In other words, the poem is not a half-re-membered reflection of a historical event but rather an ongoing celebration of the sacred office of kingship in the Ottonian dynasty and their successors [...]. This new interpretation, which assuredly does justice to the quasi-liturical, antiphonal nature of the macaronic text [...] and more satisfactorily explains the presence of De Heinrico among the other eulogies of the Ottonian emperors and their Salian successors in the Cambridge Songs manuscript, enables her [i.e. the author] to present a modified edition of the poem, in well-considered, revised punctuation, with a fresh and more precise translation than that offered by Walter Haug and Benedikt Konrad Vollmann [...]. With its comprehensive, if not quite exhaustive, bibliography and the extensive footnotes, this study will supply all the essential information that future researchers will need. The study is enhanced with three color plates [...]. The Reichenau manuscript in particular is important in its symbolism: it depicts Otto throned as it were in Heaven together with Christ and the saints.