

1: A Handbook on Old High German Literature - J. Knight Bostock - Oxford University Press

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Structure[edit] The basic structure of the poem comprises a long passage of dialogue, framed by introductory and closing narration. The warriors meet and prepare for combat. Hadubrand names himself, tells how his father left with Dietrich, and that he believes him to be dead. Hildebrand indicates his close kinship with Hadubrand. Hadubrand rejects the proffered arm-ring, accuses Hildebrand of trying to trick him, and reasserts his belief that his father is dead. Hildebrand accepts his fate, affirming that it would be cowardly to refuse battle and challenging Hadubrand to win his armour. The warriors throw spears, close for combat and fight until their shields are destroyed. While this structure accurately represents the surviving manuscript text, many scholars have taken issue with the position of ll. Such a measured observation perhaps seems out of keeping with the confrontational tone of the surrounding conversation. The most widely accepted placing is after l. The text reads "wiges warne". Nonetheless, some features of the text are hard to interpret as anything other than uncorrected errors. Some of these are self-evident copying errors, due either to misreading of the source or the scribe losing his place. An example of the latter is the repetition of darba gistuotun in l. The inconsistencies in the use and form of the wynn-rune, for example " sometimes with and sometimes without an acute stroke above the letter, once corrected from the letter p " suggest this was a feature of the source which was not a normal part of their scribal repertoire. Some words are hapax legomena unique to the text , even if they sometimes have cognates in other Germanic languages. Since the manuscript gives no indication of the verse form, line divisions are the judgments of modern editors. Some damage from the use of chemical reagents is already apparent, but much more was to follow. It was written in the s in Anglo-Saxon minuscule and Carolingian minuscule hands. The text of the Hildebrandslied was added in the s on the two blank outside leaves of the codex 1r and 76v. The scribes are not the same as those of the body of the codex. The manuscript pages now show a number of patches of discoloration. These are the results of attempts by earlier scholars to improve the legibility of the text with chemical agents. With its missionary links to North Germany, Fulda is also the most likely origin for the earlier version of the poem in which Old Saxon features were first introduced. An official investigation by the US Military Government failed to discover its fate. In , even though the Pierpont Morgan Library had raised questions about the provenance of the codex and the Rosenbachs must have known it was looted, it was sold to the Californian bibliophile Carrie Estelle Doheny and placed in the Edward Laurence Doheny Memorial Library in Camarillo. However, it was only in that the missing first folio and the Kassel Willehalm was rediscovered in the Rosenbach Museum and reunited with the codex. The reason for the language mixture is unknown, but it seems certain it cannot have been the work of the last scribes and was already present in the original which they copied. The Old Saxon features predominate in the opening part of the poem and show a number of errors, which argue against an Old Saxon original. The alliteration of riche and reccheo in line 48 is often regarded as conclusive: Forms such as heittu l. They suggest a scribe who does not realise that Old High German zz, resulting from the High German consonant shift , corresponds to t in Old Saxon in these words, not tt, that is, a scribe who has limited first-hand knowledge of Old Saxon. The origin of the Dietrich legend in Northern Italy also suggests a southern origin is more likely. It is therefore not unreasonable to assume there was some knowledge of Old Saxon there, and perhaps even some Old Saxon speakers. An alternative explanation treats the dialect as homogeneous, interpreting it as representative of an archaic poetic idiom. Alibrand offers his sword in surrender but attempts to strike Hildibrand as he reaches for it. Hildibrand taunts him for having been taught to fight by a woman, but then asks if he is Alibrand and they are reconciled. Other Indo-European[edit] There are three legends in other Indo-European traditions about an old hero who must fight his son and kills him after distrusting his claims of kinship: The Ending[edit] While the conclusion of the Hildebrandslied is missing, the consensus is that the evidence of the analogues supports the death of Hadubrand as the outcome of the combat. There is some evidence that this original version of the story survived into the 13th Century in

Germany: To do so, he has set the encounter against the background of the Dietrich legend based on the life of Theodoric the Great. Historically, Theodoric invaded Italy in , defeated and killed the ruling King of Italy, Odoacer, to establish his own Ostrogothic Kingdom. Theodoric ruled from to , but the kingdom was destroyed by the Eastern Emperor Justinian I in , and thereafter the invading Lombards seized control of Northern Italy. While this could not have been a nickname for Hildebrand among the Goths, it might have been so interpreted later among the Lombards. This first version of the story would probably have been composed some time in the 7th century, though it is impossible how close it is in form to the surviving version. The two peoples were also connected by dynastic marriages and cultural contacts throughout the history of the Lombard Kingdom. The evidence of the phonology of the Hildebrandslied is that the first written version of this previously oral poem was set down in Bavaria in the 8th century. While Fulda was an Anglo-Saxon foundation located in the East Franconian dialect area, it had strong links with Bavaria: Sturm, the first abbot of Fulda, was a member of the Bavarian nobility, and Bavarian monks had a considerable presence at the monastery. This makes it uniquely placed for the attempt to introduce Saxon features into a Bavarian text, though the motivation for this remains a mystery. In summary, the probable stages in transmission are: Motivation[edit] A final issue is the motivation of the two scribes for copying the Hildebrandslied. Among the suggestions are: There is no consensus on the answer to this question.

2: Hildebrandslied - Wikipedia

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9: Old High German - Wikipedia

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