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ABSTRACTS

MARIA ADELE CIPOLLA, ‘Filologia germanica e storiografia. Una premessa’,
Filologia Germanica – Germanic Philology Suppl. 1 (2019), pp. vii-xvii.

In ricordo di Piergiuseppe Scardigli (1933-2008)

Si pubblicano qui una serie di contributi di studiosi italiani e stranieri organizzati intorno a un titolo generale ampio e tuttavia estremamente caratterizzante entro lo spettro multidisciplinare della “Filologia germanica” nella declinazione italiana, ossia il rapporto tra storiografia e letteratura, inteso sia nell’evoluzione dei generi nelle letterature germaniche del medioevo (dove fonti storiografiche e poetiche stanno in rapporto di scambievole rivalità), sia in relazione alle caratteristiche della tradizione manoscritta di questi generi in via di affermazione e alle metodologie filologiche atte al loro trattamento.

Significativamente, nonostante l’ampiezza – o forse genericità – del tema proposto, i saggi che seguono qui si sono spontaneamente aggregati intorno ad alcuni motivi dominanti (della lessicografia storica, della critica letteraria e della filologia testuale), capaci di illustrare l’evoluzione degli interessi nella disciplina. Ne ho ricavato una serie di keyword, che propongo qui sotto quali *Leitfaden* ai saggi che seguono (nei quali spesso, di queste chiavi di lettura, se ne incontra più d’una simultaneamente).

ANNA CAPPELLOTTO, ‘Fonti e modelli testuali per la battaglia di Legnica (1241): la *Hedwigslegende*’,
Filologia Germanica – Germanic Philology Suppl. 1 (2019), pp. 1-30.

The Tatar-Mongolian raid (1230s-1240s) has been described as the fiercest attack that the so-called *Germania Slavica* experienced up to that moment. Both historical and literary accounts diffusely record it and witness how the contact and understanding of unknown peoples worked by already codified cultural models commonly used to describe barbarian tribes coming from the East. An interesting example of reception of the Mongolian raid can be found in the hagiographic legend about Saint Hedwig (c. 1174-1243), probably written around 1300 in Silesia and based on a lost Latin *vita*: Hedwig was duchess of Silesia and mother of duke Henry the Pious, who was killed by the Mongolians during the battle of Legnica in 1241. Starting from the fourteenth century the *Hedwigslegende* was translated into German several times: there are two authorial texts by Rudolf Wintnauer (1380) and Kilian von Meiningen (1424) and four anonymous versions handed down in

fifteenth century manuscripts. Some of the surviving witnesses are endowed with an interesting iconographic apparatus where noteworthy room is dedicated to the portrait of the battle of Legnica. By means of textual and codicological evidence the essay will discuss how this historical event was adapted to the hagiographic genre, but at the same time to the political and historical context in which the manuscripts were produced.

ANTONIO CARAVELLA, 'La funzione propagandistica del romanzo cortese: il caso delle *Eufemiavisor*'
Filologia Germanica – Germanic Philology Suppl. 1 (2019), pp. 31-47.

This paper deals with the issue of how literature during the Middle Ages could be used as a means of political propaganda by being proposed to the audience as historiographical material. This is evident also during the courtly age, beginning in the Anglo-Norman area, whence this tradition spread to the German-speaking area and then to Scandinavia through important dynastical links. The three Swedish romances, known as *Eufemiavisor*, are particularly important from this perspective, as they introduce the courtly rhymed verse into Scandinavia, a tradition that will be typical of proper historiographical literature, i.e. the rhymed chronicles, starting from the *Erikskrönika*. But they are also significant in a historical perspective, not only as witnesses of a period, but also because they are presented to the audience as historical narratives: real historical figures and literary characters were used together by both historiography and fiction. Hence, the *Eufemiavisor* mention real places and real historical figures such as Charlemagne or King Arthur, though both really imbued with the features they acquired in the knightly literary tradition, thus using the very same techniques as those used in medieval historiography. These elements were probably exploited by Eufemia of Rügen to "import" the values of continental Europe, with which she had grown up, into the Swedish court of her daughter Ingeborg, who was married to Duke Erik Magnusson of Sweden and was the only heir to the throne of Norway: by spreading these values, she might have wanted to enhance the power of her daughter, thus of the Norwegian crown, at the Swedish court. This could help us explain why she had the poems composed in Swedish rather than in Norwegian. Also, Eufemia was linked to the House of Welf, one of the most influent dynasties in Europe during the Middle Ages; therefore, analyzing in this light her genealogy and the role of aristocratic women could give us a new glimpse into the very origin and role of the three romances that still bear her name, and into how history and legendary elements were used in Germanic medieval literature.

