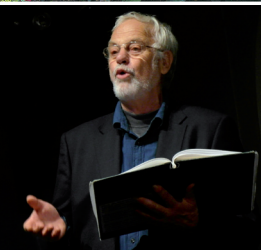


# LAUFFEN AM NECKAR

The wine town on the  
banks of the River Neckar



## ALL ABOUT HÖLDERLIN

The Hölderlin Sculpture

The Hölderlin Room

The Hölderlin Library

The Hölderlin Memorial

The Hölderlin Houses



# Hölderlin in the Roundabout



**Peter Lenk**

Bodman-Ludwigshafen (2003)

On a delicate letter "H" within sight of the Klosterhof, where **Friedrich Hölderlin** lived from 1770 to 1774, the poet is placed on a quill pen and depicted as an introverted 30 year old man.

The **Goethe/Schiller double figure** dominates the centre of the sculpture. Goethe is depicted as a titan with a slight stomach and his downturned-thumb is pointing towards Hölderlin; the Schiller figure holds a laurel wreath towards the child who sits on the other side of the quill.

The only female figure in the sculpture is **Diotima**, the beloved from Hölderlin's epistolary novel "Hyperion", who is depicted as a classical beauty.

On top, **Duke Carl Eugen of Württemberg** on the Württemberg stag (the animal on the coat of arms of the House of Württemberg) poses as the absolute ruler.

The figure of **Friedrich Nietzsche** on a bicycle represents the connection of Hölderlin's reception in later times.

Peter Lenk says about his work:  
"It is all about **balance** -  
balance in poetry,  
in love  
and in power."

# Hölderlin in the Roundabout

A sculpture by Peter Lenk  
in Lauffen am Neckar



The sculpture "Hölderlin in the Roundabout" by the sculptor Peter Lenk was unveiled on June 1st 2003 in Lauffen am Neckar, the birthplace of the poet and philosopher Friedrich Hölderlin.

The title of this sculpture ‚Hölderlin in the Roundabout‘ has a double meaning. Firstly, it refers to the location of the sculpture in the middle of a traffic roundabout on one of the most important junctions in the town of Lauffen. Almost everyone who comes to or leaves Lauffen will pass by this roundabout. Secondly, Friedrich Hölderlin is not the sole subject of this piece of art, instead he is portrayed in his relationship to other figures which represent important influences on the poet and his work.

This special position of the monument provides a three-dimensional perspective because it gives the observer a view which is seldom available with other monuments, as they are usually only viewed from the front. Around this centrepiece, it is possible to discern new aspects of the work and life of the poet with the aid of the other figures and their varying constellations. When walking around the roundabout it is possible to see different constellations of the figures which ascribe varying importance in the cast. The many interconnecting parts of Hölderlin’s life and his work are thus graphically portrayed.

The basic construction of the work of art is a curved letter “H” for Hölderlin. In the centre, a feather quill lies horizontally and two figures sit on either end of it. One of the figures is a child of about two years old with clothes and hairstyle from end of the 18th century. The other person is Friedrich Hölderlin as a man of about 30 years old.

The quill is welded – it would however lie just as still on a calm day, as it lies in complete equilibrium. The sculptor Peter Lenk comments: “It is all about balance – balance in poetry, in love and in power.”



## The Child

A boy of about 2 years of age sits on the tip of the feather quill. The child appears to be open and trusting. His body is turned towards the other figures of the sculpture. He is smiling and he stretches his arms trustingly to the figure of Friedrich Schiller who encouragingly holds up a laurel wreath towards him.

Johann Christian Friedrich Hölderlin, born in Lauffen am Neckar on 20th March 1770, is the son of the estate manager of the former nuns convent, which meanwhile belongs to the Duke; his mother is a the vicar's daughter. Two years after the birth of little Friedrich his father dies and when his mother remarries, the family moves to Nürtingen in 1774.

As Hölderlin left Lauffen so early in life, only a few references to his place of birth can be found in his work. These few however are very positive and are mostly linked with the experience of sun, light and warmth.

