik'*, 2005. J. RETTELBACH, *Studien zur 'Weltchronik' Heinrichs von München*, 2/1, 1998. *RepFont* 3, 310.

RALF PLATE

Eschenloer, Peter

ca 1425–81. Germany. Town chronicler and translator of chronicles. Born in Nuremberg, Eschenloer studied from 1442 in Leipzig (MA 1448). After teaching at the Latin school in Görlitz (from 1450), he served as town clerk (*Stadtschreiber*) in Breslau (Wrocław) from 1455 until his death (12th May 1481). Between 1463 and 1466, by order of the town council, he translated Eneas Silvius → Piccolomini's *Historia Bohemica* and the *Historia Hierosolymitana* of → Robert the Monk into German (Prague, Knihovna Národního Muzea, Nostitz 6; Wrocław, BU, IV F 105). His Latin *Historia Wratislaviensis* (History of Breslau), written 1463–1472, covers the years 1438–1472; the presumed autograph was lost in the second world war (Wrocław, former Breslauer StB, R 591). The focus lies on the conflict about the Bohemian crown under Ladislaus Posthumus and George of Podebrady and its impact on Silesia. Piccolomini's *Historia Bohemica* is the main source for events before 1455. More than three hundred documents and letters are inserted unabridged. After 1472, Eschenloer wrote an enlarged and continued German-language version (Wrocław, BU, IV F 151a; thirteen other manuscripts) ending in 1479. Both versions seek to legitimise the politics of the town coun-

cil, but Eschenloer, often eyewitness of the events reported, also exercises his personal judgment.

Bibliography

Texts: H. MARKGRAF, *Historia Wratislaviensis [...] von Mag. Peter Eschenloer*, 1872. G. ROTH, *Geschichte der Stadt Breslau*, 2003. V. BOK, "Aeneas Silvius Piccolomini", *Historia Bohemica*, 2, 2004.

Literature: G. ROTH, "Zwischen Pflicht und Kür", in R. SUNTRUP & J.R. VEENSTRA, *Stadt, Kanzlei und Kultur im Übergang zur Frühen Neuzeit*, 2004, 15–46. V. HONEMANN & G. ROTH, "Mittelalterliche Autographen und Textgenese", in M.J. Schubert, *Deutsche Texte des Mittelalters zwischen Handschriftennähe und Rekonstruktion*, 2005, 217–36. J.J. MENZEL, *VL² 2. RepFont* 4, 381.

KLAUS KIPF

Estoiros d'Outremer

[et de la naissance Salehadin] (Stories of Overseas and of the birth of Saladin)

13th century. French. This anonymous prose text, probably compiled in North-East France in the second quarter of the century, gives an account of crusade history from 1099 to 1230, drawn from the → *Chronique d'Ernoul* or a closely related text. The account is enlivened by two fictional interpolations detailing the supposed descent of Saladin from the Countess of Ponthieu and his dubbing as a Christian knight ("Order of Chivalry"). Narrative pace takes precedence over accuracy in the historical narrative, which after 1197 is so abbreviated as to be almost incoherent.

There are two extant late 13th- or early 14th-century illustrated manuscripts, Paris, BnF, fr. 770 and 12203, both produced in North East France, and one 15th-century unillustrated manuscript, BnF, fr. 24210, which does not include the fictional interpolations. BnF, fr. 770, which alone includes both interpolations, is thought to be the closest to the lost archetype. Curiously, in this codex the *Estoiros* is grouped with Arthurian romances, as if it were seen primarily as an adventure story. By contrast, in the other two manuscripts it forms part of a collection of chronicles, though the determining factor for its inclusion may well have been a connection with the Béthune family.

For literary scholars, the *Estoiros* is interesting as a hybrid, mixing elements of historiography, *chanson d'aventures* and romance. Though fac-

Heinrich von Klingenberg

ca 1240–1306. Southern Germany. Royal *Pro-notar* and Bishop of Konstanz. Presumed author of a lost Latin (?) chronicle of the house of Habsburg. In his *Konstanzer Bistumschronik* and in two places in his *Fürstliche Chronik*, the humanist Jakob → Mennel (died 1526) mentions a chronicle ascribed to the Konstanz Bishop Heinrich von Klingenberg. Heinrich, scion of a family of ministeriales from the Thurgau (Switzerland), was *pronotar* to King Rudolf of Habsburg (A *pronotar* was a senior administrator in the royal chancellery; Mennel calls him *graff Rudolffs caplan*, ‘Lord Rudolf’s chaplain’). Scholars have attempted to reconstruct this work, but Heinrich’s authorship has been placed in question; even Mennel only spoke of a tradition associating it with him.