MARIA ADELE CIPOLLA, 'Epica e storiografia nei codici miscellanei: Troia e Alessandro nella *Basler Handschrift*'
Filologia Germanica – Germanic Philology Suppl. 1 (2019), pp. 49-76.

Throughout the development of Middle High German literature, historical writings show a high degree of textual variability: old poetic corpora circulated within historical prose collections, and they were chronologically and typologically arranged in compliance with conceptual patterns, such as the *translatio imperii* and the alleged legendary descent of European ruling groups from Trojan refugees or Alexander's soldiers. This analysis will address the re-use of poetic works in a prosimetrical historical setting, that is Basel, Universitätsbibliothek, Codex E VI 26 (fifteenth century). This manuscript is ultimately focused on the very destiny of the city where it was produced, on the fringe between courtly Middle High German and Early Modern literature and society. Though being a witness of the prose *Sächsische Weltchronik*, the Basel manuscript opens on a mishmash of poetic spoils, such as Rudolf von Ems's and Jans von Wien's *Weltchroniken*, from an anonymous Troy *liet* (*Basler Trojanerkrieg*), and the Basel redaction of Lambrecht's *Alexanderlied* (*Basler Alexander*). This latter compiles the torso of Lambrecht's poem with excerpts from Jans von

Wien's account of Alexander's fantastic journeys and vernacular rendition(s) of the *Historia de preliis*. Through a textual analysis of both Troy and Alexander poems, this study aims at envisaging the purpose of the composition of this German *prosimetrum* in the light of current categories of genres.

ELISA CUGLIANA, 'On the traces of *realia* in the ENHG Marco Polo',
Filologia Germanica – Germanic Philology Suppl. 1 (2019), pp. 77-97.

Marco Polo's work was translated into many languages in the Middle Ages, and two different redactions are attested in Germany in the fifteenth century. In this paper, the medieval German version DI will be taken into consideration, namely a translation based on the Tuscan version TB of the *Devisement dou Monde*, which has survived in five witnesses all dating back to the fifteenth century. The focus of this study will be in particular on the role of *realia* in support of a stemmatic hypothesis regarding the witnesses of the branch in question. A theoretical and methodological framework will also be provided, pointing to the semantic and formal traits of *realia* that make them suitable for applicative studies in the fields of philology and history. After presenting the data and drawing some preliminary conclusions, the advantages that can derive from the TEI encoding of *realia* in the context of a digital scholarly edition of the DI version of Marco Polo's travel account will be addressed.

FULVIO FERRARI, 'Le belle morti: eroi e traditori di fronte alla morte nelle cronache in rima della Svezia medievale',
Filologia Germanica – Germanic Philology Suppl. 1 (2019), pp. 99-117.

The medieval Swedish literary system is characterized by the central role that the genre "rhymed chronicle" played in it. This genre took form in the twelfth century and rapidly expanded all over Europe, entering the Swedish literary system by the beginning of the fourteenth century. Two Swedish rhymed chronicles are of particular interest because of their specific strategies of interpretation of recent historical events: *Erikskrönika*, which in all likelihood dates from the years 1320-1322, and *Karlskrönika*, dated to the middle of the fifteenth century. The article aims at showing how the different historical contexts, in which the two chronicles were written, determine the strategies of representation of the political actors on the scene of the narrative. A pivotal role in such strategies is played by the description of the death of some influential historical figures, and the article provides some significant examples in order to better understand the underlying ideological dimension of the two chronicles examined.

CLAUDIA HÄNDL, 'L'origine dei Sassoni fra storia e leggenda',
Filologia Germanica – Germanic Philology Suppl. 1 (2019), pp. 119-141.