*Aber damit uns nicht, gleich Allzuklugen, entfliehe  
Diese neigende Zeit, komm' ich entgegen sogleich,  
Bis an die Grenze des Lands, wo mir den lieben Geburtsort  
Und die Insel des Stroms blaues Gewässer umfließt.  
Seligen lieb ist der Ort, an beiden Ufern, der Fels auch,  
Der mit Garten und Haus grün aus den Wellen sich hebt.  
Dort begegnen wir uns, o gütiges Licht! wo zuerst mich  
Deiner gestaltenden Strahlen mich einer betraf.  
Dort begann und beginnt das liebe Leben.*

Aus: Stuttgart

## Friedrich Hölderlin (1770 – 1843)



With a memorial to Hölderlin one would expect that the poet himself would be the focal point of the piece. Here, with the double figure of Schiller/Goethe, others have pushed themselves into the centre, while the adult Hölderlin turns his back to these figures. He appears absent-minded and introverted.

Pre-destined to a pastoral ministry by his mother's wishes, Hölderlin successfully graduates from the Latin school in Nürtingen and the monastery schools in Denkendorf and Maulbronn. He studies at the theological seminary in Tübingen from 1788 to 1793. During his studies he becomes friends with the philosophers Schelling and Hegel.

As a result of a continuing increasing aversion to the pastoral ministry Hölderlin, on Schiller's recommendation, becomes a private tutor in the household of Charlotte von Kalb in Wintershausen in 1793. He attends Fichte's lectures in Jena in 1794. He gets a job in 1796 as a private tutor with the Frankfurt banker Gontard. Hölderlin's passionate love for Gontard's wife Susette, who sincerely reciprocates these feelings, ends with a forced separation. Further steps take Hölderlin to Stuttgart and Nürtingen in 1800. In 1801, he works as a private tutor in Switzerland for a short while and in 1802 in the household of a German consul in Bordeaux.

In 1802 Susette Gontard dies and Hölderlin is hit with the greatest loss of his life. His personal development goes in the reverse direction to his poetic development: as a poet he enters new dimensions, develops a poetic mastery which is still fascinating today, but on a personal level he gets involved in increasingly pressing situations.

*Größers wolltest auch du, aber die Liebe zwingt  
All uns nieder, das Leid beuget gewaltiger,  
Doch es kehret umsonst nicht  
Unser Bogen, woher er kommt.*

His frame of mind deteriorates so much that he has to be placed under care. He spends some time in Nürtingen in his mother's house and later with his friend Isaac von Sinclair in Bad Homburg. Ultimately he is admitted, against his will, to the Authenrieth Clinic in Tübingen, where methods of the time are used in an attempt to treat his mind. The final diagnosis is "incurable". He is 37 years of age when he is taken into care by carpenter Ernst Zimmer, where he continues to live for another 36 years in the Tower of Tübingen until his death on 7<sup>th</sup> June 1843. Just a few of the so-called "Towertexts" are preserved.

### *Hälfte des Lebens*

*Mit gelben Birnen hängen  
Und voll mit wilden Rosen  
Das Land in den See,  
Ihr holden Schwäne,  
Und trunken von Küssen  
Tunkt ihr das Haupt  
Ins heilignüchterne Wasser.*

*Weh mir, wo nehm ich, wenn  
Es Winter ist, die Blumen, und wo  
Den Sonnenschein,  
Und Schatten der Erde?  
Die Mauern stehn  
Sprachlos und kalt, im Winde  
Klirren die Fahnen.*

Hölderlin sits introverted on the end of the writing quill. He turns his back to the other figures on the sculpture. He has chosen a different direction, his own specific path, which is opposed to his family's expectations, to the zeitgeist of the century and to his own hopes for life.

Hölderlin migrated uncompromisingly on the axis of his time, from the ideals of the French Revolution to Schillers aesthetic idealism, via the philosophers of his time. He steered past Goethe, he wandered through Greek mythology and the loving confirmation of Susette Gontard. His path led him further on, it led him away from the axis of his time, his writing quill lies askew, his poetry is orientated differently. He finds his own "self". His poetic expression develops incessantly and in his works new facets are revealed to the present day. A poet, who is and remains exciting, when the reader admits it.

