



Annali. Sezione germanica
Rivista del Dipartimento di Studi Letterari, Linguistici e Comparati
Università di Napoli L'Orientale

32 (2022)

Ageing in Germanic Cultures and Languages

germanica;



UniorPress

Direttrice: Elda Morlicchio (Università di Napoli L'Orientale)

Comitato Editoriale: Αναστασία Αντονοπούλου / Anastasia Antonopoulou (Εθνικό και Καποδιστριακό Πανεπιστήμιο Αθηνών / National and Kapodistrian University of Athens), Simonetta Battista (Københavns Universitet), Maria Grazia Cammarota (Università di Bergamo), Sabrina Corbellini (Rijksuniversiteit Groningen), Sergio Corrado (Università di Napoli L'Orientale), Claudia Di Sciacca (Università di Udine), Anne-Kathrin Gaertig-Bressan (Università di Trieste), Elisabeth Galvan (Università di Napoli L'Orientale), Elvira Glaser (Universität Zürich), Barbara Häußinger (Università di Napoli L'Orientale), Anne Larrory-Wunder (Université Sorbonne Nouvelle – Paris 3), Simona Leonardi (Università di Genova), Maria Cristina Lombardi (Università di Napoli L'Orientale), Oliver Lubrich (Universität Bern), Valeria Micillo (Università di Napoli L'Orientale), Silvia Palermo (Università di Napoli L'Orientale), Alessandro Palumbo (Universitetet i Oslo), Γιάννης Πάγκαλος / Jannis Pangalos (Αριστοτέλειο Πανεπιστήμιο Θεσσαλονίκης / Aristotle University of Thessaloniki), Jörg Robert (Eberhard Karls Universität Tübingen), Eva-Maria Thüne (Alma Mater Studiorum – Università di Bologna)

Comitato Scientifico: Rolf H. Bremmer (Universiteit Leiden), Wolfgang Haubrichs (Universität des Saarlandes), Alexander Honold (Universität Basel), Britta Hufeisen (Technische Universität Darmstadt), Ármann Jakobsson (Háskóli Íslands / University of Iceland), Daniel Sävborg (Tartu Ülikool / University of Tartu), Elmar Schafroth (Heinrich Heine Universität Düsseldorf), Michael Schulte (Universitetet i Agder), Gabriella Sgambati (Università di Napoli L'Orientale), Arjen P. Versloot (Universiteit van Amsterdam), Burkhardt Wolf (Universität Wien), Evelyn Ziegler (Universität Duisburg-Essen)

Redazione: Angela Iuliano (Università di Napoli L'Orientale),
Luigia Tessitore (Università di Napoli L'Orientale)

;

Annali. Sezione germanica

Direttrice responsabile: Elda Morlicchio

ISSN 1124-3724

Registrazione Tribunale di Napoli n. 1664 del 29.11.1963

UniorPress | Via Nuova Marina, 59 | 80133 Napoli



Annali. Sezione germanica
Rivista del Dipartimento di Studi Letterari, Linguistici e Comparati
Università di Napoli L'Orientale

32 (2022)

Ageing in Germanic Cultures and Languages

a cura di Maria Cristina Lombardi

germanica;



UniorPress

•
;

La rivista opera sulla base di un sistema *double blind peer review* ed è classificata dall'ANVUR come rivista di Classe A per i Settori concorsuali dell'Area 10.
La periodicità è di un numero per anno.

germanica;
Università di Napoli L'Orientale
Dipartimento di Studi Letterari, Linguistici e Comparati
Via Duomo, 219 | 80138 Napoli
germanica@unior.it



This work is licensed under a Creative Commons
Attribution 4.0 International License

edizione digitale in *open access*:
germanica.unior.it

Ageing in Germanic Cultures and Languages

Maria Cristina Lombardi

Ageing in Germanic Cultures and Languages:
a Common Concern through Time and Space. An Introduction 9

Jasmine Bria

The Plights of an Ageing King:
Old Age in Layamon's Depiction of King Leir 15

Donata Bulotta

Elisir di lunga vita e principi alchemici
in alcune ricette mediche medio inglesi 37

Dario Capelli

“Wer alden weiben wolgetraut”:
Ageing and Ageism in Oswald von Wolkenstein 59

Isabella Ferron; Valentina Schettino

Emozioni e invecchiamento:
un'analisi acustica e lessicale 89

Angela Iuliano

Young Victims, Malicious Adults and Old Witches.
Age and Magic in some Swedish Medieval Ballads 115

Maria Cristina Lombardi

Ageing and Myths of Rejuvenation:
Iðunn's Apples and Springs of Youth in Old Norse Literature 139

Rita Luppi

Der Zusammenhang zwischen Alter und Pausen
in wiederholten Erzählungen 159

Goranka Rocco

Youthwashing im Kontext der X-WASHING-Metadiskurse 191

Rosella Tinaburri

A.a.t. *hērro*, a.s. *hērro*, a.i. *bearra* / lat. *senior*:
per un'analisi comparativa nelle tradizioni germaniche antiche 209

Letizia Vezzosi

The Ages of Man:
Young and Old in Healing Recipes and Charms 231

altri saggi

Stefania De Lucia

Die Buche: il coro invisibile dei poeti ebraico-tedeschi della Bucovina 271

Lorenzo Licciardi

Coscienza storica e poetiche dell'assurdo.
Zu keiner Stunde (1957) di Ilse Aichinger 293

note

Sergio Corrado

Ageing discourse nella Germania di oggi.
Due esempi: la piattaforma *kubia* e la casa editrice transcript 315

recensioni

Francesco Fiorentino/Paola Paumgardhen (a cura di)
Per una geografia delle avanguardie / Für eine Geographie der Avantgarde
(Giulia A. Disanto) 327

Oskar Loerke

Der Oger

hrsg. v. Dieter Heimböckel und Claus Zittel
(Lucia Perrone Capano) 333

autori; autrici

..... 337

;

Ageing in Germanic Cultures and Languages

a cura di Maria Cristina Lombardi

Maria Cristina Lombardi

Ageing and Myths of Rejuvenation: Iðunn's Apples and Springs of Youth in Old Norse Literature

Myths of rejuvenation of varied sorts are present in different cultures in many parts of the world. Deities or semi-divine beings are often involved as performers of rituals or as givers of special magic objects to regain youth. Rejuvenating materials (rings, apples, etc.) or elements like fire and water are rooted in classic as well as in Oriental traditions. Euripides and Ovid's *Medea* employs herbs, enchantments and witches' fire to renew the youth of Æson and Pelias. While the fountain of youth appears later, in Medieval romances which took the myth from the East (being always magic founts located in the Orient according to a tradition spread in Europe mainly through the *Letter of Prester John*). In Old Norse mythology the golden apples of Iðunn (an *asynja* who looks after the orchard where the magic fruits grow and gives them to the gods) are powerful means of contrasting ageing and therefore coveted by giants. According to Snorri's *Edda*, Loki kidnaps the goddess on behalf of a giant, Þjazi, and takes her to Jotunheim. Without Iðunn's apples, the gods quickly began to age and their hair turned grey until they could have her back in Ásgarðr.

