



# The Nibelungenlied

The Lay of the Nibelungs

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The Nibelungenlied : The Lay of the Nibelungs: The Lay of the Nibelungs, , Oxford University Press, 2010, 0191572683, 9780191572685, 288 pages. 'In ancient tales many marvels are told us ... now you may hear such marvels told!' The greatest of the heroic epics to emerge from medieval Germany, the Nibelungenlied is a revenge saga of sweeping dimensions. It tells of the dragon-slayer Sivrit, and the mysterious kingdom of the Nibelungs with its priceless treasure-hoard guarded by dwarves and giants, of Pr-uuml--nhilt the Amazonian queen, fortune-telling water-sprites and a cloak of invisibility. Driven by the conflict between Kriemhilt, the innocent maiden turned she-devil, and her antagonist, the stoic, indomitable Hagen, the story is one of human tragedy, of love, jealousy, murder, and revenge, ending in slaughter on a horrific scale. The work of an anonymous poet of c.1200, since its rediscovery in the eighteenth century the Nibelungenlied has come to be regarded as the national epic of the Germans. It has inspired countless reworkings and adaptations, including two masterpieces: Fritz Lang's two-part film, and Richard Wagner's Ring cycle. This is the first prose translation for over forty years: accurate and compelling, it is accompanied by a wealth of useful background information..

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The Nibelungenlied , , 1961, Literary Criticism, 250 pages. .

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Recent Advances in Intrusion Detection Third International Workshop, RAID 2000 Toulouse, France, October 2-4, 2000 Proceedings, Herve Debar, Ludovic Me, S. Felix Wu, Oct 27, 2000, Business & Economics, 225 pages. This book constitutes the refereed proceedings of the Third International Workshop on Recent Advances in Intrusion Detection, RAID 2000, held in Toulouse, France in October ....

German Epic Poetry, Volume 1 , Francis G. Gentry, James Kevin Walter, 1995, History, 338 pages. Heroic poetry from the great epics of German literature. Includes Jungere Hildebrandslied, The Battle of Ravenna, Bitterolf and Dietlieb, and The Rose Garden (Version A)..

Solar Energy Fundamentals and Modeling Techniques Atmosphere, Environment, Climate Change and Renewable Energy, ZekĐ“Ñži Đ•Ñ›en, Mar 28, 2008, Technology & Engineering, 288 pages. Solar irradiation is the fundamental initiator of all sources of renewable energy. Solar Energy Fundamentals and Modelling Techniques presents methods for the quantitative ....

Contemporary Poetry Poets and Poetry Since 1990, Ian Brinton, Jan 1, 2009, Literary Collections, 128 pages. Critical introductions to a range of literary topics and genres. Poetry has been described as 'a necessary art' that enriches what goes on inside us. This book offers an ....

The Nibelungenlied the lay of the Nibelungs, Karl Lachmann, 1887, , 220 pages. .

Medieval epics , Helen M Mustard, William Alfred, 1963, Literary Collections, 590 pages. Presents the major epics of four medieval cultures.

The Nibelungenlied , D. G. Mowatt, 1962, Fiction, 225 pages. Prose translation of epic tale, best known to modern audiences as source for Wagner's Ring cycle, recounts the life and death of Sifrid (Siegfried) and about the downfall of a ....

The Nibelungenlied , Mrs. Mary S. Cobb, 1906, Literary Criticism, 640 pages. .

The Nibelungen lied , , 1887, , 442 pages. .

The greatest of the heroic epics to emerge from medieval Germany, the Nibelungenlied is a revenge saga of sweeping dimensions. It tells of the dragon-slayer Sivrit, the mysterious kingdom of the Nibelungs, a priceless treasure guarded by dwarves and giants, an Amazonian queen, fortune-telling water-sprites, and a cloak of invisibility. Driven by the conflict between Kriemhilt, the innocent maiden turned she-devil, and her antagonist, the stoic, indomitable Hagen, the story is one of love, jealousy, murder, and revenge, ending in slaughter on a horrific scale. Since its rediscovery in the eighteenth century, the Nibelungenlied has come to be regarded as the national epic of the Germans, and has inspired countless adaptations, including Richard Wagner's Ring cycle. Cyril Edwards' prose translation, the first in forty years, is more accurate and accessible and captures the poem's epic qualities. Edwards also provides an introduction that discusses the poem's historical background and its status as German national epic. The volume includes an up-to-date bibliography, invaluable notes, a map, and a list of people and places.

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When the upcoming publication of this new translation was announced, I wondered how it would compare with Hatto's translation from the 1960s. The short answer is: it is more literal, keeping closer to the sentence-for-sentence structure of the original Middle High German poem. This makes it seem perhaps a bit choppy or less polished than Hatto. That is not to say it is not as good, however; I like that it keeps very close to the original.

