

Chapter 1 : Formats and Editions of Herzog Ernst and the otherworld voyage : a comparative study [blog.q

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Since late antiquity teratology played a big role in literature, art, philosophy, and religion, but meaning and relevance of monsters changed from author to author the same applies to their visual representation. This article provides an overview of how the image of the monster changed throughout times and how individual writers evaluated them. Arnold, *Anti-Immigration in the United States: Policies, Practices, and Trends*, ed. Mayadas, Oxford and New York ; P. Panayi, *An Immigration History of Britain: A History of Immigration*, 5th ed. In this paper I will first outline the history of teratology the study of monsters from antiquity to the late Middle Ages in order to lay the foundation and to help the reader grasp the larger cultural- historical context. As we will observe, medieval writers demonstrated a great interest in the unfamiliar, the exotic, the strange and bizarre, but not simply because they enjoyed these features for their colorfulness and excitement, that is, for aesthetic pleasure – a very postmodern concept with little if any implications for the Middle Ages, for instance – but because they carried profound theological, philosophical meaning and helped them to gain deeper insight in their own epistemic horizon and intellectual framework. Every culture knows this curious phenomenon of monsters, of terrifying creatures that represent complete alterity and challenge every basic notion of self and identity within a cultural paradigm. We as people define ourselves, in epistemological terms, by difference, by practically setting ourselves apart from others, then in linguistic terms foreign languages versus mother tongue , with regard to food, clothing, habits, values, ideals, customs, and outer appearance. The horror scenarios of a completely homogenized society, of Alphas and Betas, etc. This explains, 2 See, for instance, M. Die Beschreibung Ostasiens in den Augenzeugenberichten des Jahrhunderts, Berlin ; cf. For theoretical and pragmatic approaches mostly from modern perspectives, see the contributions to *Kulturthema Fremdheit: Leitbegriffe und Problemfelder kulturwissenschaftlicher Fremdeitsforschung*, ed. Xenology has grown into a research field of its own, see, for instance, B. Freidenreich, *Foreigners and Their Food: The list of relevant studies is actually legion. We might have to widen our investigative scope by including a discussion of how western Christians viewed Jews and Muslims, but this goes far beyond the purposes of this study. Simek, Erde und Kosmos im Mittelalter: Das Weltbild vor Kolumbus*, Munich , pp. If there are no monsters, we invent them, and once we have explored and colonized those territories where they were supposed to live, we project monsters in even further lands far beyond our reach to allow us to continue the eternal human quest. Not surprisingly, the entire genre of contemporary science fiction movies, predicated on deep space explorations, draws very much on the tradition of monster lore, but then translates it into modern or postmodern creatures that have to be overcome and destroyed for the human travelers to survive⁴. Significantly, all monsters are terrifyingly similar to us, except that they then differ from us in some major aspects after all, otherwise they would be nothing but the nasty, mean-spirited, but boring and little meaningful neighbors next door. By contrast, if monsters were projected as completely alien, we would not be able to recognize them as such. Nuclear radiation, biological and chemical weapons, or natural viral attacks, for instance, which can kill people in large numbers, are certainly dreaded everywhere, but not described in the same way as monsters. Psychologically speaking, in essence the monster is really the beast in us, however, presented on the literary or artistic stage, challenging us, or rather themselves, depending on the perspective. Not surprisingly, teratology has a great pedigree, extending as far back as the antiquity, if not further⁵. Hildegard of Bingen , for instance, argued in her *Causae et curae* that monsters were the offsprings of people who had copulated with animals, one of the worst sins in Christian minds. For Nicholas Oresme ca. *Mighty Magic*, Oxford and New York For the horrors of outer space in modern science fiction, one can find a legion of relevant studies; see, for instance, J. See also the contributions to *Monster Theory: Peter de Abano* ca. Many opined that if pregnant women gazed at unnatural objects or beings that were evil or sinful, this then could transform their fetus into a monster. In the late Middle Ages we increasingly hear of comments that an