[ageing; rejuvenation; apples; Iðunn; gold]

;

Myths of rejuvenation occur in mythological and folkloric accounts belonging to different cultural traditions and in disparate versions that have survived in various sources. Since antiquity, rejuvenating rituals have been connected with cauldrons and boiling herbs, wise and powerful women, expert and familiar with the knowledge of plants and herbs, who were involved in preparing magic potions. In classic mythology the famous tragedy of Euripides, *Medea*¹, as well as a number of vase paintings among archaeological finds describe Medea making potions for this purpose, employing herbs and enchantments. Some fragments

¹ In 431 B.C. Euripides competed against Sophocles and Euphronion with three tragedies, *Medea*, *Philoctetes* and *Dictys*. He was awarded the third prize. This information was attributed to Aristophanes of Byzantium, see Knox 1977: 193. Macrobius wrote that Medea had the expertise to handle the poisonous herbs with her face turned away lest she perish from the strength of their noxious aromas, then pouring the herbs' juice into bronze jars, the herbs themselves being cut with bronze sickles (Scarborough 1991: 145).

(fr. 601-16) of the lost Euripides' *Peliades* – the poet's first play with which he participated in the contest in 455 BC – narrate how Medea convinced the old king Pelias and his daughters to believe in her magical power of renewing his youth². Homer's *Odyssey* (X, 125) tells us that Medea was Circe, the renowned sorceress's niece and the Sun's grandchild³. In an Attic vessel, at the Etruscan collection of Harvard University, Medea is standing with her left hand raised and looking at the cauldron in the centre of the scene where there is a ram, inside a large cooking pot. The ram faces left with its front legs sticking out of the cauldron⁴.



Medea (on the left) brings a dismembered ram back to life with a herbal concoction. Attic black *amphora*, ca. 500 B.C., Etruscan Collection of the Harvard Art Museums.

The Latin tradition shows Medea while performing rituals with herbs, water and fire. In Ovid's *Metamorphoses* a magic mixture is heating in a bronze cauldron, bubbling and seething on the flames in order to rejuvenate Æson (Ovid's *Metamorphoses*: Bk VII: 234-293):

Thrice she purified the old man with fire, thrice with water, thrice with sulphur [...]⁵. When she saw this, Medea unsheathed her knife and cut the old man's

² Knox 1977: 194.

³ <[https://en.wikisource.org/wiki/The_Odyssey_\(Butler\)/Book_X](https://en.wikisource.org/wiki/The_Odyssey_(Butler)/Book_X)> [22.08.2022].

⁴ Berard 1983: 30-37.

⁵ Miller 1916: 361. Further on: "In this pot she boils roots cut in a Thessalian vail, together with seeds, flowers, and strong juices. She adds to these ingredients pebbles sought for in the

throat; then, letting the old blood all run out, she filled his veins with her brew. When Æson had drunk this in part through his lips and part through the wound, his beard and hair lost their hoary grey and quickly became black again; his leanness vanished, away went the pallor and the look of neglect, the deep wrinkles were filled out with new flesh, his limbs had the strength of youth. Æson was filled with wonder, and remembered that this was he forty years ago⁶.

Medea's rejuvenating expertise was narrated also by Plautus in *Pseudolus*: "Remember how Medea boiled old Pelias, in a stew of her special herbs and poisons and made him a tender and juicy young man again? What Medea did for Pelias, I'll do for you today" (Plautus, *Pseudolus*, vv. 868-872)⁷.

Colchis was Medea's homeland, situated in Asia, on the Eastern coast of the Black Sea and, according to many scholars, she seems to have been introduced into Greek mythology from oral narratives coming from the East.

In ancient Greek and Roman traditions, the water of wells and springs was worshipped: it cured diseases, but none of them are credited with the power of restoring youth. Rejuvenating with water is therefore supposed to have its origins in the East.

Old Norse sources, such as the well-known miscellany *Hauksbók*, contain translations and adaptations (i.e. *Heimlysing*)⁸ of Latin scholarly texts, such as Pliny's *Naturalis Historia* or the Greek *Physiologos*. The latter tells of a spring with rejuvenating power which may have been, as is specified by the Arab scholar Damiri, a fountain in India⁹. The story is known to Donatus (*Ars Grammatica*, III. 2. 10) who lived in the 4th century, and was known and quoted in Icelandic grammatical literature¹⁰. *Heimlysing* mentions springs with beneficial and salutary effects on the health and the complexion. Nevertheless, none of them were

farthest Orient and sands which the ebbing tide of Ocean laves [...] (361). When with these and a thousand other nameless things the barbarian woman had prepared her more than mortal plan, she stirred it all up with a branch of the fruitful olive long since dry and well mixed the top and bottom together. And lo, the old dry stick, when moved about in the hot broth, grew green at first, in a short time put forth leaves, and then suddenly was loaded with teeming olives. And wherever the froth bubbled over from the hollow pot, and the hot drops fell upon the ground, the earth grew green and flowers and soft grass sprang up" (363).

⁶ *Ibidem*. 363.

⁷ Plautus 2020: 267.

⁸ Jón Þorkelsson 1865: 156-164. See also *Hauksbók* 1960: 98.

⁹ Washburn Hopkins 1905: 42.

¹⁰ Clunies Ross 1987: 135.

regarded as a rejuvenating spring in a literal sense, although all of them were esteemed as sanative¹¹.

The European idea of rejuvenating water or fountains with similar properties has always been connected with immortality and seems to start with the patristic identification of one of the rivers in Paradise with a river of India. But it is not until European writers came in closer contact with the Orient that they began to conceptually identify the ‘water of life and health’ with the ‘fountain of youth’. It happened in Medieval romances, as magic springs were always located in India, according to traditions spread in Europe mainly through the *Letter of Prester John*, where a “fountain of youth from Paradise” is mentioned and an attempt to bring together the classical and the Christian traditions is made:

Quod nemus situm est ad radicem montis Olympi, unde fons perspicuus oritur, omnium in se specierum saporem retinens. Variatur autem sapor per singulas horas diei et noctis, et progreditur itinere dierum trium non longe a paradyso, unde Adam fuit expulsus. Si quis de fonte illo ter ieiunus gustaverit, nullam ex illa die infirmitatem patietur, semperque erit quasi in aetate XXX duorum annorum, quamdiu vixerit¹².

