**The Cultural Functions of Urban Spaces through the Ages: English Abstracts**
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## Jean Luc Fray: Festive and ceremonial halls in the medieval towns of the French-speaking area (abstract also in French)

Historiography proposes that if the term "Bal" (french : « bal ») emerges in the French language in the middle of the 12th century, as a derivative of the French verb "baller" (falling within the courteous vocabulary and expressing dancing to the Court), and is used from the end of the 14th century to designate first the dancing scenes, then dancing assemblies and, much later, the place of these festive meetings ("Go to the ball"), balls would have only gained in popularity during the Renaissance. In fact, the written testimonies in the form of chivalric romance and chronicles were quite rare before the middle of the 16th century. A fitting example is the famous and dramatic "Bal des ardents" of 1393, which, however, was most likely held at a suburban royal residence located in the south-western gates of Paris. From the 13th century onwards, we are also provided with some information on how popular dances were organized, but these took place outdoors, in the countryside or at the courtyards of urban churches, thus escaping from our point of view.

At the beginning of the 16th century, the tale of the Cardinal of Aragon's voyage to Germany, Holland, Belgium, and France (1517–18) informs us about dances held in Augsburg (South Germany), in Normandy, at the archbishop's palace in Rouen – probably in the ceremonial room on the first floor that was built between 1462–24 and is called the "hall of states" today – and, finally in Avignon, at the palace of the papal legate.

It is proven that at the end of the Middle Ages, as was the case in Rouen, the episcopal palace of the bishops of Paris was used for receptions and feasts, including those sponsored by the royal power. Similarly, the former royal Parisian Palace, located on the island of the city, although it was in the meantime the seat of the High Court of Justice (french: « Parlement »), saw how its "great hall" was sometimes rendered as its first destination, thus for the reception of Emperor Charles IV and Wenceslas of Luxembourg in the year 1378, and, exceptionally, in the sixteenth or early 17th centuries, for, especially on the occasion of royal entrances, to house solemn feasts, embellished with "live desserts", masquerades and other entertainment.

At the new « Palais Royal du Louvre », it is necessary to wait for the reign of Henry II (1547–1559) for information on the festive use of the "great hall" (or "Salle des Caryatides") which was rebuilt at the time on 600 m², as well as the "Salle du Roi" that was located upstairs.

Adjacent to the Louvre, the "Hôtel de Bourbon", built in the 14th century, entered the royal domain by confiscation in 1523. It had a huge medieval boned room of nearly 1,000 m², probably the largest one in Paris at the time. This room was used from the mid-sixteenth century for large (non-royal) courtly weddings before becoming a theatre room on a rectangular plane in the 17th century.

But it was in Fontainebleau, about sixty kilometers southeast of Paris, outside the urban environment, where the first actual royal ballroom was built from 1532 in the form of a loggia opened by King Francois I, then transformed under Henri II into a closed room of 30 m x 10 m for receptions, banquets, and dances. Something similar occurred in the small town of Saint-Germain-en-Laye, about twenty kilometers west of Paris, where the castle ballroom, initiated by King François I and inaugurated by his successor Henry II in 1549, was later transformed into a comedy room under Louis XIV.

In Bourges, to return to the urban environment and abandon the royal palaces category, but point the middle of the courtiers and officers of the monarch, the palace of Jacques Cœur ("La Grand maison de Monseigneur l'Argentier"), built between 1443 and 1451, was never inhabited by his sponsor and would only be used for parties once or twice in the second half of the 15th century. However, the palace enjoyed a revival of worldly life under its owners during the late 16th century, the L'Aubespine, with the "banquet hall", adorned with a large chimney and a stage for musicians and decorated with the arms and motto of Jacques Cœur. Another „Hôtel Jacques Cœur", that of Montpellier, built from 1442 to 1448, houses two rooms that are decorated with coffered ceilings of "French" type. This palace is also equipped with a porch that opens towards the courtyard, a capped "lodge" for festive occasions (weddings, carnival balls), as was also the case with the Courtyard Lodge of the Queen of Aragon's apartments at the Royal Palace in Perpignan.

Regarding the ceremonial and festive halls related of the municipal institutions of the medieval French cities, the balance sheet is thin: we know that the halls of the city hall of Paris were used for feasts in the modern era, perhaps from the end of the Middle Ages onward, but the first ballroom establishment in Paris, private but open to the public, only emerged in 1715. Regarding the ballrooms, festive halls or wedding halls of the northern French city hotels, they are most often pastiches of the 19th century, as in the example of the "Halle de l'échevinage", the city hall in the city of Arras: The hall was built from 1501 to 1517 and its famous belfry, which was begun in 1463, was completed in 1554, the ensemble was to a great extend restored under the July monarchy regime and the Second Empire, then once again after the first World War. As a result, it reflects the romantic vision of the urban

bourgeoisie of the capital of Artois in the 19th and first half of the 20th century, particularly regarding its relationship to the Middle Ages. The same goes for the town hall of the nearby city of St. Quentin. Here, we have nothing that resembles the seniority of the *Tanzsaal* (dance hall) that was mentioned since 1360 at the *Altes Rathaus* of Regensburg, Bavaria, a building of the 13th century, or even at the *Altes Kaufhaus* of Landau (Palatinate), built in the 15th century…

It is therefore necessary, in a second step, to broaden the view: - to move from the notion, which is a little narrow, of the festive room to that, in more general terms, of the ceremonial hall, of the prestige room according to the following criteria: location (in urban topography and in that of the house itself), dimensions, wall ornamentation and ceilings, architectural care brought to the fenestrages and chimneys, possible indications of uses suggested by the decor or written documentation available and, if possible, collections of information about the owner family and its social network ...

- As a result, it seems appropriate to use other sources, in particular to draw on the consequences of the considerable development over the past twenty years, the archaeology of the building, particularly studies related to the discovery, preservation and development of more vernacular monuments (bourgeois houses or houses of the small and middle nobility) than the royal palaces, princely or high prelates. This improved knowledge is facilitated by the attention that is now being paid to these houses by the public services or associations dedicated to the protection of historical monuments, by the municipalities or private persons as owners, which have saved and rehabilitated them, and finally through academic research that makes them known scientifically through symposia, study days and the formation of the RCCPM International Network (Research on medieval painted structures and ceilings). The written documentation, in particular the mass of notarized documents, complements observations made by archaeologists, art historians and heraldic specialists in order to give a historical context to these prestige productions.

- Since the subject must be part of the study of the relationship of these halls with the urban environment, it is advisable to stop focusing on larger urban units and instead-take-into-account the mass of small towns and medium cities, which forms the bulk of the urban frame of the Middle Ages.

- In this respect, it is rather the Midi of France which presents the greatest number of examples of these ceremonial halls in urban areas, mostly within a locality of modest demographic and topographical dimensions, thus introducing an effect of disproportionality

and changing the look that could have, until recently, been carried out on the category of "small towns", which have been neglected by urban historiography for too long.

**Jean-Luc Fray: French version**

L'historiographie pose que, si le terme « bal » apparaît vers le milieu du XIIe siècle dans la langue française, comme déverbal de « baller » (verbe relevant du vocabulaire courtois et exprimant le fait de danser à la cour), et est utilisé pour désigner, à partir de la fin du XIVe siècle, les scènes dansées, puis les assemblées dansantes et, bien plus tard, le lieu de ces réunions festives (« aller au bal »), la vogue des bals ne se serait cependant amplifiée qu'à partir de la Renaissance.