The present study aims to analyse the depiction of the origin of the Saxons and of their territorial expansions in a corpus of mainly Early Medieval texts. On the basis of the most influential representatives of this tradition, from the earliest Latin sources to the German versions compiled between the ninth and the fourteenth century, the strategies of each author and their possible political, social and cultural impact on their works' audience will be discussed. I will try to demonstrate that the different accounts of the origin and conquests of the Saxons are almost always functional to the political legitimation of the Saxon sovereignty in the context of universal and imperial history. The base of these accounts is not an oral vernacular tradition; quite the opposite, vernacular texts seem to derive from a Latin written tradition. At first and quite realistically the territorial expansion described in Latin sources is in the foreground; these texts are meant to meet contingent local political interests. Vernacular sources, on the other hand, pay more attention to the

origin of the Saxons. In this context, the reinforcement of the vision according to which the Saxons descended from Alexander the Great's army is a strategy to increase the prestige of the Saxons as well as the value of their legal tradition.

NORBERT KÖSSINGER, 'Zwischen Poetologie und Überlieferung. Die *Kaiserchronik* und ihre Prologe',

Filologia Germanica – Germanic Philology Suppl. 1 (2019), pp. 143-158.

La *Kaiserchronik* è la più grande opera di genere epico-storiografico del primo medioevo. Scritta in tedesco protomedio, la sua trasmissione manoscritta si estende dalla metà del XII secolo fino alle soglie dell'epoca moderna. I manoscritti vengono suddivisi in tre recensioni dalla critica testuale. Partendo da un'analisi del prologo che nasce con la recensione A (metà XII secolo) in questo contributo vorrei dimostrare come cambiano la poetica del testo e la sua interpretazione storiografica nella recensione C (metà del XIII secolo). C sostituisce il prologo della recensione A con un testo completamente differente. Difatti, il nuovo prologo nella recensione C cambia fundamentalmente il sistema di coordinate poetologiche della vecchia *Kaiserchronik* tra *Mündlichkeit* (volgare) e *Schriftlichkeit* (latino). Esse vengono trasformate in un concetto storiografico con un accento spirituale. Come ulteriore esempio propongo un'interpretazione della *Kaiserchronik* in ambito umanistico, cioè nell'adattamento di Christoph Tegernseer dell'anno 1594.

LORENZO LOZZI GALLO, 'La *Kaiserchronik* e la perdita della tradizione germanica',

Filologia Germanica – Germanic Philology Suppl. 1 (2019), pp. 159-174.

The Middle High German *Kaiserchronik* may essentially be described as a work that is meant to fascinate rather than inform its audience. The author seems to have a wild phantasy – or rather to draw upon a common stock of legends, inspired by Latin hagiography more than historiography. In the prologue, the author seems to brazenly oppose his “good song” to the “poetical words” filled with lies. This passage is examined as evidence for a poetic figure – that of the *sco(p)f* – which was being marginalized and would soon disappear altogether in the Germanic world. The focus of the new narrative model did not lie so much in historical accuracy – rather in its morality. The author presents his work as a new kind of chant (*liet*), replacing the old Germanic poetic tradition that had merely secular political propaganda in mind. Even though the author may hardly be described as “unbiased” towards the Welf party, *Kaiserchronik* was meant to serve a moral goal.

FRANCESCO PACIA, 'Translatio imperii e Teutonicus Carolus nello *Speculum regum* di Goffredo da Viterbo',

Filologia Germanica – Germanic Philology Suppl. 1 (2019), pp. 175-194.

Godfrey of Viterbo wrote the *Speculum regum* for the young Henry VI, Barbarossa's son, to show him his place in the world history and his own *genealogia*. The author imagines that all the kings and emperors belong to the same ancestry: so, he conceives the *translatio imperii* as a genealogy from Nimrod, the first king, to Charlemagne up to Henry VI. In this millenary *imperialis prosapia* Trojans, Romans and Teutons, i.e. Germans, have great importance: from Aeneas and Ascanius the Roman emperors take origin, while from Priamus *Iunior* and Antenor the *nobilitas Teutonicorum* was born. In Charlemagne, Pipinus and Berta's son, the two Roman and Germanic branches join. This paper focuses in particular on the history of the Trojan origins of German-Franks and on the double nature of Charlemagne, *Romanus et Teutonicus*.