27. This grove is situated at the foot of Mount Olympus from where a clear spring issues, containing all kinds of pleasant tastes. The taste however varies each hour of the day and night and flows out by a waterway for three days, not far from Paradise, from where Adam was expelled.

28. If someone who has fasted for three days tastes of this spring, he will suffer no infirmity from that day on, and will always be as if he were thirty-two years old, however long he may live¹³.

A famous rejuvenating spring appears in the French romance, the *Conquête de Jerusalem*, by Richard le Pelerin (13th century), which describes (11. 8134-8136) a spring that bubbles up once a year at the foot of a tree:

Une fois ens en l'au, por renovelement,
Se vait chascuns beigner el flore de jovent¹⁴.
Once in the water for rejuvenating
Everyone bathing returns to the prime of youth¹⁵.

¹¹ Jón Þorkelsson 1865: 157.

¹² <<https://forum.termometropolitico.it/467098-prete-gianni.html>> [22.08.2022].

¹³ Jackson 2010: 157.

¹⁴ But in *Le Roman des aventures de Fregus*, Guillaume le Clere, a trouvère of the 13th century, describes the fountain seen by Fregus as sanative rather than rejuvenating. A similar reference is found in the *Naissance du Chevalier au Cygne* (Todd 1889: 132).

¹⁵ My translation.

Another one is the famous *Jungbrunnen* of the German *Heldenbuch* which lies beyond Constantinople (Wolfdietrich, ii. 335). It is, in its chief features, the typical ‘fountain of youth’:

341. Do sprach frou Sigminne, ‘und wellestu schoene wesen,
so sprinc in den brunnen, so bistu wol genesen;
so wirstu sam ein kindel von zwelf jaren gar [...]’¹⁶

Then spoke frau Sigminne, ‘and if you want to be beautiful,
jump into the spring and you will recover;
thus you will become a twelve-year-old child [...]’¹⁷.

This rejuvenation is more complete than is usually considered desirable. The ordinary youth, mainly strength, attained by means of the fountain or otherwise, is between thirty and forty years.

In the Old Norse prose tradition, magic rejuvenating rituals, involving springs or waters, only occur in translations/adaptations from French romances or in texts influenced by foreign narratives. Others follow different patterns like in the rejuvenation episode told in *Bragða-Mágus saga*, an Icelandic version of the *Romance of Maugis*, with considerable alterations in the story, and have nothing to do with water. In this text there is a curious passage where the protagonist, Viðförull, replies to the king: *Herra, rétt segir þú þat, at ek em víst mjög gamall, en þó hefí ek verit miklu ellri*¹⁸ (“Sire, you say right that I am very old, but I have been much older”¹⁹). And when the king asks him for an explanation, he answers: *ek hefí tysvar kestat ellibelg, ok orðit ungr í hvort sinn*²⁰ (“Twice I have cast my old skin, and become young young each time”²¹).

It is a snake-like method of rejuvenating which is partly inspired to natural life, and partly goes back to the symbolic presence of serpents in different myths about gaining immortality (the one in the Bible where the serpent is tempting Eva from the tree of life, or the Hesperides’s apple tree where the iconography shows the Hesperides and a snake coiled around the trunk, as in the Attic vessel n. E 224 at the British Museum).

¹⁶ Amelung/Jänicke 1866: 218.

¹⁷ My translation.

¹⁸ Páll Eggert Ólason 1916: 131.

¹⁹ My translation.

²⁰ Páll Eggert Ólason 1916: 131.

²¹ My translation.



British Museum, London E 224: an Attic red figure hydria, ca. 410-400 B.C. It features the Hesperides in the garden. Here the apples are on a tree, and the dragon Ladon looks more like a single-headed serpent. Thus, the motif of the apples, as in *The Bible, Genesis*, is combined with the serpent.

In Old Norse mythological poetry (in the poetic *Edda* and in some stanzas quoted in Snorri's *Edda*) rejuvenation myths are connected with the goddess Iðunn and her magic apples, by which she keeps the gods young.

Iðunn is mentioned in the *Poetic Edda*, compiled in the 13th century from earlier traditional sources²², and the *Prose Edda*, section 26, written in the 13th century by Snorri Sturluson. In both sources, she is described as an *ásynja* (a goddess), Bragi's wife, the god of poetry, and in the *Prose Edda*, as a granter of eternal youthfulness and keeper of an *eski* (a box made of ash wood) within which she keeps her magic apples. In her story, narrated by Snorri, the giant Þjazi, helped by Loki, arrives in eagle shape and snatches Iðunn, flies away with her and takes her to his home, Þrymheimr. Without her, the Æsir (the gods) grow old and white-haired. Everything becomes dim and gloomy. After realizing

²² When referring to old age, the poetic *Edda* does it without any negative allusion (see *Hávamál*), unlike skaldic poetry where skalds often lament old age sorrows and pains.

that Loki has caused all this, the gods force him to take Iðunn back to Ásgarðr, which he promptly does²³.

In the Eddic lay, *Lokasenna*, when Loki insults the gods, Iðunn exhorts Bragi, her husband, to be calm and patient with Loki (st. 16):

Iðunn qvað:
 ‘Bið ec, Bragi,
 barna sífiar duga
 oc allra óscmaga,
 at þú Loca
 qveðira lastastofum
 Ægis hǫllu í²⁴.
 Idunn said:
 ‘I beg you Bragi, | that kin ties will hold,
 between the children and those who are adopted;
 so you shouldn’t speak words of blame to Loki | in Ægir’s hall²⁵.

And then when Loki offends her (st 17):

‘Þegiðu, Iðunn!
 þic qveð ec allra qvenna
 vergiarnasta vera,
 síztu arma þína
 lagðir, ítrþvegna,
 um þinn bróðurbana²⁶.
 ‘Be silent, Idunn! I declare that of all women you’re the most man-mad,
 Since you wound your washed bright arms,
 around your brother’s killer²⁷.

she does not respond to his provocations. Instead, she tries to bring harmony and peace between Loki and the other gods (st. 18):

Iðunn qvað:
 ‘Loka ec qveðca

²³ He borrows Freyja’s *fjadrkleði* (feather suit) and, taking the shape of a hawk, goes to Jötunheimr. He finds Iðunn alone and after transforming her into a nut he grasps her in his claws and flies away with her. Þjazi chases them in form of an eagle but he is killed by the gods.

²⁴ Neckel/Kuhn 1962: 99.

²⁵ Larrington 1999: 83.

²⁶ Neckel/Kuhn 1962: 98.

