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Hölderlin's "Hyperion" by Howard Gaskill

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concern often overlooked. Calhoun's analysis on the two men's views of fable and more specifically of Novalis' reception of Lessing's *Die Erziehung des Menschengeschlechts* and *Abhandlungen über die Fabel* is well executed and insightful. This essay represents a contribution to both Lessing and Novalis scholarship.

Finally, Martha Kaarsberg Wallach's "The Female Dilemma in Heinse's *Ardinghello*" provides another contemporary critical perspective—that of Feminist Criticism—on 18th-century texts. Wallach examines the various categories of women in Heinse's novel and traces the fates of each group. She finds, not entirely surprisingly, that Heinse's theoretical statements about freedom from social conventions for women are not consequently played out in his novel. The female characters who choose an emancipated life of sensual pleasure come to rather unhappy ends while those who live within social convention are rewarded with a life in the novel's utopian colony. Wallach is careful at the conclusion of her essay to balance her critique of Heinse's depiction by recalling what an emancipatory effect characters like Fiordimona had upon 18th-century readers and Heinse's theoretically emancipatory ideals.

Although I have highlighted only four essays, *Lessing Yearbook XVI* is an appealing blend of critical perspectives as well as of the work of established and younger scholars. It does indeed fulfill the Lessing Society's avowed aim of "stimulating reappraisal of the pertinence of Lessing's thought in modern times" and "re-emphasizing Lessing's cosmopolitan humanism and his continuing importance throughout the civilized world."

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KATHLEEN L. KOMAR

GASKILL, HOWARD. *Hölderlin's "Hyperion."* Durham Modern Language Series. Durham: University of Durham, 1984.

Howard Gaskill does not claim to be original in his analysis of *Hyperion*, but he is certainly original in the sense of Gottfried Keller's wonderful definition of that term in his *Zürcher Novellen*. Gaskill has produced a valuable document that builds upon the strengths of his predecessors. He begins with a succinct account of those critics whose works have greatly enhanced our understanding of the novel: Ryan, Aspetsberger, Hamlin, and to a lesser degree Prignitz and Schmidt. In employing their work, Gaskill makes accessible to the reader of English a number of important insights into a novel that is, as he says, "notoriously easy to misread" (p. 10). Gaskill covers primarily the following: the significance of *Hyperion* as an epistolary novel; the preface to the final version of the work; the motto "Non coarctari maximo . . ."; the distinction between narrative and narrated time; the hero's development as a narrator; the roles of Alabanda and Diotima in this development; Hyperion's union with Nature near the end of the novel; and finally, the text's circular and progressive dimensions.

The book is well-written. Only on pp. 35-37, Gaskill's initial commentary on the ambiguity of the Loyola epitaph that serves as the motto for volume 1, did I find the discussion unnecessarily confusing. Nonetheless, his full discussion of this motto and its relation to the novel's various dichotomies and his exhaustive "justification

of Hölderlin's use of the epistolary novel" comprise the two areas where Gaskill clearly surpasses his predecessors (p. 12).

In his preface Gaskill suggests, with characteristic modesty, that he is merely publishing the results of his forerunners. Implicit here is the suggestion that little interpretive work remains to be done, no serious questions have been left unanswered, but this is surely not the case. If, as Gaskill and others suggest (p. 52), the novel is elegiac in Schiller's sense, are there not naive, satiric, and idyllic elements as well and do they not represent in their sequence a revision of Schiller's hierarchy? If the Greeks represent the Germans (p. 34), whom do the Germans represent, and why does Hyperion consciously and carefully address the *Scheltrede* to them and not his countrymen? What of the *Scheltrede* itself? Why does the narrator—and it is indeed the narrator—voice it after finding repose? What significance does the allusion to *Oedipus at Colonus* have in the introduction to this diatribe? Admittedly, Gaskill's intent is not to offer an exhaustive account of the novel, but it is important to keep in mind that the novel raises these and numerous other questions, for which previous accounts, however insightful they may be and however much we may be indebted to them, do not provide answers.

Gaskill's concise, 69-page analysis is in English, though the quotations are in German. I see his work as especially useful for undergraduates and comparativists with neither the time nor the experience in German to wade through Ryan and Aspetsberger. Gaskill's monograph compares favorably with Ungar's correct but necessarily brief account in his book on Hölderlin in the Twayne Series and with the study by Walter Silz, which, though it contains many local insights and is attentive to the novel's "poetic" qualities, errs on Hyperion's development and on the overall structure of the novel.

After seeing the brilliance and beauty of the novel expressed so elegantly in Gaskill's English, one can only regret that no English translation of *Hyperion* is currently available. Perhaps this could change.

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FLEIG, HORST. *Literarischer Vampirismus: Klingemanns "Nachtwachen von Bonaventura."* Studien zur deutschen Literatur, 83. Tübingen: Niemeyer, 1985. viii + 320 pp. + 6 charts. DM 94.

Horst Fleig is an unlucky fellow. He has lived the nightmare of all research scholars: the fear that after having made, with labor and inspiration, what one believes to be an original discovery, someone else will come forward with the same discovery and claim priority. In the early 1970s Fleig undertook a stylostatistical comparison of the texts of 300 writers extant around 1800 with the *Nachtwachen von Bonaventura*, excluding them all with the exception of the minor Braunschweig writer and, later, major theater director, August Klingemann. But Jost Schillemeit had come by another route to the same conclusion, and the appearance of his *Bonaventura: Der Verfasser der "Nachtwachen"* in 1973 reduced Fleig to the expedient of privately publishing his "Rohmanuskript," *Zersprungene Identität: Klingemann— "Nachtwachen von Bonaventura"* in the following year. The skepticism that has come to beset Schillemeit's