unfortunate constellation of the stars or the influence of the devil made up the central etiology of monsters. Obviously, we are dealing with a wide range of efforts to come to terms with strange phenomena of misshapen people or strange creatures, who actually existed, and with imaginary monsters the artists and writers projected. The degree to which the explanations for the monstrous races differed from each other reveals how little there was a serious attempt, if any at all, to verify the accounts of monsters, and also how much the conviction that monsters existed dominated the common opinion 7. After all, myths or imaginary concepts tend to have a much longer lifetime than we ever would assume because they excite the fantasy and take the observer out of the realm of the ordinary. The geographer and court physician in Persia, Ctesias fl. He basically set the stage for the epistemic horizon where all verifiable knowledge becomes fuzzy and escapes the critical analysis, projecting a world of monsters in the distant Orient. Ctesias also mentioned the Pygmies, the Sciapods, Blemmyae, Panotii, and other strange creatures 8. Plinius the Elder, in his *Naturalis historia* C. Hansen, Nicole Oresme and *The marvels of Nature: A Study of his De causis mirabilium* with critical edition, translation, and commentary, Toronto Munich and Zurich , col. Cohen, *The Limits of Knowing: Brummack, Die Darstellung des Orients in den deutschen Alexandergeschichten des Mittelalters*, Berlin ; see now the contributions to *Alexanderdichtungen im Mittelalter: Kulturelle Selbstbestimmung im Kontext literarischer Beziehungen*, ed. Gaius Julius Solinus, in his *Collectanea rerum memorabilium* ca. Cartographers throughout time enjoyed placing monsters at the edge of their maps, such as in the Hereford mappamundi, the Ebstorf mappamundi, or the Psalter mappamundi British Library As virtually all monster scholars have confirmed, the biological or historical reality behind monsters never mattered much, while the firm belief in their existence, resulting from the trust in the authority of the ancient authors, was of supreme importance. Johnson, Chicago ; here cited from J. Cohen, *The Limits of Knowing*, cit. Hopf, *Fabelwesen*, Munich ; C. *Eine Kulturgeschichte*, Berlin ; D. Most seminal continue to be J. Sex, *Monsters and the Middle Ages*, Minneapolis, For postmodern, in my opinion too speculative interpretations, see the contributions to *The Monstrous Middle Ages*, ed. Mills, Toronto and Buffalo Reed Kline, *Maps, Monsters and Misericords: Williams, Deformed Discourse*, cit. In his *De civitate dei*, composed in the early fifth century, he emphasized X, In order to commend to us the oracles of His truth, however, God has, by means of those immortal messengers who proclaim not their own pride, but His majesty, performed miracles of a greater, more certain and more celebrated kind. He has done this so that those among the godly who are weak should not be persuaded to embrace false religion by those who require us to sacrifice to them [Even more explicitly, in Book XXI, chapter 8, he confirms, just as it was not impossible for God to create whatever natures He chose, so it is not impossible for Him to change those natures which He has created in whatever way He chooses. Equally important, we find representations of monsters in many art form, both in stone sculptures gargoyles, column capitals, ceiling bosses , wood carvings misericords , and in book illustrations. Dyson, Cambridge , pp. Wittkower, *Marvels of the East: A Study on the History of Monsters*, in: Camille, *Image on the Edge: The Margins of Medieval Art*, London Classen, New York and London For case studies focusing on the late Middle Ages and the early modern time, see the contributions to *Foreign Encounters: Case Studies in German Literature Before* , ed. Now see also A. *Reading the Wonders of the East*, in Albrecht Classen ed. Wherever we confront monsters, we also detect strategic efforts to project a macrocosmic worldview in which even monsters were functional. As Jeffrey Jerome Cohen remarked, Transformed from cultural embodiment into text and read as signifiers, they hovered between their classical presence and Christian symbolism as they were received into the Middle Ages. Unlike the denizens of the bestiaries, allegorized out of all substantiality, the existence of the monstrous races became suspended between real and unreal, bonus et malus, grotesque and actual Its world can signify the patterns and temptations of life at the center, in the oikumene, but literally and first it stands in opposition to the world we know and the laws that govern it. Its subversive delightfulness lies in its stark presentation of what is Other, Beyond, and Outside. From very early on this found its fascinating expression in the enormous popular text, *The Voyage of St. Brendan Vita Brendani and Navigatio sancti Brendani abbatis* , first copied down in Ireland in Latin, probably in the eighth century, later translated and disseminated all over Europe. The *Navigatio* alone has survived in manuscripts, an enormous figure for such an old narrative Furthermore, the Old English heroic poem *Beowulf* is also predicated on the battle