²⁷ Larrington 1999: 83. In this exchange, Loki accuses Iðunn of having slept with the killer of her brother. However, neither this brother nor his killer is accounted for in any other surviving source.

lastastofum
 Ægis hǫllu í:
 Braga ec kyrrí
 biórreifan;
 vilcat ec, at íþ vreiðir vegiz²⁸.
 Idunn said:
 ‘I’m not speaking words of blame to Loki
 in Ægir’s hall;
 I am quietening Bragi, | made talkative with beer,
 I don’t want you angry men to fight²⁹.

This peaceful behaviour of her seems to suggest that her nature is of a goddess of peace, and Loki’s aggressive reply reveals (although in a negative way) something in her being as a goddess of the eroticism, sexuality and offspring: all typical qualities of fertility deities who usually are against conflicts and wars.

Regarding the accusations levelled towards Iðunn by Loki, Lee Hollander opines that *Lokasenna* was intended to be humorous and that not necessarily they are to be taken as ‘generally accepted lore’ at the time the lay was composed. He has hypothesized such humorous and vulgar aspects to go back to an ancient tradition spread in the Roman world where they were intertwined in songs: the so called ‘Fescennine verses’ sung during religious festivals, originally at village harvest feasts and during weddings. Later they took the form of a dialogue consisting of an exchange of malicious and scurrilous attacks made upon both gods and men³⁰. In my view also Loki’s malevolent accusations might be considered against the background of ancient sexual rites associated to a goddess of love and fertility, similar to those performed in Aphrodite’s temples in the whole Mediterranean area known as prostitution places. Famous temples of Aphrodite, where the cult of the goddess officially provided for the exercise of sacred prostitution were in Corinth, Samos, in Erice (Sicily). Frazer and Henriques have distinguished different forms of sacred sexual rites among which temporary rites of unwed girls (maidens), like dowry-sexual rites, or public defloration of a bride, or lifelong sexual rites³¹. Now, a number of kennings

²⁸ Neckel/Kuhn 1962: 100.

²⁹ Larrington 1999: 84.

³⁰ Hollander (1990: 90) quotes Cicero, *De re publica*, 4.10 and Horace *epist.* 2.1.139.

³¹ Some prostitutes also viewed the action of sexual service and sexual pleasure as an act of devotion to the goddess of love. Prostitutes would use their earnings to pay for dedications and ritualistic celebrations in honour of Aphrodite. However, sacred prostitution particularly in some places and periods, is a controversial topic within the academic world (Frazer 1947: III, 297).

referring to Iðunn as a maiden (a young girl playing games sexually connotated) as well as Loki's insults may be interpreted as allusions to sexual rituals dedicated to Iðunn, as a fertility and love goddess, whose memory has been lost.

In his *Edda*, Snorri gives a quite exhaustive account of the story referring to her twice: first in *Gylfaginning* and later in *Skáldskaparmál*.

In *Gylfaginning*, she is first named as Bragi's wife (Ch. 26):

‘Kona hans er Iðunn. Hon varðveitir í eski sínu epli þau, er goðin skulu á bíta, þá er þau eldast, ok verða þá allir ungir, ok svá mun vera allt til ragnarökr’s.
Þá mælti Gangleri: ‘Allmikit þykkir mér goðin eiga undir gæzlu eða trúnaði Iðunnar³².
‘Iðunn is his wife. She keeps in her casket apples which the gods have to feed on when they age, and then they all become young, and so it will go on right up to Ragnarök’. Then spoke Gangleri: ‘It seems to me that the gods are staking a great deal on Iðunn’s care and trustworthiness³³.

Gangleri observes that apparently the gods greatly depend upon Iðunn's good faith and care. His comment underlines her importance for the survival and well-being of the gods, also stressed by the kennings designating her listed in *Skáldskaparmál* where Iðunn's adventures are continued. Here Snorri quotes a 10th-century skaldic poem, *Haustlög* by Þjóðólfr of Hvínir, giving a lengthy description of a richly decorated shield received by the skald that features a depiction of the abduction of Iðunn, and reveals also the circumstances which had forced Loki to help the giant Þjazi to kidnap Iðunn:

[...] Loki skal aldri lauss verða nema hann veiti honum svardaga at koma Iðunni út of Ásgarð með epli sín [...]. En at ákveðinni stundu teygir Loki Iðunni út um Ásgarð í skóg nokkvorn, ok segir at hann hefir fundit epli þau er henni munu gripir í þykkja, ok það at hon skal hafa með sér sín epli ok bera saman ok hin. Þá kemr þar Þjazi jötunn í arnarham ok tekr Iðunni ok flýgr braut með ok í Þrymheim til bús síns.

En Æsir urðu illa við hvarf Iðunnar ok gerðusk þeir brátt hárir ok gamlir³⁴.

[...] Loki would never get free [he would never be released from Thjassi] unless he vowed solemnly to get Iðunn to come outside Ásgarðr with her apples [...]. At the agreed time Loki lured Iðunn out through Ásgarðr into a certain forest, saying he had found some apples that she would think worth having, and told her she would bring her apples with her and compare them with these. Then the giant Thiassi arrived in eagle shape and snatched Iðunn and flew away with her to his home in Thrymheimr.

³² Faulkes 2005: 25.

³³ Faulkes 1995: 25.

³⁴ Faulkes 1998: 2.

But the Aesir were badly affected by Iðunn's disappearance and soon became grey and old³⁵.

When the Æsir realized that Loki was responsible of Iðunn's abduction, they arrested Loki and ordered him to go to Jötunheimr and bring her back to Ásgarðr. He obtained Freyja's falcon shape and went to Jötunheimr. Þjazi was out at the sea, he took Iðunn, transformed her into a nut and returned the goddess to the gods.

Still in *Skáldskaparsmál*, Snorri lists a number of kennings referring to Iðunn:

Hvernig skal kenna Iðunni? Kalla hana konu Braga ok gætandi eplanna, en eplin ellilyf Asanna; hon er ok ránfengr Þjaza jötuns, svá sem fyrr er sagt at hann tók hana braut frá Ásum. Eptir þeiri sögu orti Þjóðólfr hinn hvinverski í *Haustlǫng*³⁶. How shall Iðunn be referred to? By calling her wife of Bragi and keeper of the apples and the Aesir's old age cure. She is also Thiassi's booty in accordance with the story told above about his abducting her from the Aesir. Thjodolf or Hvinir composed a passage based on that story in *Haustlǫng*³⁷.

Then Snorri quotes the poem showing the context of these kennings, st. 8:

Sér bað *sagna bræri*
sorgæran (or *sorgeyran*) *mey færa*,
 þá er *ellilyf Ása*,
 átrunnr Hymis, *kunni*;
 Brunnakrs of kom bekkjar
Brísings goða dísi
girðipjófr í garða
*grjót-Niðaðar síðan*³⁸.