*... So komm! dass wir das Offene schauen,  
Dass ein Eigenes wir suchen, so weit es auch ist.*

Aus: Brot und Wein

## Schiller und Goethe



A double figure occupies the space in the centre of the sculpture: on the one side is the powerful huge body of Goethe, who, like a Roman emperor conscious of his power, lowers his thumb over the adult Hölderlin. On the other side is the classically formed Schiller, who grows out of Goethe's torso and is turned towards the child, and with a grand gesture holds a large laurel wreath upwards.

While fully aware that he wants to become a poet and not a vicar, Hölderlin still conceals this from his mother. He takes the most promising path for the time, to become a recognised poet. He seeks contact with the poet laureates in Weimar. First the contact is to Schiller who is closer to Hölderlin with his historico-philosophical writings.



Young Hölderlin is encouraged by Schiller, but despite some positive letters and visits their relationship does not result in a collaboration, even though some Hölderlin's poems are published in Schiller's journal "Die Horen". Hölderlin's adulation for Schiller remains one-sided. On 23<sup>rd</sup> July 1795 Hölderlin writes to Schiller in Jena:

*„Ich war immer in Versuchung, Sie zu sehen und sah Sie immer nur, um zu fühlen, dass ich Ihnen nichts sein konnte. Nur alle Monate möcht' ich zu Ihnen und mich bereichern auf Jahre. Ich suche übrigens mit dem, was ich von Ihnen mitnahm, gut hauszuhalten und zu wuchern.“*

Right from the beginning the relationship to Goethe was cool. Characteristic of this relationship is Hölderlin's description of their first meeting at Schiller's house in Jena in 1794.

*„Ich trat hinein, wurde freundlich begrüßt und bemerkte kaum im Hintergrunde einen Fremden, bei dem keine Miene, auch nachher lange kein Laut etwas Besonderes ahnden ließ. Schiller nannte mich ihm, nannte ihn auch mir, aber ich verstand seinen Namen nicht. Kalt, fast ohne einen Blick auf ihn, begrüßte ich ihn und war einzig im Innern und Äußern mit Schiller beschäftigt. Der Fremde sprach lange kein Wort. Schiller brachte die „Thalia“, wo ein Fragment von meinem „Hyperion“ und mein Gedicht „An das Schicksal“ gedruckt ist, und gab es mir. Da Schiller sich einen Augenblick darauf entfernte, nahm der Fremde das Journal von dem Tische, wo ich stand, blätterte neben mir in dem Fragmente und sprach kein Wort. Ich fühlte es, dass ich über und über rot wurde. Hätte ich gewusst, was ich jetzt weiß, ich wäre leichenblass geworden. Aber ich ahndete nichts. Der Himmel helfe mir, mein Unglück und meine dummen Streiche gutzumachen.“*

In the evening Hölderlin discovers that Goethe has been with Schiller. The two established poets later consider Hölderlin's texts, however his writing style is not consistent with their concept of literature.

Hölderlin's poetic development takes its own direction, during which he abandons the use of rhyme, uses free rhythms and attains a poetic language which won't be understood until the 20th century. Only a few of his contemporaries found access to his work which gained worldwide recognition during the following centuries.

## Duke Carl Eugen of Württemberg



The Duke (reign 1744 – 1793) stands in a victorious pose with his hands on his hips on the dying Württemberg stag, as the symbol of the absolute ruler. His figure expresses what is also true for Napoleon: the lack of height is counterbalanced out by an even bigger ambition.

