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Book Reviews

Hölderlin, Friedrich. *Sämtliche Werke und Briefe*. 3 vols. Ed. Jochen Schmidt. Frankfurt: Deutscher Klassiker Verlag, 1992–94. DM 420.

Jochen Schmidt's new edition of Hölderlin's collected works is a considerable achievement, which will be of value to the general public and to students and scholars alike. All of Hölderlin's writings are included, among them fragmentary works and multiple versions of the same works. The highly erudite and readable apparatus encompasses more than 1,500 pages of commentary to supplement the more than 2,000 pages of text.

Volume one contains the poetry, which is presented in chronological order. Hölderlin is arguably the greatest of all German poets, and his reception and transformation of classical models, his connection to and deviation from his contemporaries, and his prolepses of modernity are all evident in the works and commentary of this volume. Especially remarkable is the way in which Schmidt places Hölderlin within his age without thereby revoking his uniqueness. Connections to *Empfindsamkeit*, the French Revolution, German Idealism, Early Romanticism, and other contemporary schools and events are all well-presented.

The apparatus to volume one opens with a lucid and succinct general introduction to Hölderlin's poetry, which takes account of major models and of forms and themes as they developed in the poetry. The more difficult and complex poems receive overarching interpretations, which give the reader a useful orientation. Issues of origination and publication are also addressed. Because Hölderlin's poetry is so complex and richly allusive, both the overarching commentaries and the detailed annotations are helpful, and they contain in many cases information not previously presented in other editions. Especially new in this volume are the connections to Stoicism (for which Schmidt is able to draw on his earlier publications). The commentary points out parallel passages and contains numerous useful cross-references. Here and in subsequent volumes we see especially

rich discussions of allusions to antiquity (Greek mythology, Homer, Pindar, Vergil, Horace, and others), the Bible, immediate predecessors and contemporaries (Rousseau, Klopstock, Herder, Schiller, and others), and historical events. Schmidt also notes peculiarities in Hölderlin's language that derive either from his age or from the Swabian dialect. In addition, Schmidt is attentive to issues of form (overarching structure, syntax, rhetorical figures, etc). The one oddity in volume one is the non-inclusion of the fragmentary third version of "Der Einzige," which, however, surfaces as an appendix to volume two.

Co-edited by Katharina Grätz, volume two contains *Hyperion* and *Empedokles*, including the preliminary versions and fragments associated with each work, the theoretical essays, the verse narrative *Emilie vor ihrem Brauttag*, and the translations, including the important translations of Pindar and Sophocles. Here, too, the reader benefits from both overarching commentaries on the works and analysis of individual passages.

The *Empedokles* text has been freshly edited, with numerous changes. In order to create more readable and perfect texts, Friedrich Beißner, the editor of the *Große Stuttgarter Ausgabe*, drew on earlier versions, marginal notes, or even conjecture in order to eliminate ruptures or blanks in the text, and he occasionally eliminated words to ensure metric consistency, not allowing for the possible use of foregrounding. Beißner was also inclined to view revisions as additions to earlier versions, not as replacements, even when graphic markers or meaning would seem to call for bracketing of the earlier text. D. E. Sattler's Frankfurt edition also offers—in addition to a reproduction of the manuscripts—a readable text, from which Schmidt's version differs. The Frankfurt edition draws on what appear to be arbitrary interpretations of Hölderlin's graphic symbols; it represents therefore only occasionally an improvement over the Stuttgart edition. Schmidt seeks to correct the problems of both editions, even as he builds on their strengths; in the notes he cites all deviations from the Stuttgart edition, which he views as the more reliable of the two. Schmidt also includes in the *Empedokles* complex those es-

says—which by content and manuscript proximity—belong with the drama, including “Das untergehende Vaterland . . .,” otherwise known as “Das Werden im Vergehen.” Some of the theoretical essays are also modestly altered. Beißner often added commas to make the texts more intelligible, whereas Schmidt remains closer to the manuscripts.

Schmidt relates the translations and Hölderlin’s commentaries to his later poetry as well as, to an appropriately lesser degree, his existential crisis. Especially illuminating is the systematic account of passages in Hölderlin’s edition of Sophocles that differ from modern versions, thereby explaining certain anomalies. The Frankfurt edition also addresses such deviations, but does so selectively, leaving the false impression that only those passages selected represent a corrupt source. In general the Sophocles annotations are peerless and very enlightening for Hölderlin’s thinking as a whole, as is the overarching commentary to the *Anmerkungen zu Antigonä*, which, read together with Hölderlin’s essay, would enrich any reader’s understanding of tragedy, especially with regard to the important category of time.

Volume three contains the letters, which include along with references to daily life and existential problems, numerous commentaries on Hölderlin’s reading and captivating analyses of the age and of philosophical and poetic problems. Selected letters to Hölderlin are also printed, including all of Susette Gontard’s letters. In addition, the volume contains various documents about Hölderlin’s life, including, for example, items relevant to his education, letters about Hölderlin or about the conditions under which he lived, and Waiblinger’s fascinating, if romanticized, account of the late Hölderlin. Schmidt offers brief overarching commentaries on the letters and on various periods of Hölderlin’s life. The detailed commentary shines in those passages devoted to poetic and philosophical matters (e.g., 841-42) and in the two letters to Böhlerdorff, including their connection to Hölderlin’s theory of tragedy. The third volume concludes with an annotated chronology of the poet’s life.

Each volume contains a selected bibliography. The volumes, though expensive, are impeccably prepared and aesthetically fine. The edition surpasses all other reader’s editions, including the *Kleine Stuttgarter Ausgabe*;

Schmidt’s earlier two-volume edition with Insel, which did not contain as many texts or letters and whose commentary, though already rich there, is here greatly surpassed; and the recent Hanser edition of Michael Knaupp, whose commentary is not nearly as rich as Schmidt’s. Schmidt’s commentaries are in many cases even more extensive than the Stuttgart and Frankfurt editions, and in a few instances Schmidt’s edition surpasses them philologically.

The Hölderlin scholar may want to argue that one or the other passage might have benefited from fuller notes. I miss, for example, mention of the allusions to Plato’s *Symposium* on pages 29, 63, 80, and 178 of Volume 2. The Plato reference on page 102 of volume 3 alludes not just to the *Timeaus* and the *Symposium* but also to the *Phaedrus*. Some passages of crucial importance in *Hyperion* might have been better contextualized; the Sophocles quote that serves as a motto for the second volume of *Hyperion*, for example, might have been discussed within the framework of its position in both *Oedipus at Colonus* and *Hyperion*, as Schmidt does with “Hyperions Schicksalslied.” It might also have been useful to note when the novel’s prose breaks into meter. But these are trivial matters. In an age when many of our literary-critical efforts are devoted to minor and ephemeral struggles, it is not frequent that one can review a publication and call it work for the ages. Schmidt, however, has made just such a contribution.

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Gross, Sabine. *Lese-Zeichen: Kognition, Medium und Materialität im Lese-prozeß.* Darmstadt: Wissenschaftliche Buchgesellschaft, 1994. xii + 158 pp. DM 39.80.

Mit ihrer Studie möchte Sabine Gross die Ergebnisse der empirischen Leseforschungen der kognitiven Psychologie in die rezeptionsästhetische Analyse literarischer Texte einbringen. Psychophysiologisch betrachtet ist jedes Schriftzeichen gleichursprünglich ein Bild. Beim Lesen schriftbildlicher Texte, zu denen auch die Malerei und der Film gezählt werden müssen, sind jedoch der physiologische Vorgang der visuellen Wahrnehmung von Zeichen und