The scion of Hymir's race (giants) the crew-guider, crazy with pain, to bring to him the maid who knew the Aesir's old age cure (or magic herb, fruit) (Iðunn). The thief of Brising's girdle (Brisingamen) afterwards caused the gods' lady, maiden (Iðunn) to go into the rock-Nidud's (giant's) courts to Brunnarkr's bench³⁹.

Actually, more interpretations of the compound *sorgæran* (or *sorgeyran*) are possible: following Finnur Jónsson's solution, Faulkes translates "crazy with pain" referring to Loki (seized by giants), but we can even intend *eyran* or *æran* in its meaning of

³⁵ Faulkes 1995: 60.

³⁶ Faulkes 1998: 30.

³⁷ Faulkes 1995: 86.

³⁸ Faulkes 1998: 32.

³⁹ Faulkes 1995: 87.

‘alleviator’ (according to de Vries and Sveinbjörn Egilsson)⁴⁰. Then it could be interpreted as a kenning referring to Iðunn:

sorgæran (or sorgeyrar) mey “pain alleviator”⁴¹

Þjóðólfr might deliberately have chosen this ambiguity (of referents), showing his ability as a poet. The ambiguity, namely the possibility of double or triple interpretations of compounds, is typical of skalds’ use of kennings, especially those extremely complicated of early skalds.

ellilyf Ása kunningi “the one who knows the magic old age cure of the Æsir”

This is *tvíkent*, a double kenning with a *nomen agentis* as a base word *kunningi* “the one who knows”, the knower of ‘the magic old age cure of Æsir’ a kenning for ‘apples’.

göða dísir “the dís of the gods”

dísir is the singular accusative of *dís*, a noun generally occurring in the plural form *dísir* (or *dísar*): particular deities associated with fertility. While in kennings *dís* is commonly used as a synonym of *goddess*, here *dísir* is the singular accusative of a plural in *-ar dísar* (which sometimes appears instead of the more frequent plural in *-ir dísir*).

St. 9

Urðut bjartra borða
byggvendr at þat hryggvir;
þá vas Ið með jötnum
unnr (*uðr*) nýkomin sunnan;
gǫrðusk allar áttir
Ingi-Freys at þingi
-váru heldr – ok hárar
hamljót regin – gamlar⁴².

The bright-shield-dwellers (giants) were not unhappy after this, now Iðunn was among the giants, newly arrived from the south. All Ingi-Freyr’s kin (the Æsir) became old and grey in their assembly; the powers were rather ugly in form⁴³.

⁴⁰ de Vries 1977: 684; Sveinbjörn/Egilsson 1854: 763.

⁴¹ Cleasby-Vigfússon 1957: 123. In order to better use the grammar of the text, we will rather consider both of them as classical nominalization of an *-a* ending verb into an *-an* ending substantive that are the same in the dative and the accusative. An example of such an operation is given by the verb *drottna* “to lead” that *drottan* in its accusative and dative (Finnur Jónsson 1912: A, 18).

⁴² Faulkes 1998: 32.

⁴³ Faulkes 1995: 89.

In the text *Iðunn's* name appears detached. Þjóðólfr uses it in such a way that it becomes a kenning – *Ið með jötnum unn* – (*unn* is the accusative of *unnr*). Several interpretations have been suggested. According to the one provided by de Vries's etymological dictionary, *ið* f. means 'activity, action' or *ið* n. 'a restless motion'; *iða*, að 'to move to and fro, be restless, like an eddy or mercury'; *iðja* f. 'swirl, drift, whirl, vortex'⁴⁴ and *unnr* 'wave'⁴⁵. So *Ið- unnr* could be intended as 'the swirl of wave, the swirl provider'.

The swirl (the vortex) is a recurrent image painted on *bildstenar* (picture stones), especially on those found in Gotland which are the most ancient and famous, i.e. the stone of Sundre in the south of the isle. According to Folke Ström and Kristian Kristiansen, it symbolizes vitality, energy (or the sun)⁴⁶. *Ið-* appears also in the compound *Iðavellir* 'the field of the swirl', the place where the gods meet in Ásgarðr, mentioned in the 12th stanza of the *Völuspá*:

Hittusc æsir
á Iðavelli,
þeirs hqrg oc hof
hátimbruðu

The gods met in *Iðavellir*, those who built altars and temples⁴⁷.

And in *Gylfaginning* (Ch. 14):

Hár mælir: 'Í upphafi setti hann stjórnmenn í sæti ok beiddi þá at dæma með sér örlög manna ok ráða um skipun borgarinnar. Þat var þar, sem heitir Iðavöllur í miðri borginni'⁴⁸.

Hár said: 'In the beginning he established rulers, and bade them ordain fates with him, and gave counsel concerning the planning of the town; that was in the place which is called Iða-field, in the midst of the town'⁴⁹.

Thus the goddess's name itself would point out her nature as vital energy, as a sexual power provider: someone who, by a trick, makes time swirl and go back through the years, starting a magic vortex that takes gods back in time and allows them to eternally recycle themselves.

She plays an extremely precious role underlined also by Gylfi's above quoted comment in Snorri's *Edda*.

⁴⁴ Cleasby-Vigfússon 1957: 313.

⁴⁵ *Ibidem*: 655. Cf. de Santillana/von Dechend 1997: 287-289.

⁴⁶ Ström 1961: 188-189; Kristiansen 2004: 79-106.

⁴⁷ Neckel-Kuhn 1962: 16.

⁴⁸ Faulkes 2005: 15.

⁴⁹ Faulkes 1995: 16.

By putting the two words *með jötum* “with giants” between the two members of the kenning (here detached), Þjóðólfr skillfully indicates her established position and power in Jötunheimr: one more example of his extraordinary ability as a poet.

St. 10

Unz hrynsævar hræva
 hund *ǰl-Gefnar* fundu
 leiðþír ok læva
 lund *ǰl-Gefnar* bundu.
 ‘Þú skalt véltr nema velum,’
 Reiðr mælir svá, leiðir
munstarandi mæra
mey aþtr, Loki, *hapta*⁵⁰.

Until they found ale-Gefn’s (Iðunn) flowing corpse-sea (blood) hound (wolf, thief, i.e. Loki) and bound the thief, that tree of deceit, who had led ale-Gefn off. ‘You shall be trapped, Loki’ – the angry one spoke thus – ‘unless by some scheme you bring back the renowned maid, enlarger of the fetters’ (gods’) joy⁵¹.