De fait, les témoignages écrits, livrés par les romans courtois et de chevalerie et par les chroniqueurs, sont rares avant le milieu du XVIe siècle. C'est le cas du célèbre et dramatique « Bal des Ardents » de 1393, qui, cependant, s'est déroulé, selon toute vraisemblance, dans une résidence royale périurbaine, dans un faubourg méridional de Paris. On rencontre aussi, dès le XIIIe siècle, quelques mention de bals populaires, mais ceux-ci se déroulent en plein air, à la campagne ou sur les parvis des églises urbaines et échappent ainsi à notre propos.

Au début du XVIe siècle, le récit du voyage du cardinal d'Aragon en Allemagne, Hollande, Belgique, France et Italie (1517–8), nous renseigne sur des bals donnés à Augsbourg, en Allemagne du sud, en Normandie, au palais archiépiscopal de Rouen – probablement dans la salle d'apparat du premier étage, construite dans les années 1462–4 et dite aujourd'hui « salle des États » - enfin en Avignon, au palais du légat pontifical.

On sait qu'à la fin du Moyen Âge, comme c'était le cas à Rouen, le palais des évêques de Paris servait à des réceptions et des festins, y compris ceux commandités par le pouvoir royal. Quant à l'ancien Palais royal parisien, en l'île de la Cité, quoique devenu entre temps le siège du Parlement, il voyait sa « Grand salle » » rendue parfois à sa destination première, ainsi pour l'accueil de l'empereur Charles IV et Wenceslas de Luxembourg en 1378, et, exceptionnellement, encore au XVIe ou au début du XVIIe siècle, pour, en particulier lors des entrées royales, abriter des festins solennels, agrémentés « d'entremets vivants », mascarades et autres divertissements.

Au nouveau palais royal du Louvre, il faut attendre le règne d'Henri II (1547-1559) pour obtenir des informations sur l'usage festif de la « Grande salle » (ou « Salle des caryatides »), reconstruite alors sur 600 m², ainsi que de la « Salle du roi », à l'étage. Jouxtant le Louvre, l'Hôtel de Bourbon, construit au XIVe siècle, est entré dans le domaine royal par confiscation

en 1523. Il possédait une immense salle médiévale charpentée de près de 1.000 m², probablement la plus grande de Paris. Cette salle a été utilisée à partir du milieu du XVIe siècle pour grands mariages de cour (non royaux) avant de devenir, au XVIIe siècle, une salle de théâtre sur plan rectangulaire.

Mais c'est à Fontainebleau, à une soixantaine de kilomètres au sud-est de Paris, hors milieu urbain cependant, qu'apparaît une première vraie salle royale de bal, édifiée à partir de 1532 sous forme de loggia ouverte par François Ier, puis transformée, sous Henri II, en une salle fermée de 30 m x 10 pour les réceptions, les banquets et la danse. Il en va de même dans la petite ville de Saint-Germain-en Laye, à une vingtaine de kilomètres à l'ouest de Paris, où la salle de bal du château, voulue par François Ier, inaugurée par son successeur Henri II en 1549, fut plus tard transformée en salle de comédie, sous Louis XIV.

A Bourges, pour revenir en milieu urbain et abandonner les palais royaux, mais point le milieu des courtisan et officiers du monarque, le palais de Jacques Cœur (« La grand maison de monseigneur l'Argentier »), édifié entre 1443 et 1451, n'a jamais été habité par son commanditaire et n'aurait servi pour des fêtes qu'une ou deux fois dans la seconde moitié du XVe siècle. En revanche, l'édifice connut un regain de vie mondaine sous ses propriétaires de la fin du XVIe siècle, les Aubespine, dans le cadre de la « Salle des Festins », ornée d'une grande cheminée et d'une tribune pour les musiciens et décorée des armes et de la devise de Jacques Cœur. Par ailleurs, un autre « Hôtel Jacques Cœur », celui de Montpellier, édifié de 1442 à 1448, abrite deux salles, ornées de plafonds à caissons de type « français ». Ce palais est agrémenté d'un porche ouvert sur cour, une « loge » plafonnée, à usage festif (mariages, bals de carnaval), comme ce fut aussi le cas pour la loge de la cour des appartements de la reine d'Aragon au palais royal de Perpignan.

En ce qui regarde les salles d'apparat et de festivités liés aux institutions municipales des villes médiévales françaises, le bilan est mince : on sait que les salles de l'Hôtel de ville de Paris étaient mises à contribution pour les festin à l'époque moderne, peut-être dès la fin du Moyen Âge, mais le premier établissement de bal, privé mais ouvert au public, date, à Paris, seulement de 1715. Quand aux salles de bal, salles des fêtes et/ou salle de mariage des hôtels de ville du Nord de la France, elle sont le plus souvent des pastiches du XIXe siècle, comme le montre l'exemple de la « Halle de l'échevinage », c'est-à dire l'Hôtel de ville, d'Arras : si le bâtiment a été édifié de 1501 à 1517 et son célèbre beffroi, commencé en 1463, achevé en 1554, l'ensemble a été fortement restauré sous la Monarchie de Juillet et le Second-Empire, puis après la première Guerre mondiale. De ce fait, iI reflète plutôt la vision romantique que cultivait, à l'égard du Moyen Âge, la bourgeoisie urbaine de la capitale de l'Artois au XIXe et

dans la première moitié du XXe siècle. Il en va de même pour l'Hôtel de ville de St.-Quentin. Rien qui ressemble ici à l'ancienneté de la *Tanzsaal* municipale mentionnée depuis 1360 à l'*Altes Rathaus* de Regensburg, en Bavière, un bâtiment du XIIIe siècle, ou encore à *Altes Kaufhaus* de Landau, une bâtisse du XVe siècle…

Il convient donc, dans un second temps, d'élargir le regard :

- passer de la notion, un peu étroite, de salle des fêtes à celle, plus générale, de salle d'apparat, de salle de prestige selon les critères suivants : localisation (dans la topographie urbaine et dans celle de la demeure elle-même), dimensions, ornementation murale et des plafonds, soin architectural apporté aux fenestrages et aux cheminées, éventuellement indications d'usages suggérées par le décor ou la documentation écrite disponible et, si cela est possible, recueil d'informations sur la famille propriétaire et son réseau social...
- En conséquence, il convient de recourir prioritairement à d'autres sources : il faut, en particulier, tirer les conséquences du développement considérable, depuis une vingtaine d'années, de l'archéologie du bâti, particulièrement des études liées à la découverte, la sauvegarde et la mise en valeur de monuments plus vernaculaires (maisons bourgeoises ou de la petite et moyenne noblesse) que les palais royaux, princiers ou des hauts prélats. Cette meilleure connaissance est facilitée par l'attention portée désormais à ces maisons par les services de protection des monuments historiques, les associations et les particuliers ou municipalités propriétaires, qui les ont sauvées et réhabilitées, enfin par les recherches universitaires qui les font connaître scientifiquement grâce à des colloques, des journées d'études et la formation du réseau international RCCPM (Recherches sur les Charpentes et les Plafonds peints Médiévaux). La documentation écrite, en particulier la masse des documents notariés, vient alors compléter les observations des archéologiques, des historiens de l'art et des spécialistes de l'héraldique pour remettre en contexte historique ces productions de prestige.
- puisque le propos doit s'inscrire dans l'étude de la relation de ces salles d'apparat avec l'environnement urbain, il convient de cesser de privilégier les plus grandes unités urbaines pour prendre en compte la masse des petites villes et villes moyennes, qui forment l'essentiel de l'armature urbaine du Moyen Âge.
- à cet égard, c'est plutôt le Midi de la France qui présente le plus grand nombre d'exemples de ces salles d'apparat en milieu urbain, la plupart du temps au sein de localité de dimensions démographique et topographique modestes, introduisant ainsi un effet de disproportion et modifiant le regard que l'on pouvait porter jusqu'alors sur ces « petites villes », longtemps délaissées par l'historiographie urbaine.