Despite 19th-century confusions, there is no connection between Heinrich and the so-called *Klingenberg Chronik*, a frequent but inaccurate designation for the → *Rapperswiler Chronik*.

Bibliography

Literature: A. BIHRER, *Der Konstanzer Bischofshof im 14. Jahrhundert. Herrschaftliche, soziale und kommunikative Aspekte*, 2005. E. KLEINSCHMIDT, *Herrscherdarstellung. Zur Disposition mittelalterlichen Aussageverhaltens, untersucht an Texten über Rudolf I. von Habsburg*, 1974. E. KLEINSCHMIDT, VL² 3. *RepFont* 5, 430.

ANDREAS BIHRER

Heinrich von Mügeln

later 14th century. Germany. Saxonian poet and chronicler in Central German. Heinrich was active on the Elbe in the Meissen area (*pey der Elbe in dem land zü meissen*). Little is known about his biography; even his place of birth cannot be pinpointed exactly. He was long thought to have been a layman, but he clearly had a clerical education. Heinrich rates as an important and influential Middle High German lyricist, who wrote poetry with political, historical and allegorical content. He also composed a chronicle of Hungary which exists in a German and a Latin version. Unlike with his lyrics, however, there is no evidence of wide reception of the chronicle in the Middle Ages.

Heinrich’s German prose *Ungarnchronik* describes Hungarian History from the Flood

until the year 1333 and is structured in 73 chapters. There are ten known manuscripts: Wrocław, BU, cod. R 304 (destroyed in the 1940s); Graz, LA, Fragm. Germ. 9; Heidelberg, UB, cpg 5; Munich, BSB, cgm 331; & cgm 1112; Bratislava, Ústredná knižnica SAV, cod. 443; Vienna, ÖNB, cod. 2866 & 2919; Wolfenbüttel, HAB, cod. 19.26 Aug. 4° & cod. 20 Aug. 4°. It is based on a lost Latin chronicle related either to the → *Chronicon Budense*, or to the tradition of the → *Chronicon pictum* and the chronicle of János → Thuróczy (printed Brno 1488 and Augsburg 1488).

The Latin chronicle of the Hungarians (*Chronicon rhythmicum*) contains the history from the Flood to the year 1072, and hence is really only a fragment. It is well-composed and falls into four parts; the first two are identical in form (11 sections each, the first in prose, the remainder in rhymed rhythmical verses) but differ in length. Part 3 repeats this structure but inserts verses in famous melodies (*Töne*) from the German Sangspruchdichtung. Part 4 does likewise, but repeats sections from part 1 and ends abruptly, obviously unfinished. The Latin version is preserved in one 15th-century manuscript: Vienna, ÖNB, cod. 3352.

Bibliography

Text: *Scriptores rerum Hungaricarum* II, 1938, 89–223, 227–72.

Literature: H. LUDWIG, *Heinrichs von Mügeln Ungarnchronik*, diss. Berlin 1937. G. ROETHE, “Heinrichs von Mügeln Ungarische Reimchronik”, *ZfdA*, 30 (1886) 345–50. W. WILMANN, “Ein lateinisches Gedicht Heinrichs von Mügeln”, *ZfdA*, 14 (1869) 155–62. K. STACKMANN, VL² 3. *RepFont* 7, 638f.

CARSTEN KOTTMANN

Heinrich von München

post 1375. Bavaria-Austria. Author-persona, probably fictitious, of the most comprehensive world chronicle (*Weltchronik*) in Middle High German verse. The idea of writing a vast German vernacular verse chronicle from the creation to the present, which had been attempted in the mid-13th century by → Rudolf von Ems and the poet of the → *Christherre-Chronik*, though neither were completed, was taken up again in the last quarter of the 14th century and expanded in several stages to the comprehensive compilation

associated with Heinrich von München. For the *Alte Ee* (Old Testament history), its immediate predecessor is the → *Erweiterte Christherre-Chronik*, which unites the concepts of Rudolf and of the *Christherre*-poet, both structurally and in content, providing the basic framework, and in many respects already showing the characteristic traits of the final compilation.

