

MARCO BATTAGLIA *Filologia Germanica – Germanic Philology* 12 (2020), pp. 1-23.

ORIGO GOTHICA E SCANDINAVIA NEL DIBATTITO GOTICISTA DELLA SPAGNA
ASBURGICA

A spirit of nationalistic exaltation marked the height of Sweden at the time of the Thirty Years' War, when great importance was attached to the myth of the Goths and their presumed Scandinavian origin. Celebrated since the sixth century in Jordanes' *Getica*, that myth was the subject of an ideological dispute between the supporters of a Scandinavian origin and the followers of a continental one. The prominence of a Gothic descent had arisen in a bitter controversy that broke out at the Basel Council (1431-45) between the Spanish and Swedish delegations, to reemerge a century later in the works of the Swedish prelates Johannes and Olaus Magnus. Odd as it may seem, the strength of Gothic fascination could also be detected in Spain through the glorification of a Visigothic Golden Age as a basis for the anti-Arab nationalistic Restoration. However, unlike Sweden, where the myth of the Goths underpinned anti-Roman and anti-Catholic feelings, Spain rewrote the epos of the Scandinavian Goths in order to make them the champions of Catholicism. This essay aims to investigate the interest in medieval Scandinavia cultivated in the Iberian Peninsula in a more mature diachronic perspective, following some traces in the *Siglo de oro* (ca. 1550-1650).

CARLA CUCINA *Filologia Germanica – Germanic Philology* 12 (2020), pp. 25-51.

OLOF VERELIUS E LA TESTIMONIANZA DELLE PIETRE RUNICHE NELLE *NOTÆ* ALLA
HERVARAR SAGA

In the notes to his edition of *Hervarar saga* (*Hervarar saga på Gammal Götska*, Upsalæ 1672), Olof Verelius, the first (and only) professor of national antiquities at Uppsala University, often refers to Swedish (occasionally Danish) runestones among the various other literary, historical and juridical sources from classical antiquity and medieval times that he knows of. This paper investigates how he approaches the study both of the Icelandic sagas (§§ 1-2) and of the runes (§ 3), within the cultural background and academic milieu of seventeenth-century Sweden. In particular, present analysis focuses on the one hand on Verelius' strategies in dealing with the inscriptions as reliable evidence of Old Scandinavian traditions, on the other on the external and runological data he can rely on, in order to assess to what extent his *expositio* is the result of sound – if dated – runographic issues or mere Gothicist propaganda (§§ 4-5). Investigation of some of the runestones dealt with in the *Notae* shows that, even within the cultural trend of his time, Verelius has pioneered the current analytical process of reading Viking Age inscriptions in context, and has occasionally determined the future critical discussion of single inscriptions.

ALESSANDRO FAMBRINI *Filologia Germanica – Germanic Philology* 12 (2020), pp. 53-70.

“DEUTSCHLAND IST NOCH EIN KLEINES KIND”. HEINRICH HEINE E IL
NIBELUNGENLIED

In Heinrich Heine's *Reise von München nach Genua* the Goethian journey, Italy and the Grand Tour's quest for harmony are respectively transformed into a descent into history and a dissonant symphony. In this context, Verona is the city that acts as a gate to a layered and dense world, in which different peoples have mixed across the centuries, leaving their still perspicuous traces – beside the Romans, the Germans, who settled in this part of Italy and here acquired sober ways and

elegant manners. Heine deploys irony, playing with the Romantic clichés in the *Volkslieder* collections. Among these, Clemens Brentano's collection of songs *Des Knaben Wunderhorn* reflecting the German soul in its lyrical vein, while the recently rediscovered *Nibelungenlied* representing its epic side. Heine's considerations on collective writing and on writing as a representation of nationhood that can develop into self-celebration as easily as into self-limitation or even self-denigration, arise from the intertwining of the two works. Heine thus moves between these poles, acting as the 'seismograph' of an era, as well as the herald of a new literary and historical perspective.

DORA FARACI *Filologia Germanica – Germanic Philology* 12 (2020), pp. 71-94.