**Edmund Kizik: Ceremonial places in the major Polish cities of Royal Prussia in the 16th–18th centuries**

The three major Prussian cities (Gdańsk/Danzig, Elbląg/Elbing and Toruń/Thorn) together with the province (the so-called Royal Prussia) belonged to Poland from 1454 until the end of the 18th century. The cities, which were mostly inhabited by Germans, switched to Protestantism in 1557, thereby distinguishing themselves from the noble Catholic Polish-Lithuanian state. From the 16th to 18th century, the population of Gdańsk amounted to 45-65 thousand residents, that of Elbląg and Toruń to 10-15 thousand residents. Until the middle the 18th century, Gdańsk was the largest city not only of Poland-Lithuania, but also of the entire Central European region. All these cities, which are on the strategic Vistula route, played a very important role in Poland's economic and political life. Due to their autonomy, they never became residential cities for the Polish kings, other state authorities or noble aristocrats. All ceremonies, plays and shows in these cities took place with the consent of the municipal authorities and within the framework of urban legal norms.

This paper focuses on public celebrations. In addition to certain buildings, I include squares, streets and other places that were permanently or temporarily designated by the authorities for holding ceremonies. Public ceremonies were organized in large Prussian cities for various reasons. The most important one was provided by the necessity to react to significant political events, both in the context ofPoland-Lithuania and the province (Royal Prussia). Other important municipal ceremonies were the mayors' elections, May races or the celebration of shooting competitions (“Schützenkönig”). Ceremonies acquired countrywide dimensions on the occasion of:

- elections and coronations of Polish kings
- weddings, marriages, births and baptisms of royal children, funerals of Polish kings
- military triumphs of Poland (esp. wars against Sweden, Russia, Turkey, the Tatars)
- signing truce or peace treaties (e.g. The Treaty of Oliva 1660)

Some state ceremonies in Royal Prussian cities took place with the participation of the kings themselves or their representatives. They included:

- ceremonial entries to the cities by Polish kings
- receiving homage
- capitulation ceremonies (esp. during the wars against Sweden)

- ceremonial entries of allied rulers, e.g. the Tsar of Russia Peter I or his son Alexei to Toruń, Gdańsk, Elbląg (1709, 1711, 1712, 1716)
- issuing supreme legal acts by kings.

Urban character had:

- annual elections of municipal authorities
- annual shooting competitions ("election of the Schützenkönig")
- annual May races
- ordaining pastors in the main churches of the city
- jubilees of defeating the Teutonic Order (1454) and the incorporation of Prussia into Poland (1654, 1754)
- feast and jubilees of the Reformation (1617, 1630, 1717, 1730, 1757)
- jubilees of founding municipal Academic Gymnasiums (*Gymnasiae illustrae*: Elbląg 1535, Gdańsk 1558, Toruń 1568)
- 500th anniversary of cities' foundations (Toruń and Elbląg)
- the anniversary of the Swedish siege in 1629 (Toruń from 1630 to 1657)
- the end of the Swedish occupation of Toruń in 1658 (1660 until 1703)
- erecting or repairing places of punishment (passage of municipal authorities together with the members of building guilds to the gallows and pillories)
- guild holidays.

The author focused on discussing the role of selected buildings (town halls, improvised royal residences), squares and streets in ceremonies. He pointed to the loss of Artus' courts ("Artushof", "Junkerhof") from the end of the 16$^{th}$ century as places of public celebrations. The Gymnasiae Illustrae, founded in the 16$^{th}$ century in Elbląg (1535), Gdańsk (1558) and Toruń (1568), contributed to the popularization of classical baroque erudition, replacing the late medieval popular and plebeian culture. A clear stratification of burghers as well as the distancing of patrician circles from plebeian and guild environments became even more distinct. According to the new canon of "good behaviour", most of the ceremonial celebrations in the 17$^{th}$ and 18$^{th}$ centuries involved the professors and students of the urban Gymnasiae Illustrae. They took the form of celebrations with sophisticated orations and paratheatrical performances with a musical part.

The most extensive and varied ceremonial forms were organized in connection with the entries to the city of Polish kings. The number of participants and spectators forced them to be

organized in open spaces (squares in front of city walls, markets, port and river channels). There were special places designated for tournaments (only until the beginning of the 17th century) or horse races, demonstrations of fencing, bear baiting, dances with swords and axes and an urban military parade. Furthermore, there were places for triumphal arches, evening illuminations and from the end of the 16th century firework displays combined with paratheatrical performances containing motifs from the history of Poland and Prussia and Roman mythology.

The paper was inspired by a research project carried out by the Institute of History of the Polish Academy of Sciences: The Feast of Power. Public celebrations in the big cities of the King's Prussia in the 16th–18th centuries. National Science Centre (NCN, No. 2015/17 / B / HS3 / 00169).

## Jutta Baumgartner: Tournament and Carnival Staged in Public Places. The Rebirth of the Tournament in Salzburg during the Transition from the Late Renaissance to the Early Baroque

In "Orlando Furioso," Lodovico Ariosto's epic poem that first appeared in 1516, he wrote "[o]f loves and ladies, knights and arms, I sing, of courtesies, and many a daring feat". These, he said, were the essential elements of a tournament.

Tournaments were elaborate spectacles. They were staged as combat games in conjunction with (courtly) celebrations on special occasions on which the participants were subject to specific rules and displayed their mastery of the weapons of a knight. These demonstrations of martial arts and military prowess were always the highlight of the respective festivities, since the tournament was one of the essential secular forms of princely celebration. One of the earliest pieces of evidence attesting to a tournament is dated 842, when equestrian games were held to celebrate an alliance between Louis the German and Charles the Bald.

During the first third of the 12th century, the tournament proliferated from France throughout Europe. Men vied in various different types of tournaments—individual (joust) or group combat (bohort, melee); combatants were on foot or on horseback and fought with mace, sword or lance.

The tournament tradition was less pronounced in the Salzburg region than in neighboring areas, although during the High Middle Ages, tournaments that were widely renowned were held within the territory of what was later this Prince-Archbishopric. The historical sources

report of a spectacular tournament in Friesach in 1224 in which 600 knights took part, and another one in 1255 in Mühldorf.

Beginning in the 14th century, tournaments were held in Central Europe, on the one hand they took place in connection with aristocratic and imperial occasions, dynastic weddings, meetings of the Reichstag, accessions, etc., on the other hand, they were organized on a regular basis—often annually—by cities. The tournament contests originally had a military function, which steadily diminished over the 15th century. From this point on, tournaments were chiefly staged as rituals within the context of courtly celebrations. King/Emperor Maximilian I— one of the most fervent tournament riders of his day—vigorously strove throughout his life to raise the art of staging knights' tournaments to consummate courtliness. Knights demonstrated virtues such as bravery, fealty and the rendering of homage to one's mistress. But this was not just a sporting entertainment; Maximilian regarded the tournament as a requisite element of being an ideal sovereign and also as a political instrument.

In the early 17th century, Salzburg Archbishop Wolf Dietrich von Raitenau had a *Tummelplatz* (playground) set up near his residence. It was meant to be a site to train horses as well as to hold courtly equestrian games—that is, tournaments. In the second decade of the 17th century, his successor, Archbishop Markus Sittikus, began the practice of holding tournaments in the middle of Salzburg's inner city, where he regularly staged a wide variety of spectacles as part of the Carnival celebrations. With elaborate scenery and a lavish program of ancillary events, he imparted a new substantive component to the tournament in Salzburg. The steadily increasing theatricality of the courtly culture of celebration in the 16th and 17th centuries introduced the idea of the participants wearing masks in tournaments and, later, in equestrian games. For years, the Carnival was inseparably connected with the tournament.