Having grown up in the royal household of Frederick the Great of Prussia (Friedrich der Große) and influenced by the charisma and charisma of Louis XIV, Duke Carl Eugen constructs gigantic testimonials to his power: Monrepos castle in Ludwigsburg, Hohenheim Castle and Solitude Castle on the hills around Stuttgart. His excessive lifestyle is legendary. He bans "democratic activities" for his subjects. He establishes the "Karl School" (Karlschule) where the future elite, for example Schiller, is educated. He is the sponsor of scholarships at the "Tübinger Stift", where Hölderlin also lives from 1788.

Hölderlin studies. He is friends with Hegel and Schelling and the young men are inspired by the French Revolution and share an interest in poetry and philosophy. They study Rousseau, Fichte, who teaches in Jena, and Kant, whose writings comes "hot-off-the-press" from Königsberg to the intellectually-subdued population in Württemberg. Hölderlin doesn't think about current politics but he considers things philosophically. He is interested in the essence of things, nature, history and humanity.

Accordingly the sources he chooses, from where he gets the images for his poetry are: nature, particularly the landscape, ancient idealistic Greece and mythology. He perceives reality as something that points beyond itself and has something major to reveal.

*Aus den Gärten, da lebt die Natur geduldig und häuslich,  
Pflegend und wiedergepflegt mit den fleißigen Menschen  
zusammen.*

*Aber ihr, ihr Herrlichen! steht, wie ein Volk von Titanen  
In der zahmeren Welt und gehört nur euch und dem  
Himmel.*

Aus: Die Eichbäume



## Diotima

The only female figure of the sculpture is depicted as a Greek-looking beauty: Diotima, Hyperion's beloved from Hölderlin's epistolary novel of the same name. She epitomises the ideal of love and naturalness. With this figure it becomes clear how the same stylistic device of the artist – the nudity of the figures – can achieve different effects: By her nudity, Diotima becomes a classical and symbolic figure, while Goethe's nudity appears revealing and somewhat disrespectful.

Friedrich Hölderlin finds the love of his life in Susette Gontard, the wife of his employer in Frankfurt. Susette admires his lyrical works and supports him through intensive exchange of ideas on his novel in progress "Hyperion". She becomes a counterpart who brings out the best in him.

In Frankfurt, Hölderlin experiences both humiliation and approval. The master of the household treats him like a servant while Doctor Wilhelm Heinse, a friend of the family, intensively discusses with him the creative elements of poetry and music.

In this environment of strong feelings, Hölderlin gains a new perspective of his view of life. He experiences harmony, he finds understanding and limitation and with Susette an alter ego. These impulses promote his poetic development, which lead to the highlight of his poetic accomplishments in the years up to 1806.

*Nun! ich habe dich gefunden!  
Schöner, als ich ahndend sah,  
Hoffend in den Feierstunden,  
Holde Muse! bist du da;  
Von den Himmlischen dort oben,  
Wo hinauf die Freude flieht,  
Wo, des Alterns überhoben,  
Immerheitre Schöne blüht,  
Scheinst Du mir herabgestiegen,  
Götterbotin! weiltest du  
Nun in gütigem Genügen  
Bei dem Sänger immerzu.*

Aus: Diotima

Hölderlin transforms the Frankfurt experiences into system of poetic complimentary sounds, which only become complete when combined. The positive tension between Diotima and Hyperion, between passive undergoing and active hands-on attitude to life, between naturalness and the realm of ideas allows for energy to arise. He names three tones: the naïve, the idealistic and the heroic. He constructs his poems carefully according to this principle. He arranges his words according to their impact. Harmony and suspense in poems arise through the appropriate balance of the components.



## Friedrich Nietzsche

The philosopher Friedrich Nietzsche (1844 - 1900) sits on a bicycle and approaches the group of figures diagonally from above. He cycles one-handed and in his free hand he points a thyrsus stick upwards, which is entwined with ivy and foliage and is crowned with a pinecone – the symbol of Dionysos. In the ancient world, Dionysos was the God of flowing juices, pure nature, self-indulgence, sensuality and also the God of wine. Nietzsche named Hölderlin as his favourite poet already at an early age and is widely regarded as the first representative of an intensive and positive reception of Hölderlin's work.