The *Erstfassung* (first textual form) of the Heinrich von München chronicles appeared shortly after 1375, and was followed by a rapid sequence of revisions in which the text programme was progressively altered and expanded to over 100,000 lines, copied in a series of opulent large-format illustrated manuscripts. In the rubrics, this vast compilation is known simply as *die wibel und die choronick* (the Bible and the Chronicle), because it combines biblical with extra-biblical and post-biblical narrative. It was only in a relatively late phase of its evolution (version β) that the name of Heinrich as the author-compiler was inserted. In the prologue to the fifth age we read: *ich Hainreich von pair lant, ich von Pairn Heinreich*, and in the prologue to the sixth age: *ich Hainreich von Payernlant [...] von Munichen auz der stat*, so that actually "Heinrich von Baierland" (of Bavaria) would be the more authentic form of the name. "Heinrich" describes himself as the continuator of an earlier *meister* who had produced the text as far as 4 Kings, which could refer to the *Erweiterte Christherre-Chronik*, which does in fact break off at this point. However, it is believed that the intensive textual work which was invested in these manuscripts was the labour of one or several specialized → workshops in which teams of compilers, writers and illustrators worked closely together. Since the name Heinrich von München is not attested elsewhere, it is therefore possible it is merely a constructed persona for the scriptorium team. In the case of two manuscripts, Heinz → Sentlinger is named as the sole scribe, though it is uncertain whether textual alterations in these codices are to be attributed to him.

The *Neue Ee* (New Testament and post-biblical history of the Church and the Roman Empire) is based on Philipp's *Marienleben*, the → *Kaiserchronik*, the → *Sächsische Weltchronik* and the → *Flores temporum*. A number of German verse works of varying lengths were also partly or completely incorporated, and prose works in Latin and German were translated and versified. In the *Erstfassung*, the chronicle ends with an account of

the history of Charles the Great and Ludwig the Pious, including an abridged version (ca 12,000 lines) of the *Willehalm* cycle, a group of three courtly novels with the *Willehalm* of Wolfram von Eschenbach at its centre. Only in version β was the chronicle continued to Frederick II.

To bring order to this enormous mass of text, the scriptoria used a sophisticated system of illustrated initials, rubrics, and page headings to mark *Alte Ee* and *Neue Ee*, seven or six ages and the books of the Bible, separating them into chapters. The chapters in turn break down into sections of 20–40 verses, marked by simple initials. An extensive programme of illustrations is an integral part of the concept, and in the most fully decorated manuscripts can contain up to 240 miniatures. 18 complete manuscripts and fragments of 14 others survive. The principal manuscripts are: Wolfenbüttel, HAB, Cod. 1.5.2. Aug. 2°; Berlin, SB, mgf 1416; Munich, BSB, cgm 7330; Erfurt/Gotha, Forschungs- und Landesbibliothek, cod. Chart. A 3. The fullest illustration cycle is in New York, Pierpont Morgan Library, M. 769.

Bibliography

Text: F. SHAW, J. FOURNIER & K. GÄRTNER, *Die Weltchronik Heinrichs von München: Neue Ee*, 2008 [New testament and post-biblical sections]. Literature: H. BRUNNER, J. RETTELBACH & D. KLEIN, *Studien zur 'Weltchronik' Heinrichs von München*, 1998. P. GICHTEL, *Die Weltchronik Heinrichs von München in der Runkelsteiner Handschrift des Heinz Sentlinger*, 1937. N. OTT, *VL² 3. RepFont 5*, 401.

RALF PLATE

Heinrich von Tettikofen

d. 1438. Southern Germany. Konstanz patrician and town councillor. In 1430, he composed his *Chronik der Bürgerkämpfe*, a vernacular history of the internal struggles between the leading families and the guilds of his town, focussing his description on these conflicts and omitting the intervening political developments. Heinrich stylised the tensions from 1342 to 1428/30 as the history of the victory of the old élites: he writes from a patrician perspective, describing the rebellious artisans through their eyes. By far the fullest account is that of the last conflict, in which Heinrich himself was active on behalf of the leading families. The material on the earlier rebellions was