Salzburg was endowed with an architectural setting that was fitting for these events staged by the princely court with the construction of the Winter Riding Academy in 1662, a venue for typical Baroque equestrian theater, and its augmentation with a ceiling fresco (*Türkenstechen,* Turks as enemy) in 1690, as well as the Summer Riding Academy (*Felsenreitschule*) hewn into the adjacent rock face three decades later. This papers deals with the role of the tournament in Salzburg and its connection with the Carnival staged by the prince's court, whereby the terminology that is investigated includes "rebirth" (*Wiedergeburt*).

**Gerhard Fouquet: Tournaments in German cities: Not only a topic of literary history**

At chivalric and courtly tournaments in urban areas, quite different cultures met at such elated festive events: The normative spatially enclosed commerce of the ephemeral risk of the "tournament", which was shaped by a communal policy of common use, as well as the effects and emotions emanating from or ascribed to it essentially impacted the life forms of groups of actors from princely court and nobility, which were only bound to their princely lord, in a seamless and conflicting manner. In respect of the abundant research on tournaments and the larger imperial and residential cities as the scene of such productions of the chivalric-courtly sphere, the subjects 'city and tournament' are examined in a methodological experiment using concepts from the latest cultural and municipal anthropological perspectives in sociological, ethnological and urbanistic research. The approach chosen by the sociologist Andreas Reckwitz extends the older concept of atmosphere of Gernot Böhm and develops a concept of "affective spaces" as network-like "complexes of social practices" of specific groups of actors, situatively connected with different spatial arrangements through perceptual-affective relations. This concept makes it possible for the norms of common benefit, curdled in possible tournament orders of the 14th and 15th centuries from Cologne, Strasbourg, Speyer, Nuremberg, Regensburg and Worms, to be grasped as a part of the emotional culture of urban groups of actors, especially from the upper and upper middle classes (in cities with political guilds). Their concept of urban coexistence, centered on the regulation of affects, was inscribed relationally and network-like into the urban area through comprehensive protection and security measures during the tournaments. Towers, gates, alleys and squares, especially the jousting lane, were marked grandly with military force, transforming the dangerous night into a safe day with light, fire protection and physical presence. They tried to create their emotional ideal, the 'beautiful city', through orders and emotionally mobilized it for the feast: maximum price regulations, security of supply, hygenization of the urban area. The constant affective pricing of the considerable social differences between prince, court, nobility and city were paused during the festival of the tournament by the urban elites through emotional gestures such as the wine of honor. However, there was also the attempt to close the social gap affectively and emotionally for a moment through tournament stagings of one's own in the other. In these tournaments initiated by the city nobility and nobility, the seemingly antagonistic "emotional cultures" of the knightly courtliness of the noble elite and the 'noble' bourgeoisie of the urban elite met consciously and deliberately. The *Gesellenstechen* in Augsburg initiated by Count Eberhard II of Württemberg in 1477 serves as an example that has hardly been investigated by research so far, especially in the medium of the tournament reports included in the family book of the Augsburg citizen Marx Walther.

## Gerhard Fouquet: Turniere in deutschen Städten. Nicht nur ein Thema der Literaturgeschichte

Ritterlich-höfische Turniere in städtischen Räumen – sehr unterschiedlich geprägte Kulturen trafen bei solchen hochgestimmten Festereignissen aufeinander: Der nach den kommunalen Grundsätzen des Gemeinen Nutzens geformte, normativ räumlich einhegende Umgang mit dem ephemeren Risiko ‚Turnier' und der von ihm ausgehenden oder ihm zugeschriebenen Affekte und Emotionen stand den grundsätzlich nur gegenüber dem fürstlichen Herrn gebundenen Lebensformen der Akteursgruppen aus fürstlichem Hof und Adel bruchlos und damit auch konfliktreich gegenüber. Angesichts der überreichen Forschung zum Turnier und zu den größeren Reichs- und Residenzstädten als Schauplätzen derartiger Inszenierungen ritterlich-höfischer Welt werden die Phänomene ‚Stadt und Turnier' einem methodischen Experiment unterzogen, und zwar im Anschluss an kultur- und stadtanthropologisch perspektivierte Konzepte neuester soziologischer, ethnologischer und urbanistischer Forschung. Der daraus gewählte Ansatz des Soziologen Andreas Reckwitz erweitert das ältere Atmosphärenkonzept Gernot Böhmes und entwickelt ein Konzept „affektiver Räume" als netzwerkartige „Komplexe sozialer Praktiken" bestimmter Akteursgruppen, situativ verbunden mit je verschiedenen räumlichen Arrangements durch perzeptiv-affektive Relationen. Dieses Konzept ermöglicht es, die in allfälligen Turnierordnungen des 14. und 15. Jahrhunderts aus Köln, Straßburg, Speyer, Nürnberg, Regensburg und Worms geronnenen Normen des Gemeinen Nutzens als Teil der Affektkultur von städtischen Akteursgruppen besonders aus der Oberschicht und der oberen Mittelschicht (in Städten mit politischen Zünften) zu begreifen. Ihre auf Regulierung der Affekte zentrierten Vorstellungen städtischen Zusammenlebens schrieben sie durch umfangreiche Schutz- und Sicherheitsmaßnahmen während der Turniere relational und netzwerkartig in den städtischen Raum ein. Türme, Tore, Gassen und Plätze, vor allem die Stechbahn wurde mit militärischer Gewalt herrschaftlich markiert, die unsichere Nacht durch Licht, Feuerschutz und körperliche Präsenz zum sicheren Tag verwandelt. Ihr emotionales Ideal, die ‚schöne Stadt' haben sie durch Ordnungen versucht zu erzeugen und sie emotional für das Fest mobilisiert: Höchstpreisregelungen, Versorgungssicherheit, Hygienisierung des Stadtgebiets. Die beständige affektive Tarifierung der beträchtlichen sozialen Unterschiede zwischen Fürst, Hof, Adel und Stadt wurden im Fest des Turniers von Seiten der städtischen Eliten durch emotionale Gesten wie dem Ehrenwein ausgesetzt. Man hat aber auch durch Turnierinszenierungen des Eigenen im Anderen

versucht, die soziale Kluft affektiv wie emotional für einen Augenblick aufzuheben. In diesen Turnieren von Stadtadel und Adel begegneten sich bewusst und absichtsvoll die scheinbar antagonistisch „Affektkulturen ritterlicher Höfischkeit adliger Elite und ‚edler' Bürgerlichkeit städtischer Elite. Untersucht wird dazu exemplarisch das bislang von der Forschung kaum behandelte, 1477 von Graf Eberhard II. Von Württemberg anregte Gesellenstechen in Augsburg, vor allem im Medium der im Familienbuch des Augsburgers Bürgers Marx Walther eingeschlossenen Turnierberichte.

## Cees de Bondt: Tennis in Early Modern Venice

The present essay opens a window to tennis courts in Venice from the late 16th century onwards. Archival research that has recently mainly been conducted at Venice's Archivio di Stato has unearthed a wealth of information on five *Racchetta* courts in Venice, their construction, location, and the people who visited them. Two courts have survived that were erected on land reclaimed from the sea, called Fondamente Nove and was built for the S. Caterina monastery nuns. One *Racchetta*, until recently known as *Teatro Fondamenta Nove*, deserves a prominent place in chronicles recounting Venice's cultural heritage, from a sports as well as a musical and theatrical angle.

From the early 17th century onwards, both impresarios and architects were increasingly impressed by the possibilities the tennis court offered as a makeshift playhouse. Around 1635, one of the two tennis courts that survived demolition was used as a temporary theatre that was run by one of the leading families involved in theatrical performances in Venice, the Grimani. It requires a great deal of imagination to reconstruct reality based on the documentary sources and the few tangible remains of the game. Of the hundreds of *racchetta* courts that Italy could pride itself on, only a few have survived. Their interiors have undergone a complete transformation. Apart from the two Venetian tennis courts highlighted in this paper, two late 16th century tennis courts in Rome have retained their original exteriors. As far as their use and location is concerned, the situation in Venice particularly differs from that in Rome. These differences are related to the space that was available when the *Racchetta* game was at the peak of its popularity.