Similarly to Hölderlin, Nietzsche recognizes two basic driving powers of human pursuit which necessarily complement each other: reason, regulation, dominance and limitation, the "Apollonian principle" on the one hand and sensuality, the unrestrained, emotions beyond boundaries, the "Dionysian principle" on the other hand, which only in combination result in the entirety of human beings. For Hölderlin's time these ideas were revolutionary: he questions his education, which values self-control, requires one to blend in and to humble oneself. He develops opposing ideas to the idealism characterized by Hegel in philosophy and Schiller in art.

Hölderlin finds harmonisation in his way of thinking and discovers his own philosophy, but also increasingly comes into conflict with the requirements which society makes on him. He fights back in his own way, not protesting but instead evading and withdrawing into himself.

*Jetzt aber sitz' ich unter Wolken (deren  
Ein jedes eine Ruh' hat eigen) unter  
Wohleingerichteten Eichen, auf  
Der Heide des Rehs, und fremd  
Erscheinen und gestorben mir  
Der Seligen Geister.*

Aus: Lebensalter

The Nietzsche figure represents the modern era as well, the beginning of modernism, which is the first that is able to find the means to understand and appreciate the later Hölderlin poems in their radicalism and modernity. In Nietzsche's time begins what we now call the 'acceleration of life': the wheel turns. In Nietzsche's work we find many wheel images, a symbol for the acceleration of life, for something unstoppable. The demythologization of the world has begun.



## **Der Bildhauer Peter Lenk**

Peter Lenk was born in 1947, he lives and works at Lake Constance (Bodensee). His often provocative sculptures are in many towns and cities, for example "Imperia" in the harbour entrance at Constance, the "Lake Constance Rider" (Bodenseereiter) with a parodistic portrait of the Germany author Martin Walser in Überlingen. Lenk worked on the "Hölderlin in the Roundabout" ensemble for one and a half years. The figures are made of durable weather-resistant stone casting.

## The Hölderlin Room in the Museum in Lauffen am Neckar



### **Literature cannot be exhibited**

Naturally, a writer prefers to be read and not exhibited. However, by appropriate presentation, access to a work of poetry can be made more direct, more sensual and more multi-dimensional.

## **Nobody is born as a poet**

Hölderlin who was born in Lauffen on 20th March 1770 became a world-renowned poet. This is a positive challenge for the town of his birth as poetry can enhance and enrich a town.

## **Twenty-five square metres are too few for a poet's life**

Literature can never be fully explained. However "corridors of understanding" can be created. Three topical areas show the evolution, the writing and the effect of Hölderlin's work.

## **Three focal points of the exhibition**

### **Evolution**

covers the birth, childhood and education up to the decision to become a poet.

### **Writing**

presents Hölderlin's work and his poetic development and his work methods.

### **Effect**

deals with the reception of his work in the 19th and 20th centuries and the home town's handling of and relationship with their poet.

## **The Exhibition**

The exhibition itself is a place of discovery, which can be explored according to individual interests. This particularly applies to the hands-on parts of the exhibition: open, take out, handle, open-up. But naturally also: see, read, hear.



## Visitors can choose between three levels of information

### **Text boards**

give brief and concise information about the development of Hölderlin and his work.

### **Drawers and compartments**

contain information about the era, quotes from letters and other historical documents.

### **Books and screens**

facilitate individual in-depth research into specific aspects and subjects.

## Elements of the exhibition



### **Poet's head**

Visitors enter the exhibition through a silhouette profile which shows Hölderlin at the age of twenty.



### **Panoramic image**

is changed regularly, which bestows different nuances to the atmosphere of the exhibition.

### **Seating cubes**

are removable and suitable for group tours and longer times spent at the exhibition.



### **Hölderlin bust**

this is a cast of the Hölderlin figure from the "Hölderlin in the Roundabout" sculpture.

### **Glass door**

offers a view, which together with a quote epitomises Hölderlin's life and his wishes and objectives.