Here Iðunn is called *ǰl-Gefnar* (ale-Gefn) in the genitive: it is a common kenning for ‘woman’, and Gefn is another name for Freyja. The role of a beer bearer is typical for women and mirrors a common female function also portrayed on *bildstenar* illustrating scenes of banquets or mythological stories (like those spread around Gävle, in Sweden: Ockelbo-, Hästfärnebo-, Ramsund stones), and showed by different Germanic literary sources (Queen Waltheof, in the Anglo-Saxon *Beowulf*, Queen Gunnhildr, in the Old Norse *Egils saga*, and by many skaldic kennings). It symbolizes favouring harmony, concord, joy, and pleasure. The kenning *ale-Gefn* repeated twice confirms that Iðunn plays this role being ‘the one who works at bringing harmony’ as claimed also by the compound *munstarandi*: *munr* + *stæra* “joy/pleasure enlarger” and the plural genitive *hapta* “of the binders” (the gods) *mæra mey* “renowned maiden”.

The stanza 11 of the poem underlines that she is the wave which carries the gods towards the ‘swirl’ of pleasure, and explains the ‘swirl-waves’ in st. 10.

St. 11

Heyrðak svá, þat síðan
 sveik opt *ásu leikum*
bugreynandi Hænis

⁵⁰ Faulkes, 1998: 32-33.

⁵¹ Faulkes 1995: 87-88. *Iðunn* appears in two other lists of *ásynjor*: one aimed at explaining a kenning referring to gold (*Ægir’s* fire) and the second in the *þulur* at the end of *Skáldskaparmál*.

hauks flugbjálfa aukinn [...] ⁵²

I have heard this that the trier of Hænir's mind (Loki) afterwards tricked back the Æsir's [sexual] games provider, with the help of a hawk's flight-skin [...] ⁵³

The kenning for Iðunn *ásu leikum* is often translated simply “Æsir's girlfriend/maid”. But it could be intended as alluding to her as sexual game deliverer: *leikum* may be the plural dative of either *leika* ‘she-companion, doll, a sexual game’ or *leiker* ‘game, sport’. Both make of Iðunn a ‘game organizer’ or a woman delivering pleasures: ‘Æsir's swirl of pleasure’ ⁵⁴.

To sum up, besides ‘Bragis’ wife’, we find the following kennings referring to Iðunn: ‘pain alleviator’, ‘keeper of the apples’, and her apples are called ‘the Æsir's old age cure’. In connection to the story of her abduction she is called ‘Þjazi's booty’, and within the quoted portions of *Haustlǫng*: ‘the maiden who knew the Æsir's old age cure’, ‘the gods’ maiden’, ‘ale-Gefn’, ‘the Æsir's sexual game or delight’. Something reminding of Persephone's role in classic mythology.

She is a young girl who ‘alleviates pain’, who ‘protects and rejuvenates the gods by her magic apples’, who ‘bears the ale and brings harmony and love’, she is ‘the Æsir's delight’ as Loki's malevolent injuries witness. Some other evidence in Old Norse literary sources points to her as a ground-fertilizing goddess, a kind of female counterpart of Freyr as if she were one of the Vanes. The Icelandic skaldic poem *Hrafnagaldur Óðins* “Odin's raven magic chant” expresses it clearly, saying that when she leaves Ásgarðr the earth itself loses its fertility and Ragnarök draws closer.

Hrafnagaldur Óðins or *Forsþjallsljóð* “Forknowledge poem” is a poem in the style of the poetic *Edda*. It is preserved only in late paper manuscripts. In his 1867 edition of the *Poetic Edda*, Sophus Bugge reasoned that the poem was a 17th-century work, composed as an introduction to *Baldur's draumar*. Since then, it has not been included in editions of the *Poetic Edda* and not been extensively studied. In this text additional information is given about Iðunn, not otherwise attested.

St. 6 reads:

Dvelr í daulom
dís forvitin,

⁵² Faulkes 1998: 33.

⁵³ Faulkes 2005: 88.

⁵⁴ In *The Rights of the Player*, Terry Gunnell recalls the existence and the social importance of all these *leikarar* (entertainers, jugglers, singers, musicians) and he stresses that (after Christianization) the laws refused to give them a legal statute – just like in France until the 18th century. This can let us suppose that Iðunn played such a role with the Æsir (Gunnell 1996: 1-31).

Yggdrasils frá
 aski hnigin;
 álfa ættar
 Iðunni héto,
 Ívallds ellri
 ýngsta barna⁵⁵.

The enquiring goddess, descended from dwarves, sunk down from the ash Yggdrasill, stays in the valleys. The elder ones of the children of Ívalldur called the youngest Iðunn⁵⁶.

In this stanza, Iðunn is identified as descending from alves: *alfar* are deities sometimes likened to Vanes. Again, Iðunn is associated to fertility. Britt-Mari Näsström in *Fornskandinavisk religion*, in the chapter entitled *Gudinnor* “Goddesses”, argues that behind Iðunn’s apparently scanty significant role Snorri describes, some elements indicate a much more important goddess, perhaps with roots in the Mediterranean Magna Mater⁵⁷.

This young and beloved goddess has her magic instruments for keeping the gods forever young (which means ‘fertile’) and happy in her prodigious golden apples. In various mythologies, apples are used as symbols of love, fertility, immortality, and wisdom.

Classic mythology presents deities involved in preserving or stealing magic apples, which are rejuvenating as well as immortality granters. Gaia, the Mother Earth, presents an apple tree to Zeus and Hera on their wedding day as a symbol of their love and as a wish of fertility. Aphrodite’s apples are also symbols of fertility and love and her holy island, the isle of Melos, means ‘apple’ in Greek. Milanion, one of Atalanta’s suitors, drops three golden apples (gifts from Aphrodite) during a race. Atalanta stopped to pick them up, lost the race, and married Milanion. Again, they symbolize love and wedding.

But the myth which mostly reminds of Old Norse Iðunn’s story is that of the already mentioned Hesperides’s magic apples. They were kept in a garden at the

⁵⁵ Bugge 1867: 371-376.

⁵⁶ Lassen 2011: 84. *Ívaldasynir* “Ívaldi’s sons” are a group of dwarfs who made Skíðblaðnir, the ship of Freyr, and Gugnir, the spear of Óðinn as well as golden hair for Sif to replace what Loki had cut off. According to the poem, Iðunn is a sister of the famous smiths, the sons of Ívaldi. The account of this tale given in *Skáldskaparmál* does not reveal the names of Ívaldi’s sons, nor how many there were, and they remain conspicuously absent after their initial mention in the stanza. Actually, their identities are a matter of scholarly speculation.

⁵⁷ Näsström 2001: 172-173. See also North 1997: 105, in his study of the skaldic poem *Hauströng*, he comments that “[Iðunn] is probably to be understood as an aspect of Freyja, a goddess whom the gods rely on for their youth and beauty”.

northern edge of the world, being guarded by a hundred-headed dragon, named Ladon, and by the Hesperides, daughters of Atlas, the titan who held the sky and the earth upon his shoulders. Eurystheus commanded Heracles to bring him the golden apples which belonged to Zeus. It was the eleventh labour of Heracles.