## Martin Scheutz: Nobles playing ball in Early Modern Austrian Cities

The construction of ballhouses in the territory of present-day Austria in the early modern period can be understood as a form of institutionalisation of sport through the creation of permanent venues. The tournaments of the late Middle Ages were gradually replaced by aristocratic ball sports, which were described by Comenius in 1658 as “a noble game exercise and movement of the body”, by equestrian sports in the riding halls that emerged everywhere in the early modern period and by the bourgeois-dominated shooting sport. The ballhouses were multi-layered "points of contact" both among the nobility and between the nobility and the city dwellers. Ballhouses served as places of a cultural transfer of a sporting practice from the Romance-speaking countries to the Holy Roman Empire of the German Nation. On 30 July 1599, Frederick IV (1574–1610) of the Palatinate played with the Rheingrafen Johann Casimir (1577–1651) in the Heidelberg Ballhaus against an Italian ball master and lost 40 fl. (10 guilders to the ball master). On 1 November 1599, Frederick IV played with Count Philipp Otto von Salm (1575–1634) at the Ballhaus in Heidelberg and lost 400 guilders! According to travelogues, the degree of professionalisation of these new sports facilities was high: professional tennis players travelled to tournaments and took part in competitions there. Professional instructors and even referees were able to decide on the often controversial scoring in accordance with the rules and with a high level of expertise, together with ball masters from France and Italy.

Among his contemporaries, the "ball or stretching game" distinguished itself as "a game for all young princes / potentates and lords / who want to practice themselves with good use and without great effort". While ball sports in the 16th century were clearly anchored in the aristocratic world – as evidenced by the Ballhouse in the Vienna Hofburg, the Ballhouses close to the court in Innsbruck or the Ballhouse in the Schloss Neugebäude – a gradual social change in ball sports became apparent from the end of the 16th and the beginning of the 17th centuries onward.

In the 17th century, the “jeu de paume” which was played with rackets was increasingly enjoyed at universities and the educational establishments of the estates. The ballhouses are also part of the city's economic history from a consumer history perspective, as not only the ball master was responsible for the ball and clubs, but also carpenters, roofers, builders, etc. were involved in the ballhouses or their repairs. The sports goods necessary for ball sports and probably also the sportswear were initially imported from France or Italy – these goods can be considered as luxury goods. From the second half of the 17th century and especially in the 18th century, the enthusiasm for ball games in the Ballhouses diminished, ball masters tried to become pool masters and offered billiard tables and coffee in their rooms. As a result, ball

houses were used for other forms of entertainment such as theatre. The ball They were transformed into theatres; in 1747, the Obersthofmeister Khevenhüller-Metsch mentioned “a very bad concert produced three times a week in the Ballhauß”. Game, set and match for the theater at the Ballhouse!

**Martin Knoll: Grand Hotels and their Spaces in Salzburg**

During the first take-off period of modern tourism between the mid-19th century and the beginning of the First World War, Grand Hotels emerged as a new type of tourist accommodation and part of a “pan European network of leisure” (Hasso Spode) for travellers who are better off. These hotels, labelled as “laboratories of urbanisation” by tourism historian Hans Heiss, and – quite recently – as “epicentres of social change” by Habbo Knoch, have played a crucial role as drivers of cultural and economic innovation. In this role, they have gained the attention of historical research. Integrating different development paths such as the traditional European type of family-owned business and the capital intensive, shareholder-owned type based on the division of labour and technological innovation, as professionalised early on in the United States, Grand Hotels were more than just a bourgeois reminiscence to an aristocratic lifestyle. The historiography of this kind of infrastructure needs to take in consideration both transfers of ideas and innovation within a globally professionalising tourism industry and specific local and regional actors, functions, and developments.

When examining Grand Hotels as urban spaces in Salzburg, one needs to investigate within and beyond the city limits. Within the residence town of the formerly independent archbishopric and capital of the Kronland, Grand Hotels were part of the city’s modernisation and expansion, particularly in the development zone connecting the riverbanks of the Salzach in the city centre with the new railway station, which took up service in 1860. But also Salzburg’s alpine hinterland plays a role in this urban history, as Grand Hotels were built and operated in destinations of formerly rather and rural character for the sake of tourism, thus not only implanting urban architecture in these settings, but also facilitating the accommodation of a growing number of visitors (most of them urbanites with their respective lifestyles and cultural practices) and elaborating urban forms of business management and labour organization. – In short: Hotels were drivers of the urbanisation of the alpine peripheries.

Therefore, the presentation will focus both on the development within the provincial capital and in alpine destinations such as Bad Gastein and Zell am See.

**Erika Szívós: Grand Hotels in Hungary**

The study of grand hotels lies at the crossroads of historical sub-disciplines. The buildings themselves, together with their original interiors, are the subject matter of architectural history and art history. However, hotels as places of representation, recreation, and social life can also be explored by social and cultural history, the history of mentalities, and the history of tourism. Furthermore, in a country like Hungary, the 20th-century afterlife of grand hotels was heavily affected by historical disasters and changing regimes, which is why it is equally legitimate to discuss them in the context of political history.

The construction 19th and early 20th century grand hotels in Hungary took place primarily during the period of the Austro-Hungarian Monarchy, the era in which Budapest evolved into a major European metropolis and several other Hungarian cities grew dynamically as well. Case studies from Budapest may encompass resort-like hotels at quiet locations (Margaret Island Grand Hotel) as well as ones at bustling urban locations (Grand Hotel Royal), and of course all the grand hotels of the Danube embankments produced by the age of Historicism and Art Nouveau, from Hotel Gresham to Hotel Gellért. In the same period, the new grand hotels of provincial centers became defining features of these cities' downtown areas.

The architecture and interior design of grand hotels intended to meet the demands of an upper-class clientele, but the guests and residents of grand hotels were in fact more mixed than that. The lecture will reflect on the composition of visitors, exploring also the changing patterns of tourism before and after World War I.

There is no reason to limit the history of grand hotels to the golden age of the fin-de-siècle. Hotels were heavily affected by the ups and downs of the region's political history, which makes their 20th century history an extremely exciting subject to study. How did the border changes codified by post-World War I peace treaties affect the grand hotels of former historic Hungary? After the building stock of grand hotels, especially the ones in Budapest, suffered heavy losses during the siege of Budapest (1944–45), what happened to the damaged hotels afterwards? During the post-1945 period, how did the gradual Sovietization of the country affect inbound tourism in general, and the clientele of grand hotels in particular? Did the decline of international tourism during the Stalinist period give way to an upswing of tourism in the 1960s and 1970s? In which ways were former grand hotels re-utilized, and what kind of clientele visited them?

Finally, surveillance under Communism deserves particular attention: what kind of role did grand hotels play in the machinery of foreign intelligence services, and how were their visitors monitored by state security?

## Marie-Paule Jungblut: Horton Hears a Who! Presenting the City as Whoville in the big world beyond

A 2008 computer animated adventure comedy entitled "Horton Hears a Who!" has a lesson for us today as we think about our city museums. "Horton Hears a Who!" is based on a popular children's book by the German-American author Theodor Seuss Geisel. The basic plot is that the elephant Horton hears a "Who"-sound and discovers an entire society of microscopic creatures living on a speck that floats by him in the air. To his amazement, he discovers that it is more than just a speck of dust; it is the city of Whoville, the home of a whole society of tiny inhabitants. The inhabitants of Whoville reveal that they know nothing about the world beyond their city. In the end, Horton realizes that the Earth is like Whoville - just one speck among numerous others floating in space.