LA FORTUNA ITALIANA DI ALFREDO IL GRANDE TRA FINE SETTECENTO E PRIMA METÀ DELL'OTTOCENTO

The present paper deals with the fortune of King Alfred in Italy during the late eighteenth and the first half of the nineteenth century. It provides the first survey of a topic which has never been investigated so far: some previous attention has been only paid to the two operas on the Anglo-Saxon king composed by Gaetano Donizetti and Johann Simon Mayr. The Italian literary production on Alfred consists of opera and ballet librettos, poems and tragedies which are mainly concerned with Alfred's conflict with the Danes and his victory at Edington in the year 878. As in other European contemporary works centred on the figure of king Alfred, history and fiction, battles and romantic elements are mingled together, reflecting an interest in episodes which, far from being historically true, are suitable for dramatization. The evidence provided in this essay shows that Italian authors share the same enthusiasm for a king who, for his defence of England from the Danish invasion, was considered a patriotic symbol throughout the tradition. Although the works of the poets and playwrights involved in this process of construction of a myth show poor stylistic quality, nevertheless they prove to be significant in a period when Italy was striving to achieve national unity and freedom from foreign domination.

FULVIO FERRARI *Filologia Germanica – Germanic Philology* 12 (2020), pp. 95-114.

QUANDO LE VALCHIRIE CANTANO IN NEDERLANDESE: *HET WEEFGEZANG DER WALKYREN* DI A.C.W. STARING

In the course of the seventeenth century a new interest in their own past awoke in the cultural elites in Scandinavia. Such interest brought about not only pioneering historiographic works, but also the edition and translation of Old Norse literary masterworks, such as the *Eddas*, Snorri's *Heimskringla*, some skaldic poems, and several sagas. At a later time, the publication of Edmund Burke's *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* (1757) and of James Macpherson's *Fragments of Ancient Poetry collected in the Highland of Scotland* (1760) produced a deep change in the literary taste of the cultivated circles that paved the way for a broad reception of Old Norse literature in the whole of Europe during the second half of the eighteenth and the first decades of the nineteenth century.

This fascination for Northern literature was also shared by Dutch scholars and poets who were open to the new trends in English and German literatures. One of such poets was Antonie Christiaan Winand Staring (1767-1840) who wrote two humoresque poems that drew inspiration from Snorri's *Edda* and two translations of Old Norse texts, *Baldrs draumar* and *Darraðarljóð*, which he composed on the basis of Herder's and Gray's versions. In this article I will focus on the example of

Darraðarljóð, aiming to figure out which strategies Staring adopted in his translation work and how his text constructs an intertextual dialogue with other translations of the same poem.

LAURA GHERARDINI *Filologia Germanica – Germanic Philology* 12 (2020), pp. 115-141.

LA RICEZIONE DEGLI ELFI NELLA LETTERATURA TEDESCA (1740-1830)

From the eighteenth century onwards, German literature shows the revival and reworking of several elements of the Middle Ages. This interesting phenomenon, which partly provides an answer to the claim of national German identity and is encouraged by cultural excitement involving all forms of artistic expression, gives rise to outstanding literary works. The reminiscence of the past involves themes, events, pre-Christian legends, even creatures of the Nordic mythology such as the elves, which are, however, perceived through folklore filters and, therefore, multicultural traditions. This paper aims at investigating the way in which elves and their literary role are represented by German authors from the first half of the eighteenth century to the first years of the nineteenth. A short excursus about the information which can be obtained by Old English and Old Norse literature is provided, in order to consider what characteristics have been preserved and which have been changed in folk tales and superstitions. Part of the analysis is dedicated to linguistic aspects, due to the fact that German authors adopt the loan word *Elf*, *Elfen* instead of using the local expression. The German tale *Die Elfen* by Tieck has been analysed, considering that in this work elves play an important role in the chain of events. It is suggested that the elf Zerina could be seen as the key figure responsible for the breakdown of the fragile balance between the real and the fairy world.

NORBERT KÖSSINGER *Filologia Germanica – Germanic Philology* 12 (2020), pp. 143-169.

IL MEDIOEVO DI WOLFGANG LAZIUS (1514-1565).