CLAUDIA ROSENZWEIG, 'Rabbi Yehuda HeKhasid e l'apostata. Una difesa dall'accusa di omicidio

rituale nella narrativa yiddish antica’,
Filologia Germanica – Germanic Philology Suppl. 1 (2019), pp. 195-214.

In the blood libel – especially in non-Jewish sources – myth and history are dangerously intertwined. There have been countless studies on the subject in the fields of history, anthropology and literature. In addition to “external sources”, such as legal records of accusations brought against Jews, and research on Christian anti-Judaism, there are extant “internal sources” as well. These are the written accounts by Jews in the Middle Ages and the Early Modern Period, which detail the various forms of persecution they suffered on account of accusations of ritual murder, and also present their defence against the false claims. In this paper I wish to present a story in Yiddish from the sixteenth century, which is connected with written and oral traditions about the blood libel. In it, memories of historical events blend with legendary Jewish figures and motifs from Medieval German literature. I propose that this story can also be regarded as an illustration of one of the forms devised by Jewish “historiographic creativity”.

FRANCESCO SANGRISO, ‘Il caso o la necessità. Il fondamento del potere regale nella storiografia norrena’,
Filologia Germanica – Germanic Philology Suppl. 1 (2019), pp. 215-232.

In Old Norse historiography the lexical items and their different semantic value are the most significant indicators for the presence of a theoretical elaboration underlying the narrative. In historical sources the author’s judgments are, indeed, almost absent. The same is true for the explanations of the causes determining the course of events or the rise and fall of sovereigns. In this context, the analysis of lexemes defining the accomplishments of those holding royal power, and the charismatic aspect of their personality, determined by a particular *hamingja* – a “guardian spirit” ensuring a propitious destiny – becomes particularly important. The present analysis will focus on the different significance of *hamingja* in Snorri Sturluson’s *Heimskringla* and in Oddr Snorrason’s *Óláfs saga Tryggvasonar*. Through this comparison, it will be possible to identify two conflicting concepts of history based on the different semantic value assumed by the term *hamingja* in the works of the two authors: Oddr Snorrason’s providentialism, where kingship and holiness seem to merge, and a more problematic theory in Snorri, in which the *hamingja* becomes an entity, which is no longer linked to a specific figure of sovereign, but acts autonomously and is able to condition the behaviour of the rulers in whom it should reveal itself.

MAX SILLER, ‘Germanische Heldensage und Historiographie: Neue Deutungen’,
Filologia Germanica – Germanic Philology Suppl. 1 (2019), pp. 232-252.

Germanic heroic legend is based to a large extent on historical events, especially from the time of the barbarian migrations. When looking at the material history of the heroic poetry, historiography therefore offers the necessary explanatory approaches. A “revision” of the historical premises of the legends on the basis of archeological, art-historical and onomatological details leads to various new proposals and to the reconstruction of both a fragmentary legend about an Alamannic general in Roman service (an “Agilo-Egil legend”) and a poem on Aigil-Ailrun (“Aigil-Ailrun poem”).

LETIZIA VEZZOSI, ‘De Erkenwaldo: narrativa agiografica come strumento di propaganda ideologica e rafforzamento dell’identità nazionale’,
Filologia Germanica – Germanic Philology Suppl. 1 (2019), pp. 253-275.

Saint Erkenwald has long been object of scholarly discussion as deeply entrenched into the theological and ecclesiological debate that characterized the fourteenth and fifteenth centuries in

England and concerned the role of sacraments and the authority of the “visible” Church. Without denying the poet’s unquestionable theological intentions, the present paper will argue that assessing the importance of the Church’s role in an individual’s salvation is one but not the only theme of the poem. Besides the main episode, namely the encounter with the pagan judge and his soul’s salvation through Saint Erkenwald’s baptism, the historical past of England on the one hand and the London society on the other are protagonists in the poem. Focusing on the historical elements present in *Saint Erkenwald*, the present paper shows that the author intended to incorporate the past of England in order to strengthen and foster a civic unification. In this perspective, some of the peculiarities of this poem such as the unusual introduction summarizing the history of England and its Christianisation in the first thirty-two verses or the social depiction of the London society, become fully motivated. This line of argumentation further reinforces the link between the poem and the texts of the so-called Alliterative Revival and of the manuscript Cotton Nero A.x.