What can we learn from Horton and his experience with Whoville? In 1946, the International Committee of Museums (ICOM) was created within UNESCO. Paraphrasing ICOM's current definition of a museum, a museum is a non-profit, permanent entity in service to society. It is open to the public and acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment. Given a history museum's function as a trusted place that deals with evidence of the past, it has a symbolic function. Museum professionals carry significant responsibility, as they raise the evidence in their collections to the level of heritage. In doing so, they contribute to the public perception of a community's identity. In traditional European museums, the curators exercise the prerogative of defining the meaning of heritage evidence. As a result of the Anglophone "community movement", museums began to involve their communities in their work. This concept has gained some following in Europe, but the task of defining "heritage" is still largely in the hands of the curators.

The meaning that museum curators give to the evidence of their city's past and present becomes evident in the permanent and special exhibitions that they curate from the collections they hold.

Using some examples taken from the Luxembourg City History Museum, this paper will present some important guidelines for a contemporary exhibition practice.

Curators should be aware that they contribute to the public perception of the city's identity and tradition, not only by the themes that they present, but also by the way they approach them. It is important that they reveal that their exhibitions are constructions. Whenever possible, they should include references to the present in their presentations and offer multiple perspectives. In a world where isolationism and xenophobia are the current trend, exhibitions have the potential to help people see that there is more than one understanding of the past and present. As they deal with the stories of people from different origins and different times, city museums can be places of many perspectives and even of social reconciliation.

Back to Horton, the elephant. Although it is unlikely that Dr. Seuss had museums in mind when he wrote "Horton Hears a Who!" in 1954, his story is suggestive for our purpose.

As showcases for the heritage of a city, city museums are symbolic places.

Just as Horton discovered that the tiny world of Whoville was a microcosm relative to the larger world, our cities may be regarded as microcosms in relation to the world beyond. Through the evidence that they collect, interpret and exhibit, city museums have the potential to link micro- and macro-history. Our city museums can show the inhabitants of Whoville that there is a world beyond. And the inhabitants of the world beyond may see that their world is much like Whoville.

## Marie-Paule Jungblut: „Horton hört ein Hu!" Stadtmuseen und die Welt jenseits von Hu-Heim

Für seinen Einblick in die sinnstiftende Rolle von Stadtmuseen nimmt der Vortrag als Ausgangspunkt den computeranimierten Kinderfilm aus dem Jahr 2008 „Horton hört ein Hu!", der auf dem gleichnamigen Kinderbuch des deutsch-amerikanischen Autors Theodor Seuss-Geisel beruht. Die grundlegende Handlung von Film und Buch ist, dass der Elefant Horton durch einen Hu-Laut auf ein Staubkorn aufmerksam wird, das vor seinen Augen in der Luft schwebt. Zu seinem Erstaunen entdeckt er, dass der Staubfleck die Stadt Hu-Heim beheimatet, in der eine ganze Gesellschaft von mikroskopisch kleinen Bewohnern lebt. Die Einwohner von Hu-Heim wissen nichts über die Welt außerhalb ihrer Stadt. Am Ende der Geschichte gelangt Horton zur Erkenntnis, dass die Erde wie Hu-Heim ist - ein Fleck unter zahlreichen anderen, die im Weltraum schweben.

Was lehrt uns Hortons Geschichte? Die 1946 innerhalb der UNESCO gegründete Internationale Museumsvereinigung ICOM definiert Museen sinngemäß als gemeinnützige, dauerhafte Gebilde, die Zeugnisse des materiellen und immateriellen Kulturerbes der

Menschheit sammeln, konservieren, erforschen und präsentieren. Die in den Museen tätigen Kuratorinnen und Kuratoren erheben die in ihren Sammlungen enthaltenen „Dinge“ zu Zeugnissen des Kulturerbes. Obwohl die anglophone "community" Bewegung, die Museumsschaffende auffordert, ihre „communities“ in ihre Arbeit einzubeziehen, in Europa einige Anhänger gefunden hat, liegt die Deutungshoheit des musealen Kulturerbes noch immer weitgehend in den Händen von Museumskuratorinnen und -kuratoren. Sie äußern ihre Interpretation von Geschichte und Gegenwart in erster Linie in den von Ihnen betreuten Ausstellungen. Einer Reihe von Museumsschaffenden ist dabei nicht bewusst, dass ihre Ausstellungen wesentlich zur öffentlichen Wahrnehmung von Identität und Tradition ihrer Gemeinschaft beitragen. Bestimmend für das Bild sind nicht nur durch die Ausstellungsthemen, sondern auch die Herangehensweise an die Stoffe.

Anhand von Beispielen aus der Ausstellungspraxis des historischen Museums der Stadt Luxemburg zwischen 1996 und 2012 geht der Vortrag auf Leitlinien ein, die für eine ausgewogene zeitgemäße Museumsarbeit wichtig sind. In einer Welt, die wieder zunehmend durch Isolationismus und Fremdenfeindlichkeit gekennzeichnet ist, sind Stadtmuseen wichtige gesellschaftspolitische Orte. In Städten haben stets Menschen unterschiedlicher Herkunft und Lebensart gelebt. Die Kuratorinnen und Kuratoren von Stadtmuseen können ihre Sammlungen benutzen, um die Geschichten ihres Miteinanders, ihres Nebeneinanders und ihrer Konflikte zu erzählen. Damit haben Stadtmuseen mehr als andere Museen das Potenzial, dem Publikum zu zeigen, dass es unterschiedliche Sichtweisen auf die jeweils eigene Geschichte und Gegenwart gibt. Kuratorinnen und Kuratoren sollten dabei dem Publikum vor Augen führen, dass ihre Ausstellungen keine Realität abbilden, sondern Konstrukte sind. Wann immer es möglich ist, sollten ihre Ausstellungen Geschichte und Gegenwart verbinden.

Zurück zu Horton. Es ist unwahrscheinlich, dass Seuss-Geisel Stadtmuseen im Sinn hatte, als er 1954 „Horton hört ein Hu!“ schrieb. Dennoch ist seine Parabel lehrreich für alle, die sich Stadtgeschichte(n) befassen. Wie Hu-Heim können unsere Städte als Mikrokosmen in Bezug auf die Welt außerhalb betrachtet werden. Als Vitrinen für Zeugnisse des städtischen Kulturerbes sind Stadtmuseen symbolische Orte. Mittels ihrer Sammlungen haben sie das Potenzial, Mikro- und Makrogeschichte zu verknüpfen. Unsere Stadtmuseen können den Einwohnern von Hu-Heim zeigen, dass es eine Welt jenseits der Stadtgrenzen gibt. Und die Bewohner der restlichen Welt können entdecken, dass ihre Lebenswelt mehr mit Hu-Heim gemein hat als sie vor dem Museumsbesuch dachten.

**Wolfgang Kos: Why city museums gain in importance. On their changing role in the past and present of large cities (with a special focus on Vienna)**

No other museum type has changed so much and gained relevance as the city museum. On the one hand, this is because these museums deal with stories that are closer to the personal experience of people than the narratives of national museums, on the other, this has to do with the fact that they open up towards urban life and function as a stage for public discussions and wide-ranging activities. Yet the main reason for their growing success is their subject, the city. Especially metropolises have always played a crucial part in the process of modernization. The urban culture has permanently changed because of factors such as migration and the production of new ideas. This way, social, political, and cultural transformations and conflicts have become more visible in urban life. To quote the „Barcelona Declaration of European City Museums" from 2013: „Cities in Europe are bearers of a unique urban history, tradition and culture. They also are places of creativity, innovation and change, crucial aspects for the economic and social future of Europe". Thus, the museum also has a future dimension.