Ellis Davidson notes a connection between apples and the Nordic Vanes (Freyr, Freyja and Njǫrðr), and quotes an instance of eleven golden apples given to the beautiful Gerðr by Skírnir, the messenger of the god Freyr in stanzas 19 and 20 of *Skírnismál*⁵⁸. Davidson also notes a further connection between fertility and apples in chapter 2 of the *Vǫlsunga saga* when Frigg sends King Rerir an apple after he prays for a child, Frigg's messenger (in the guise of a crow) drops an apple in his lap as he sits on a mound. Rerir's wife eats the apple and becomes pregnant of their son, the hero Vǫlsung⁵⁹.

Birgitta Onsell, in *Jordens Moder i Norden*, mentions the presence of a great number of wild apples on the Osebergs funeral ship together with grains, both symbols of fruitfulness and fecundity as well as of death and rebirth⁶⁰. The relationships between apple and death, according to Ellis Davidson, is also suggested by the unusual periphrasis *eplis Heljar* "the apple of Hel" used in an 11th-century poem by the skald Þórbjörn Brúnason, Davidson states that this may imply that the apple was thought of by the skald as the food of the dead which seems to me as a wish for rebirth⁶¹.

The context of the kenning or kenninglike compound *eplis Heljar* in Þórbjörn Brúnason's stanza in *Heiðarvígasaga* seems to indicate death as the referent of the compound, and consequently 'giving Hel's apple' could mean 'to kill'.

Eigi mun, sús eigum,
 auð-Vǫr at mik dauðan
 (Fold vill mens í moldu
 minn aldr) blǫu falda;
 ann, en ekki vinna
auðs má brík at slíku
- þat's óskeapligt - eplis
*ǫlselja mér Heljar*⁶².

⁵⁸ Davidson 2001: 164-166.

⁵⁹ *Ibidem*: 165.

⁶⁰ Onsell 1990: 67-68.

⁶¹ The apple seems to be both food for the dead and a substance of renewal for the gods (Davidson 2001: 165-166).

⁶² Finnur Jónsson 1912: 208.

The wealth-bearing stem that for wife I have, does not want to cover her head with a black coif, when I am dead, the land of the necklace (the woman) wants my life in the mould (wants me dead). The ale-server (the woman) wishes me (wants for me) the apple of Hel (death) – it is unnatural – but the wealth brick (the woman) cannot do such a misdeed⁶³.

Eplis Heljar “the apple of Hel” may be interpreted as a kenning for ‘death’ attributed to a goddess who can give life or death, or immortality by rejuvenating.

Therefore, I would suggest a comparison between Iðunn and the Greek Persephone: she also settled for a period in the underworld causing the death of plants and harvests as Iðunn’s absence causes decay and sorrow. Both are daughters of the main divinities of their Pantheons: respectively of Odin and Zeus, and of fertility goddesses (Frigg and Demeter). Both are young and are called ‘maiden’, Iðunn is called *mey* “maiden” and all kennings refer to this aspect of hers. Persephone is called *Kore* which also means ‘maiden’ in Greek and in Eleusis she was called *Neotera* “Younger”. Both are connected with myths of abduction (Iðunn by Þjazi through Loki’s deceptions and Persephone by Hades). Both are portrayed with a box or a casket where Iðunn holds her magic apples, Persephone has pomegranates. Moreover, apples and pomegranates are both round fruits.

Both have to do with immortality and youth as well as with magic rebirth or rejuvenation. Therefore, as Anne Holtmark argues, they represent a remedy against ageing in their mythological spheres⁶⁴. Not only do Persephone and Demeter’s reunion as well as that of Iðunn and the gods symbolize the beginning of a new cycle, they also symbolize death and the eternal regeneration of life.

•
;

⁶³ My translation.

⁶⁴ Holtmark 1949: 60-71.

Reference list

Primary sources and translations:

- Amelung, Arthur/Jänicke, Oscar (Hg.) (1866), *Ortnit und die Wolfdietriche: nach Müllenhoffs Vorarbeiten (Deutsches Heldenbuch)*, 3. Teil, Bd. I, Berlin: Weidmann
- Bugge, Sophus (ugd.) (1867), *Norræn Fornkvæði. Islands samling af folkelige Oldtidsdigte om Nordens Guder og Heroer almindelig kaldet Samundar Edda hins fróða*, Christiania: Malling
- Faulkes, Anthony (trans.) (1995), *Edda*, London: Everyman
- Faulkes, Antony (ed.) (1998), Snorri Sturluson, *Edda, Skáldskaparmál*, London/Exeter: University College London
- Faulkes, Anthony (ed.) (2005), Snorri Sturluson, *Edda, Gylfaginning*, London/Exeter: University College London
- Finnur Jónsson (1912), *Den Norske-Islandske Skjadedigtning*, A1, København/Kristiania: Gyldendahl.
- Hauksbók: The Arna-Magnaæn Manuscripts, 371, 4to, 544, 4to, and 675, 4to*, Jón Helgason (ed.) 1960. *Manuscripta Islandica*, 5, Copenhagen: Munksgaard
- Hollander, Lee (trans.) (1990), *The Poetic Edda*, Austin: University of Texas Press
- Jón Þorkelsson (1865), *Nokkur blöð úr Hauksbók*, Reykjavík: Hið íslenska bókmetafélag
- Larrington, Carolyne (trans.) (1999), *The Poetic Edda*, Oxford: Oxford University Press
- Lassen, Annette (ed. and trans.) (2011). *Hrafnagaldur Óðins (Forspjallsljóð)*, London: University College London
- Miller, Frank Justus (trans.) (rev. by G.P. Goold) (1916), *Metamorphoses*, Vol. I, Book VII, Cambridge (MA): Harvard University Press
- Neckel, Gustaf/Kuhn, Hans (Hg.) (1962), *Edda: Die Lieder des Codex Regius nebst verwandten Denkmälern*, Bd. I, Germanische Bibliothek, Heidelberg: Carl Winter
- Páll Eggert Ólason (útg.) (1916), *Mágus saga jarls. Riddarasögur I*, Reykjavík: Fjallkonuútgafan.
- Plautus (2020), *Pseudolus*, trans. by D. Christenson, Cambridge: Cambridge University Press

Todd, Henry Alfred (1889), *La naissance du Chevalier au Cygne; ou, Les enfants changés en cygnes: French Poem of the XII Century*, Baltimore: Modern Language Association

Secondary sources:

- Bérard, Claude (1983), *Iconographie – iconologie – iconologique*. «Études de lettres» 4, 5-37
- Cleasby, Richard/Vigfússon, Gudbrandur (1957), *An Icelandic-English Dictionary*, 2 ed. with suppl. by W. Craigie, Oxford: Oxford University Press
- Clunies Ross, Margaret (1987), *Skáldskaparmál. Snorri Sturluson's Ars Poetica and Medieval Theories of Language*, Odense: Odense University Press
- Davidson, Ellis H. R. (2001), *Nordens gudar och myter*, Stockholm: Prisma
- de Santillana, Giorgio/von Dechend, Hertha (1997), *Il mulino di Amleto*, 5. ed., Milano: Adelphi
- Frazer, James George (1947), *The Golden Bough. A Study on Magic and Religion*, London: MacMillan
- Gunnell, Terry (1996), “*The Rights of the Player*”: *the Role of Mimi and Histriones in Early Medieval Scandinavia*. «Comparative Drama» 30, 1-31
- Holtmark, Anne (1949), *Myten om Idun og Tjatse i Tjodolvs Haustlång*. «Arkiv för nordisk filologi» 64, 1-73
- Knox, Bernard MacGregor Walker (1977), *The Medea of Euripides in Greek Tragedy*. «YCS» 25, 27-56
- Kristiansen, Kristian (2004), *Who Owns the Past? Reflections on Roles and Responsibilities*. In L. Vishnyatsky (ed.), *The Archaeologist: Detective and Thinker (Festschrift Leo Klejn)*, St. Petersburg: St. Petersburg University Press, 79-86.
- Näsström, Britt-Mari (2001), *Fornskandinavisk religion*, Lund: Studentlitteratur
- North, Richard (1997), *The Haustlång of Þjóðólfr of Hvinir*, Enfield Lock: Hisarlik Press
- Onsell, Birgitta (1990), *Jordens Moder i Norden. Myt magi och fruktbarhetsrit i förkristen tid*, Stockholm: Carlssons
- Scarborough, John (1991), *The Pharmacology of Sacred Plants, Herbs, and Roots*. In C.A. Faraone/D. Obbink (eds.), *Magika Hiera: Ancient Greek Magic and Religion*, New York/Oxford: Oxford University Press, 138-174
- Ström, Folke (1967), *Nordisk bedendom: tro och sed i förkristen tid*, 2 ed., Lund: Akademiförlaget

- Sveinbjörn Egilsson (1854), *Lexicon poëticum antiquæ linguæ septentrionalis*, Kongelige Nordiske oldskriftselskab, Hafnia: Qvist
- de Vries, Jan (1977), *Altnordisches Etymologisches Wörterbuch*, Leiden: Brill
- Washburn Hopkins, Edward (1905), *The Fountain of Youth*. «Journal of the American Oriental Society» 26, 1-67

Electronic sources:

- <[https://en.wikisource.org/wiki/The_Odyssey_\(Butler\)/Book_X](https://en.wikisource.org/wiki/The_Odyssey_(Butler)/Book_X)> [22.08.2022]
- <<https://forum.termometropolitico.it/467098-prete-gianni.html>> [22.08.2022]
- Jackson, Peter (2010), *The Letter of Prester John*. In D. Thomas (ed.), *Christian-Muslim Relations 600-1500*, <http://dx.doi.org/10.1163/1877-8054_cmri_COM_25165> [23.08.2022]

Il nome ufficiale della nostra rivista continua a essere: “Annali. Sezione germanica”, ma nel passare alla modalità online lo abbiamo abbreviato in “*germanica;*” – più sintetico, come nome d’uso, e al contempo quasi classico, nel suo riprendere il sostantivo neutro latino utilizzato per i concetti collettivi, nel senso dunque di ‘cose germaniche’. Esso riunisce così in sé i differenti campi di ricerca che trovano spazio nella rivista, sulla quale dal 1958 pubblichiamo saggi (talvolta raccolti in numeri monografici) e recensioni, in italiano e nelle principali lingue europee, su temi letterari, culturali, filologici e linguistici di area germanica, con un ampio spettro di prospettive metodologiche, anche di tipo comparatistico e interdisciplinare.

Insieme al nome sintetico abbiamo scelto come nuovo simbolo il punto e virgola, per distinguere ma al tempo stesso collegare tra loro i vari ambiti disciplinari della germanistica. Un segno di punteggiatura sempre meno utilizzato e per questo forse un po’ desueto, ma che ci sembra acquisire una particolare potenzialità semantica: pur marcando uno stacco più forte, il punto e virgola connette parti indipendenti e le pone in dialogo – ha qualcosa di interlocutorio, nella consapevolezza che voler costruire un discorso fatto di punti fermi sia oggi più che mai illusorio.

letterature e culture di lingua tedesca;
linguistica tedesca;
filologia germanica;
studi nordici;
studi nederlandesi

•
;

Annali. Sezione germanica

Direttrice responsabile: Elda Morlicchio

ISSN 1124-3724

Registrazione Tribunale di Napoli n. 1664 del 29.11.1963

UniorPress | Via Nuova Marina, 59 | 80133 Napoli



IL TORCOLIERE • Officine Grafico-Editoriali d'Ateneo
Università di Napoli L'Orientale
prodotto nel mese di dicembre 2022



Maria Cristina Lombardi

Ageing in Germanic Cultures and Languages:
a Common Concern through Time and Space. An Introduction

Jasmine Bria

The Plights of an Ageing King: Old Age in Layamon's Depiction of King Leir

Donata Bulotta

Elisir di lunga vita e principi alchemici in alcune ricette mediche medio inglesi

Dario Capelli

“Wer alden weiben wolgetraut”: Ageing and Ageism in Oswald von Wolkenstein

Isabella Ferron; Valentina Schettino

Emozioni e invecchiamento: un'analisi acustica e lessicale

Angela Iuliano

Young Victims, Malicious Adults and Old Witches. Age and Magic in some Swedish Medieval Ballads

Maria Cristina Lombardi

Ageing and Myths of Rejuvenation: Iðunn's Apples and Springs of Youth in Old Norse Literature

Rita Luppi

Der Zusammenhang zwischen Alter und Pausen in wiederholten Erzählungen

Goranka Rocco

Youthwashing im Kontext der X-WASHING-Metadiskurse

Rosella Tinaburri

A.a.t. *hërro*, a.s. *hërro*, a.i. *bearra* / lat. *senior*: per un'analisi comparativa nelle tradizioni germaniche antiche

Letizia Vezzosi

The Ages of Man: *Young* and *Old* in Healing Recipes and Charms

Stefania De Lucia

Die Buche: il coro invisibile dei poeti ebraico-tedeschi della Bucovina

Lorenzo Licciardi

Coscienza storica e poetiche dell'assurdo. *Zu keiner Stunde* (1957) di Ilse Aichinger

note; recensioni

ISSN 1124-3724