between the admirable protagonist and monsters, first Grendel, then his mother, and finally the dragon. While York, pp. Campbell, *The Witness and the Other World*: See also the highly informative study by J. Bovoli, Milano, pp. Borsje, *From Chaos to Enemy: Encounters with Monsters in Early Irish Texts*: Ringler, Indianapolis and Cambridge; see now D. In *The Voyage of St. Brendan* we do not encounter any of the monsters of the East, but Brendan constantly faces profound challenges, marvels, and prodigies that hardly ever receive adequate explanations. But these are not necessary because the experience of complete otherness, of the presence of the divine, and the realization that this journey is taking him and his fellow brothers on an allegorical, or spiritual journey through a metaphysical dimension are fully represented thereby. So we hear, for instance:

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List of entries is preliminary and may change prior to publication. Buddhist Records of the Western World, vol. Manohar, Devendra, D. Collier Macmillan, Jong, J. Foreign Languages Press, Zarcher, E. Coleridge, The Epic of Gilgamesh, translated by N. Pollard, Maturin, Charles, Melmoth the Wanderer: A Comparative Study, Manchester: Orbit, and New York: Columbia University Press, ; London: Holland Press, Leed, Eric J. A Study in the Ways of the Imagination, Boston: Houghton Mifflin, and London: Constable, ; revised edition, Houghton Mifflin, A notoriously erudite treatise arguing that Coleridge plundered multiple sources for his visionary poems. Macmillan, ; expanded edition, San Diego: Harcourt Brace Jovanovich, A fastidious guidebook to over 1, unreal sites, including maps. Ruppert, Peter, Reader in a Strange Land: Proceedings of the Glasgow Conference, September , Glasgow: From Montaigne to Rousseau, Minneapolis: The Search for Colonel Fawcett, London: Bobbs Merrill, An account of the first major expedition in search of the Fawcett party. Fleming, Peter, Brazilian Adventure, London: Jonathan Cape, ; New York: Scribner, A famous comic narrative of a bumbling expedition in search of Fawcett, including a clear exposition of what was known at the time. Leal, Hermes, Coronel Fawcett: On Foot to Constantinople from the Hook of Holland: The Story of a War-time Agent, London: Secker and Warburg, Moss, W. Blake, Clarke, Arthur C. A Space Odyssey, Coetzee, J. Seymour, Maugham, W. Somerset, The Trembling of the Leaf: Thames and Hudson, and Ithaca, New York: British Literary Traveling between the Wars: New York and Oxford: Clarendon Press, and New York: Being the Diary of Celia Fiennes, An incomplete transcription of the manuscript, prepared by a relation. The Illustrated Journeys of Celia Fiennes, [-]c. Johnson, Joan, Excellent Cassandra: The Autobiography of Ranulph Fiennes, ; revised and expanded edition, Atlantis of the Sands: Brown, Stanley, Men from under the Sky: The Arrival of Westerners in Fiji, foreword by Raymond Burr, A version of historical fiction but claiming a place as popular history. A long, detailed, personal but insightful account of her many travels to villages in distant parts of Fiji, assisted by her family connections with Governor Arthur Gordon. Illustrated with her drawings. Diapea, William, Cannibal Jack: Known also as William Daiper and John Jackson, among many other aliases. It remained the solitary book length reference until a government sponsored history in and an academic monograph in the s. The topography, resources, indigenous material culture, language, and legends were also described in a series of early books by Pritchard and his missionary colleagues Waterhouse, Williams, Cargill, Hunt, and Calvert. Tarte, Daryl, Fiji, One of the few historical or other novels to be based on Fiji. HMSO, Standard imperial history by a colonial official. Government Printer, ; 2nd edition, The standard history of Fiji for many years, but focused on European activities in the 19th century. Douglas, Ngaire, They Came for Savages: Southern Cross University Press, Mentions Fiji but only in passing as one of the destinations as tourism developed.

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