The „new city museum" breaks with the practice of an encyclopedic historization. Its discursive exhibition and collection concepts discuss the past with current questions. Today, an active dialogue between memory (collective memory) and our world is seen as a standard for professional museum work. The mission statement of the Wien Museum (Vienna Museum) states that: „The history of the city and its cultures are not regarded as homogenous processes [...] taking into account the lifestyles, interests and recollections of people of different origins." The museum defines itself as a "reflective space for permanent residents, newcomers, and short-term visitors."

To do so, it is necessary that the autonomy and independence from city governments in formulating the museum's agenda and strategy is guaranteed. There are striking differences between open democratic societies and autoritarian regimes that expect museums to promote their official historical policy, as is currently the case in Poland. However, in liberal systems, new and emancipated city museums are also under pressure. Therefore, it is notable that in developing new permanent exhibitions, city museums often follow the brandings and key images advocated by official city politics. I will especially discuss the role of city museums for tourism, city marketing, creating clichés and city marketing then and now.

As museum type, the communal museum is a step child of academic museology, which largely ignores the differences between local museums in small towns and history museums in

large cities. In capitals, these museums must also compete with national institutions. Beginning with the striking comeback of the city museum, which is expressed in building new and extending existing museums all over the world, my lecture will discuss the interaction between urban society and communal museums with during three key periods: the late 19th century, the mid-20th century and the early 21th century. While the first national and provincial museums emerged in the early 19th century, the impulse for founding city museums came with the liberal period during the „Gründerjahre“ of the later 19th century, when old cities were transferred into modern metropolises. The new city museums represented the pride and new political self-consciousness of the rising civil society. During these days, liberal Vienna had to define itself from the Habsburg monarchy. During the 20th century, the city museums (like national museums) lost their dynamics and were continuously seen as old-fashioned keepers of accumulated historical knowledge. Around 2000, a phase of „re-founding“ began. The aim was and still is to win back cultural and political relevance and attract new audiences. Between 2003 und 2015, I acted as Director of Wien Museum (until 2003: the Historical Museum of the City of Vienna) with the goal of developing a new profile for one of Vienna’s r museums. Therefore, I will include some of my experiences in this lecture.

## Sabine Veits-Falk: Riding Academy – Cultural Temple – Festival Mise-en-Scène. How a Part of the Salzburg Inner City Has Been Recoded over the Centuries

This talk elaborates on the changes (and continuities) of use and function that the urban core of a so-called Old City has undergone from the Middle Ages to the present. The district that I have studied—referred to as “pomerium sanctae Mariae” in the document dated 931 that first mentioned it—is located at the base of Mönchsberg in the City of Salzburg. In Medieval times, it was bounded by the city’s parish church, a monastery, the grain storage facility of a hospital, and a row of bourgeois town houses. The monastery used a section referred to as the Frauengarten [women’s garden] for agricultural purposes. A branch of the city’s major canal flowed through the garden, which was surrounded by a wall, though, until the Early Modern Period, some members of the public as well had access to it—women could do their laundry here; young men used it for their recreational activities. Beginning in 1594, it was a playground and the site of tournaments. But in 1607, as Prince-Archbishop Wolf Dietrich von Raitenau went about giving the Late Medieval city a makeover into a seat befitting a powerful

ruler in Late Renaissance and Early Baroque style, he chose this district as the location of impressive court stables designed to bespeak his wealth and status.

In the 17th century, this "Marstall" facility—originally constructed in Renaissance style—was expanded: A roofed winter riding academy was built in 1662; in 1693, part of Mönchsberg's rock face was chiseled out to make room for an open-air summer riding academy with three stories of galleries overlooking it. These spaces served as multifunctional event venues—animal-baiting spectacles and equestrian games were held here; instruction in riding and fencing was also offered to students, sons of well-to-do families and aristocratic transients. There is evidence that theatrical performances were staged here in the 18th century. The operation of this stall complex required a staff of 100+ employees.

Following the secularization of the Archbishopric of Salzburg in 1803, the magnificently appointed "Marstall" lost its significance as a princely status symbol but, as a cavalry base, retained, for over a century to come, its function as a place to board and train horses. In the early 20th century, what had once been stalls serving the mounted men of a prince were converted into a setting for the edification and entertainment of the general public. In 1924, the cavalry base's main building became the setting of a natural history museum, the "Haus der Natur", which it would remain until 1959. In 1924 and 1925, the spaces right at the base of Mönchsberg that had been used as a riding academy hosted Salzburg's "Herbstdult", a popular autumn event combining elements of a carnival and a trade fair. The Salzburg Festival used the space for theatrical performances beginning in 1926.

The founding of the Festival in 1920 is a manifestation of the tense interplay between center and periphery. Salzburg's ascent to a cultural metropolis is closely associated spatially with the architectural complex of the former archiepiscopal "Marstall", the renovation and expansion of which resulted in three performance venues.

The cavalry base's indoor riding arena that had been built in 1840 was used for the first time as a theater in 1924. Two renovations—on a small scale in 1926; a major project in 1937—created what is now known as the Kleines Festspielhaus. The National Socialist regime followed up on that work, building a central Führer loge in accordance with the principles of Nazi aesthetics. One of the first crescendos of Nazi propaganda here was the presentation of the traveling exhibition entitled "Entartete Kunst" [Degenerate Art] in the "Festspielhaus" in autumn 1938. From 1956 to 1960, the "Großes Festspielhaus", a large theater suitable for operas, was constructed between the old façade of the Marstall and Mönchsberg. The old "Kleines Festspielhaus" was modernized in 1962-63, and then, in the wake of a total renovation, reopened in 2006 as the Haus für Mozart. The original idea of Festival co-founder

Max Reinhardt continued to be implemented, and this urban realm, Salzburg's "Festspielbezirk", developed into a domain for the creative activities of international artists, a cosmopolitan space hosting encounters among cultures, and a setting that attracts thousands of people eager to partake of artistic expressions and cultural life, from which the city's prestige and its economy sustainably profit.

Thus, within a timeframe of more than a millennium, roughly four phases of the use and significance of the inner city district now known as the "Festspielbezirk" can be identified. They are an inseparable aspect of the development of the city as a whole. Agricultural usage in the Middle Ages was succeeded in the Early Modern Period by an architectural complex duly representative of princely power; following military deployment and the accompanying marginalization in the 19th century, the extant building complex was converted into a place for the presentation of cultural capital.

**Steinar Aas: Festival Houses in Scandinavian Cities – Europe's late bloomers**

The Scandinavian countries are distinguished by few cities and a late urbanization process. Consequently, festivals and festival houses became a part of the urbanization of Scandinavia during the 19th and 20th century. This paper will try outline some of the aspects concerning the topic with a special emphasis on the Bergen International Festival established in 1953. This festival was strongly connected with the Salzburg festival, and the founding mother of the festival, Fanny Elsta, indeed had visions for the use of the city space to create festival practices. The emphasis of this paper is especially directed towards the Norwegian urban practice of using the surrounding nature as a motivation and scenery for cultural venues. The surrounding scene, as well as the national composers and the Norwegian music had a strong connection to nature and the rural scenery, not to the city or the urban space, and the pattern of the festival outline in Bergen developed in line with this. Was this a typically Scandinavian pattern and could this be connected with the late urbanization processes in Northern Europe? In any case, the Bergen International Festival became the instigator for the festival house – The Grieg Hall, established in 1977.