*Ich möchte von mir schütteln,  
was mein Jahrhundert mir gab,  
und aufbrechen ins freiere Schattenreich!*

Aus: Hyperion



### **Audio book**

lies on the table in the middle of the exhibition. It is a book which visitors can read or listen to. When a page is turned, a recitation of the text on that page can be heard.

Biography – serves as orientation. From every part of the exhibition, with a glimpse at the year and location, visitors can see the poet's respective living situation.

*Dass ich meinen Schreinermeister Zimmer noch nicht  
gefunden habe, bereitet mir Sorge. Die Altersheime sind  
überfüllt und ich bin noch nicht vorgemerkt.*

Ernst Jandl

### **Text boards**

are in part removable and provide information about Hölderlin, his family, work and reception.

## **Pictures**

illustrate the exhibited texts and convey an impression of that time. Three frames show alternating images related to the respective topics.

## **Writing quills**

look like those used in Hölderlin's time

## **Facsimiles**

these reproductions show what Hölderlin's handwriting looked like and how difficult it was to correctly decipher the writing.

## **Drawers**

open when a little pressure is applied or by pulling them out. Here visitors find information about contemporary events, quotes from Hölderlin's letters about his understanding of literature and poetry and documents from Lauffen's town archive. Two particularly valuable books are also available to read – please use the white gloves provided.

*Wo ein Volk das Schöne liebt, wo es den Genius in seinen  
Künstlern ehrt, da weht,  
wie Lebensluft, ein allgemeiner Geist.*

Aus: Hyperio

## **Display cabinet**

contains three original historical exhibits from the Lauffen town archive from the 20th century. These are examples of how a poet's name is also used far removed from literature.

## **Books**

are there to be used. An edition of the complete works of Hölderlin and samples of his major works are integrated into the exhibition. In addition there is a selection of secondary literature where visitors can read more detailed information about the content of the text boards.

## Screen

is activated using the pen which is fixed to the right-hand side of the screen. A picture of the exhibition appears on the monitor – each pulsating element on the screen leads to another information level.

*Ich bin mit den Fragen nicht am Ende und kann einstweilen nur soviel sagen, dass ich sie ungemein interessanter finde als so manche Antwort.*

Gregor Wittkop

## Further Reading:

**Friedrich Hölderlin. Die Gedichte.** Insel-Verlag

**Friedrich Hölderlin: Hyperion oder der Eremit in Griechenland.** Insel-Verlag.

David Constantine: **Friedrich Hölderlin.** C.H.Beck-Verlag

Peter Härtling: **Hölderlin, ein Roman**

Otfried Kies: **Hölderlin und seine Familie in Lauffen am Neckar** (vergriffen)

Johann Kreuzer (Hg.): **Hölderlin-Handbuch. Leben-Werk-Wirkung**

**Hölderlin. Texturen.** Sechsbändige Reihe der Hölderlin-Gesellschaft Tübingen, die Werk und Lebensstationen Hölderlins umfassend dokumentiert.

## Links

[www.hoelderlinmuseum.de](http://www.hoelderlinmuseum.de)

[www.hoelderlin-gesellschaft.de](http://www.hoelderlin-gesellschaft.de)

[www.lauffen.de](http://www.lauffen.de)

[www.literaturland-bw.de](http://www.literaturland-bw.de)



Lebenslauf.

Die Jugend nicht fröhlich, so wie und hoch nicht  
E. fröhlich und hoch nicht die Abg. nicht ist.  
Die Jugend nicht ist, aber die Liebe nicht  
Alle sind nicht die Liebe nicht ist.  
Die Jugend nicht ist, aber die Liebe nicht  
Die Jugend nicht ist, aber die Liebe nicht

Die Jugend nicht ist, aber die Liebe nicht  
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Alle sind nicht die Liebe nicht ist.  
Die Jugend nicht ist, aber die Liebe nicht  
Die Jugend nicht ist, aber die Liebe nicht  
Die Jugend nicht ist, aber die Liebe nicht