LE CITAZIONI DAL *CANTO DEI NIBELUNGHIE* E DAL *LAURIN*

Wolfgang Lazius (1514-1565), humanist from Vienna, has often quoted from medieval texts in German language in his works. Usually, he refers to manuscripts to which he had access or which he personally owned. This is most prominently exemplified by the passages from the *Nibelungenlied* and from *Laurin*, which Lazius reproduces on the basis of a manuscript lost to us. Quotes from the *Nibelungenlied* can be found in two printed historiographical works by Lazius, the *Commentarii Reipublicae Romanae* as well as *De gentium aliquot migrationibus*. This article will first (1) summarise the known facts concerning the history and whereabouts of this lost manuscript, next (2) reproduce the Middle High German excerpts according to the Early Modern prints (for the first time in a literal rendition), as well as re-evaluate the text history of the *Nibelungenlied* and *Laurin*, and finally (3), consider the question of the quotes' function within the Early Modern context of Lazius' work. Apparently Lazius' reproductions of the texts cannot and do not want to meet modern philological requirements. Rather, as scholarly compilations, they provide evidence for a general cultural, biographic-genealogical knowledge about the Middle Ages as imagined by Lazius. The distinctive feature of the texts' reproductions is especially the fact that vernacular texts are used here, for the first time at all, argumentatively in historiographic contexts and thus become quotable for the scholarly humanist 'Medieval Studies'.

MASSIMILIANO MORINI *Filologia Germanica – Germanic Philology* 12 (2020), pp. 171-190.

GOTHS AND GREEKS: THE RISE OF ANGLO-SAXON ENGLAND AND GERMANIC ENGLISH IN EARLY MODERN BRITAIN

If the Elizabethan age was the period during which the European Renaissance came to England by means of translation – as famously put by F.O. Matthiessen in 1931 – it was also, somewhat paradoxically, the time of birth of Old English scholarship and historical research into the Anglo-Saxon Middle Ages. After Elizabeth I's accession, a group of antiquarians, religious reformers and linguists began to propose a vision of "England" (and not "Britain") relying on the histories and myths of the Germanic tribes that had invaded the island a millennium before, rather than on some legendary connection with the matter of Troy. Partly – and again, paradoxically – this new interest arose as a consequence of the new philological and historical methods developed by classical humanists; partly, though, it was promoted by important political figures who saw its possibilities in terms of political and religious propaganda. In the latter half of the century, when Britain was trying to consolidate its position as a relatively isolated Protestant power, the ideological advantages of presenting "England" as radically different from the Graeco-Roman south must have seemed evident to such figures as Archbishop Matthew Parker and Secretary of State William Cecil. As a reflection of this changed political climate, from the 1560s onwards, several academic and literary figures began to exalt the purity of Germanic English and the virtues of England's "Gothic" and "Saxon" past – thus entering into an explicit or implicit dispute with those who thought that the nation had to build its glory upon classical foundations. By the beginning of the seventeenth century, the idea of England as a Germanic nation forged in the Anglo-Saxon Middle Ages was fully formed – and though that lies outside the scope of the article, its influence on the concept of "Englishness" lingers to this day.

MARIA GRAZIA SAIBENE *Filologia Germanica – Germanic Philology* 12 (2020), pp. 191-215.

TRISTRANT UND ISALDE: DAL PROSAROMAN (1484) ALLA RICEZIONE IN EPOCA ROMANTICA DEL VOLKSBUCH

Mostly due to Gottfried von Strassburg's work, the story of Tristan and Isolde had a wide circulation in the German Middle Ages, but it was retold in later times as well. The German reworking *Tristrant und Isalde*, dating from the end of the fifteenth century, paints a new image of the Middle Ages, suited to the expectations of the audience and adapted to the new cultural and social context. By comparing *Tristrant und Isalde* with its source-text, i.e. Eilhart's *Tristrant*, the first part of this essay aims to highlight alterations in subject matter as well as in language and style. Moreover, the transmission of the printed versions is of particular relevance to this study. Therefore, the first printed edition by Sorg (1484) will be compared with the second by Schönsperger (1498) so as to detect changes and amplifications meant for a larger audience. Finally, the second part of this essay will focus on the reception of *Tristrant und Isalde* in the Romantic Age. In the light of the debate on the *Volksbücher* (Joseph Görres, *Die deutschen Volksbücher*, 1807), different critical interpretations will be evaluated, in order to explain the reasons of its limited circulation if compared to other works of the same genre.