In addition, detours to Scandinavian neighbors will illustrate the establishment of cultural houses, concert and opera halls in connection to cultural functions of urban spaces. The aim is to reflect on the relationship between the nation state and the capital, architecture, urban planning and the development of culture as a means of public welfare and urban development in the post-war period of the 20th and 21th century. Consequently, Scandinavian festival

houses deal with the role of cities as national identity markers as well as tools for regional development. In addition, it deals with autonomous cities that use culture as a means of urban development. In this respect, the Scandinavian countries can be considered as late bloomers when it comes to festival houses.

## Ferdinand Opll: The Vienna "Scarlet Race" in its International Context. A medieval urban Horse Race and its spatial and cultural reference framework

The first study on the "Scarlet Race" of medieval Vienna was conducted in 1835. It was a horse race named after its first prize, a precious scarlet-colored cloth. The horse race was accompanied by a footrace involving men and women, the winner of which received a cloth of swansdown. Older research literature referred to it as a folk festival or a fair. Modern research conceives it as part of the manifold performative orchestrations of urban life in these times, and its analysis smoothly fits in with the topic of our Salzburg conference on "Cultural Functions of Urban Spaces through the Ages." This paper focuses on the integration of this Viennese event into a larger framework. The challenges and limits of comparative urban studies will be explored on the basis of this example, while the topic of the cultural significance of urban spaces will be enriched with new insights.

The first mention of the "Scarlet Race" can be found in the grant of two annual fairs to the city of Vienna by Duke Albert III (1382). This charter states that such horse races should be organised on the dates of these fairs, on Ascension Day and on St Catherine's Day (25 November). In the urban account books called "Kammeramtsrechnungen" (kept by the office of the chamber) that were passed down beginning in 1424, the race is mentioned regularly until 1534. These mentions are in the context of the receipts based on the entry fees and the expenditures (e.g. acquisition of the prizes and different implements, wages, complimentary dinners, etc.). It was the renowned Austrian historian Otto Brunner whofirst alluded to the striking parallels of the Scarlet Race to the Italian Palio-Races in his thesis in 1929. A comparative analysis of these two races north and south of the Alps is the focus of my lecture of today, which is divided into four parts, namely:

1. Origins and models
2. Palio and "Scarlet Race" – North and South in comparison
3. Procedure, participants, endowment, and audience
4. Expenditure accounting

In summary, I will provide you with information about the disappearance and the survival of these events as well as discuss the character of the whole phenomenon.

Part 1: Although the Vienna Race was documented for the first time in 1382, its origins date back much further. The race track, the so-called "Rennweg", was already mentioned in 1307. Legal provisions about bets at races made in the first half of the 14th century testify to this. Presumably, at the turn of the 13th century, the "Scarlet Race" in Vienna already existed. As it is most improbable to act on the assumption of autochthonous origins, we have to turn our attention to the South to look for possible models. In Italy, horse races and footraces with a cloth prize were already organised beginning in the early 13th century. The Viennese were in economic contact with Italian cities (e.g. Venice, Parma, and Siena) since this era, and these contacts continued well into later periods. In 1311, a reference is made to a *consocietas mercatorum civitatis Viennae* participating in trade with Venice. The main prize for the "Scarlet Race" was called "Cloth from *Pern*" and came from the city of "Pern/Bern", i.e. not from Bern in Switzerland, but from Verona, which was called "Bern" in Middle High German.

Part 2: Since the early 13th century, Palio races were documented in Italian cities. Verona, Siena, Florence, and Ferrara were in the forefront, but we also know of similar events in numerous other cities. Among them are Arezzo, Asti, Bologna, Pavia, Pisa, and Pistoia. Without being able to name a specific commune as a model for Vienna, several parallels and divergences can be ed instead. The parallels were the type of main prize, the consolation prize, and the organisation (a horse race accompanied by a footrace). One difference can be seen in the dates for the races. In Italy, the races mainly occurred on the day of the city's patron (e.g. Siena = Assumption Day, Florence = S. Giovanni, Ferrara = S. Giorgio, and Arezzo = S. Donato), whereas north of the Alps, the dates coincided with the respective annual fairs. Another difference concerned the race tracks. In the South, the track mostly ran through the built-up inner city, whereas in the German-speaking regions, the races were organised outside of the city's fortifications (i.e. in an open field). In both regions, representatives of the wealthier bourgeoisie (who were able to afford the high costs), nobility, and members of princely circles were invited. In fact, Vienna was the first but not the only city north of the Alps where such horse races were performed. After 1430/40, we know of "Scarlet Races" in Munich, Augsburg, and Nördlingen. In all these places, the races coincided with the annual fairs and were always held outside the town walls. For the "Scarlet Race" of Wiener Neustadt that was introduced in 1469 (undoubtedly modelled after the Vienna model), we have exact information about the race track leading from Sollenau north of the town to the

"Spinnerin am Kreuz", a gothic columnoutside of the town walls. This knowledge also provides us with information about the length of the track, which was likely to have been about 7 km.

Part 3: The procedure of the races was strictly regulated; from the registration of the horses (10 horses was the average), their owners, and their riders/jockeys, the common departure from the city to the race track, its course from the start to the end, the prizes for the winners, the communal return to the city, and the banquet. Race orders are known from Vienna and Munich. In Italian cities, however, the Palio races in connection with elements of religious festivities can be seen as real "icons of communal self-manifestation." In German towns, these associations are missing. North of the Alps, we do come across the involvement of the local lords and sovereigns in some towns. For the Vienna races, we only know of the names of the participants (owners of the horses) during the years of the Hungarian domination (1485–90). It certainly was a great personal desire of King Matthew Corvinus to support such enactments, which influenced the form of the races. For towns in Southern Germany, our knowledge is much more detailed due to existing invitation letters. The endowments of the races can only be described as luxurious. The main prize (the Scarlet Cloth and the Palio, or *drappellone*) was extremely valuable. We know much more about this in the South, especially regarding the length and style of the Palio. For Vienna, we hear about the fabrication of gorgeous banners, and in one case, we came to know that this banner was decorated with Vienna's coat of arms. In Florence, it was the Palio itself that bore the Florentine coat of arms. Unfortunately, we do not know much about the audience, although it might have been especially attracted by the footraces in which both male and female members at the margins of society competed.

Part 4: There certainly was an incongruity between the investments and the receipts of gains. Nevertheless, it is highly improbable that the "Scarlet Race" disappeared because it was financially unviable. Even contemporary documentation testifies to the common consciousness about the possibilities to gain a considerable number of indirect returns ("Umwegrentabilität"). Opportunities to exhibit urban and civic reputation and perform in a most representational way were certainly also of great importance.

Summary: In 1534, the Vienna "Scarlet Race" took place for the last time, while this kind of race disappeared no later than the 17$^{th}$ century in other German towns. In Italian cities, these races were festivities that were much more integrated into the concept of urban identity. The Italian races often lived on until the present. In Siena, the race practically took place without interruption, in other cities not at least because of touristic marketing (they even became part

of new brandings). North of the Alps, a shift in the significance of annual fairs played a decisive role, as did new forms of public entertainment. Fairs featuring shooting matches and lotteries in the 16th century, public theatres in the 17th and 18th centuries, and baiting of animals and fireworks in the 18th century replaced the races. The Vienna "Scarlet Race" was characterised by many facets, it was a "Volksbelustigung" (a popular amusement), as Johann Evangelist Schlager described it in 1835, and it offered "Kurzweil" (entertainment), as mentioned in a placard of the Nördlingen race in 1459. Without doubt, it was both a feast and a symbol for something that was understood as sport, even in the Middle Ages. Thus, it provided entertainment for the participants as well as the audience and could be used to exhibit social realities and different economic spheres. The prizes alluded to a number of phenomena; the scarlet cloth stood for the civic merchants active in the cloth trade, while the prizes for the second and third place (a hunting bird (hawk) and a crossbow, respectively), indicated the burghers' worldview, which fluctuated between civic and knightly associations.

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