Faksimile „Lebenslauf“

Aus: Friedrich Hölderlin Sämtliche Werke, Frankfurter  
Ausgabe, Stuttgarter Foliobuch Faksimile-Edition;  
einsehbar in der Lauffener Hölderlin-Bibliothek, siehe Rückseite

Impressum

Publisher:  
Lauffen am Neckar Town, Rathausstraße 10, D-74348 Lauffen am Neckar

Design: face design(cover), 2av – GmbH (inner section)

Photos: face design, Klaus Ditté; Lauffen am Neckar Town, Claudia Fy, 2av – GmbH

Text: Eva Ehrenfeld (Lenk sculpture, Hölderlin room),  
Bettina Keßler (Lenk sculpture)

Lebenslauf.

— ∪ ○

(Gro) Hohem nahe sein Geist, aber aus Liebe muß ( )

( Er hernieder und (h)bald hatte der Abgrund ihn.)

Größe(s)rs wolltest auch du, aber die Liebe (zog) <sup>zwingt</sup>

All uns nieder das Laid beuget gewaltiger.

Un(ser)d es

(Deñ) e(k)s kehret umsonst nicht

koñt!

(war).

Unser Bogen, woher er (kam). !

(Diß erfuhr ich :)

Aufwärts oder hinab! wehet in heiliger Nacht

Wo die st(ille)uñe Natur werdende Tage sint

Weht im unters(s)ten Orkus

Nicht ein liebender Othem auch? ?

nie

Diß erfur(ch)h ich. Deñ (nicht) stersichen Meistern gleich  
ihr Alleserhaltenden

Hab ihr Hiñlischen, haben die Hiñlischen

Daß ich wüßte, mit Vorsicht

Mich des ebenen Pfads geführt.

All(p)es

prüfe der Mensch, sagen die Hiñlischen

Alles

Daß er, kräftig genährt, danken für lern'

Und verstehe die Freiheit

Aufzubrechen, w(ie)ohin er will.

# Hölderlin Library



For over 30 years Gerhard Böltz from Berlin has collected books by and about Hölderlin. The collection now has over 500 volumes. The collection is named "Böltz's Library" after its' sponsor and contains alongside Hölderlin's works, the works of his contemporaries, literary reviews, philosophical works, copied essays on special topics of Hölderlin research and special features, such as the twenty volumes of the "Frankfurt Edition" with facsimile prints of all of Hölderlin's manuscripts.

# Hölderlin Memorial



A Hölderlin memorial is located in the former convent garden near the Zaber stream. The centre piece of the memorial is a bronze-covered zinc relief of a bust of the poet, which was made by Wilhelm Pelargus in his foundry in Stuttgart in 1873. Originally the relief adorned the entrance to the office of the convent manager, which, until 1918 stood on the site of the present day retirement home. Underneath the relief there is a stone tablet with four lines of Hölderlin's poetry, where he describes the richly blessed landscape of his home region.



*„Seliges Land! kein Hügel in dir wächst ohne den Weinstock,  
Nieder ins schwellende Gras regnet im Herbste das Obst.  
Fröhlich baden im Strome den Fuß die glühenden Berge,  
Kränze von Zweigen und Moos kühlen ihr sonniges Haupt.“*

Aus: Der Wanderer

# Hölderlin Houses



The former home of the Hölderlin family, Nordheimer Straße 5, is privately owned nowadays. It was bought by the poet's grandfather in 1743 and extensively rebuilt in 1750. From 1772 to 1774 Hölderlin's mother Johanna Christiana Hölderlin lived there as a widow until she remarried. The house of the estate manager (Hölderlin's father), where the family usually lived no longer exists. It has never been established in which of the two houses Friedrich Hölderlin was born.



Museum  
of Lauffen am Neckar  
in former convent yard (Klosterhof)

Opening hours: Saturday & Sunday 2pm – 5pm  
Guided tours and groups by telephone appointment  
Tel: 07133 12222 • Internet: [www.hoelderlinmuseum.de](http://www.hoelderlinmuseum.de)

Tourist Information in the Bürgerbüro • Tel: 07133 20770