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In ancient tales many marvels are told us ... now you may hear such marvels told! The greatest of the heroic epics to emerge from medieval Germany, the Nibelungenlied is a revenge saga of sweeping dimensions. It tells of the dragon-slayer Sivrit, and the mysterious kingdom of the Nibelungs with its priceless treasure-hoard guarded by dwarves and giants, of Prühnilt the Amazonian queen, fortune-telling water-sprites and a cloak of invisibility. Driven by the conflict between Kriemhilt, the innocent maiden turned she-devil, and her antagonist, the stoic, indomitable Hagen, the story is one of human tragedy, of love, jealousy, murder, and revenge, ending in slaughter on a horrific scale. The work of an anonymous poet of c.1200, since its rediscovery in the eighteenth century the Nibelungenlied has come to be regarded as the national epic of the Germans. It has inspired countless reworkings and adaptations, including two masterpieces: Fritz Lang's two-part film, and Richard Wagner's Ring cycle. This is the first prose translation for over forty years: accurate and compelling, it is accompanied by a wealth of useful background information. ABOUT THE SERIES: For over 100 years Oxford World's Classics has made available the widest

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The Nibelungenlied is based on pre-Christian Germanic heroic motifs (the "Nibelungensaga"), which include oral traditions and reports based on historic events and individuals of the 5th and 6th centuries. Old Norse parallels of the legend survive in the Vǫluspá, the Prose Edda, the Poetic Edda, the Legend of Norna-Gest, and the Žiřekssaga.

The poem in its various written forms was lost by the end of the 16th century, but manuscripts from as early as the 13th century were re-discovered during the 18th century. There are thirty-five known manuscripts of the Nibelungenlied and its variant versions. Eleven of these manuscripts are essentially complete.[2] The oldest version seems to be the one preserved in manuscript "B". Twenty-four manuscripts are in various fragmentary states of completion, including one version in Dutch (manuscript 'T'). The text contains approximately 2,400 stanzas in 39 Aventiuren. The title under which the poem has been known since its discovery is derived from the final line of one of the three main versions, "hie hǣt daz mǣre ein ende: daz ist der Nibelunge liet" ("here the story takes an end: this is the lay of the Nibelungs"). Liet here means lay, tale or epic rather than simply song, as it would in Modern German.

The manuscripts' sources deviate considerably from one another. Philologists and literary scholars usually designate three main genealogical groups for the entire range of available manuscripts, with two primary versions comprising the oldest known copies: \*AB and \*C. This categorization derives from the signatures on the \*A, \*B, and \*C manuscripts as well as the wording of the last verse in each source: "daz ist der Nibelunge liet" or "daz ist der Nibelunge nǣt". Nineteenth century philologist Karl Lachmann developed this categorisation of the manuscript sources in *Der Nibelunge Noth und die Klage nach der Ältesten Äeberlieferung mit Bezeichnung des Unechten und mit den Abweichungen der gemeinen Lesart* (Berlin: Reimer, 1826).

Prevailing scholarly theories strongly suggest that the written Nibelungenlied is the work of an anonymous poet from the area of the Danube between Passau and Vienna, dating from about 1180 to 1210, possibly at the court of Wolfger von Erla, the bishop of Passau (in office 1191–1204). Most scholars consider it likely that the author was a man of literary and ecclesiastical education at the bishop's court, and that the poem's recipients were the clerics and noblemen at the same court.

The search for the author of the Nibelungenlied in German studies has a long and intense history. Among the names suggested were Konrad von Fußesbrunnen, Bigger von Steinach and Walther

von der Vogelweide. None of these hypotheses has wide acceptance, and mainstream scholarship today accepts that the author's name cannot be established.

The epic is divided into two parts, the first dealing with the story of Siegfried and Kriemhild, the wooing of Kriemhild and the death of Siegfried at the hands of Hagen, and Hagen's hiding of the Nibelung treasure in the Rhine (Chapters 1-19). The second part deals with Kriemhild's marriage to Etzel, her plans for revenge, the journey of the Burgundians to the court of Etzel, and their last stand in Etzel's hall (Chapters 20-39).

The first chapter introduces the court of Burgundy. Kriemhild (the virgin sister of King Gunther, and his brothers Gernot and Giselher) has a dream of a falcon that is killed by two eagles. Her mother interprets this to mean that Kriemhild's future husband will die a violent death, and Kriemhild consequently resolves to remain unmarried.

The second chapter tells of the background of Siegfried, crown prince of Xanten. His youth is narrated with little room for the adventures later attributed to him. In the third chapter, Siegfried arrives in Worms with the hopes of wooing Kriemhild. Upon his arrival, Hagen von Tronje, one of King Gunther's vassals, tells Gunther about Siegfried's youthful exploits that involved winning a treasure and lands from a pair of brothers, Nibelung and Schilbung, whom Siegfried had killed when he was unable to divide the treasure between them and, almost incidentally, the killing of a dragon. Siegfried leaves his treasure in the charge of a dwarf named Alberich.

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