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Edited to the Point of Performativity: Strategies for Engaging the *Woyzeck Faksimilieausgabe*

Volker Schachenmayr

No other canonical play which appears frequently in the repertory disqualifies its own textual status as aggressively as Georg Büchner's *Woyzeck*. The first edition of Büchner's collected works, published posthumously, did not contain the play since Büchner's brother, Ludwig, dismissed it as an unfinished fragment. Ludwig claimed the handwriting was indecipherable, even to a brother's eye. While it is now a staple of the season in Germany, *Woyzeck* first saw publication in 1879,[1] forty-two years after Büchner's death. Controversy has hovered around the work ever since its delayed arrival on the scene of German drama. Several scripts are available, and they differ substantially. Editors disagree on issues that range from word spellings to overarching dramatic structure. Even the name of the title character, and therefore the title itself, is a persistent source of confusion. When Alban Berg finished his operatic version of the play in 1925, the popular spelling for the name was *Wozzeck*. In later editions, the name was changed to *Woyzeck*, in deference to the historical figure from whose life history Büchner had gleaned the basic events of the play. Because Berg's work has also entered the standard operatic repertory, a person who patronizes both opera and theatre might well hesitate before speaking the name. This air of confusion hangs over the dramatic material in many more complex ways, threatening to undermine authorship, the identities of individual characters, and the rudiments of the play's plot structure.

Scholars have seized on this confusion, turning their attention to the fickle relationship between manuscript and published or performed play, trying repeatedly to firm up the points of correspondence between the two, but the materials refuse to coalesce. The fact remains that there are parts of the manuscript that are simply illegible, but to look at *Woyzeck*'s history of editions, it appears that only lately have scholars been able to concede that reading is closed at certain points. In the 118 years since the play's first edition, editors have omitted passages, rearranged them, or inserted their own contributions to the dialogue in order to force the material into a format that would align it with the dominant textual paradigms of the day. Most editors have been concerned with finding a modernist psychological subject, but since the piece also addresses anti-

Volker Schachenmayr received the Ph.D. from Stanford University's Drama Department.

militaristic, subversive topics by invoking behavior that many late nineteenth-century and early twentieth-century Europeans would find immoral, the *Woyzeck* editor must also work within the strictures of social and sexual controversy. To engage *Woyzeck* is to confront history, textual criticism, and general issues of propriety.

In the period since World War II, editorial activity around the play began to pick up speed. Two new editions appeared in 1947, followed by a lull in activity until the late 1950s, when the material was subjected to restless and thorough reorganization and a proliferation of new editions: Bergemann in 1958, Meinerts in 1963, Müller-Seidel in 1964, Lehmann in 1968, Krause in 1969, then Bornscheuer in 1972, and finally Poschmann in 1984—all these editions juggle the *Woyzeck* fragments. The sheer number of published editions undermines the very text that each editor tries to nail down. By 1984, this editorial profusion demonstrates what is in effect a textual disappearance brought about by excess: we can no longer label one text alone to be Georg Büchner's *Woyzeck*. However, there are interesting consequences that accompany this disappearance. In particular, one edition actually functions as *documentation* of the disappearance; it is this phenomenon that provides the subject for what follows.

In 1981, Gerhard Schmid published a packet of materials under the title *Woyzeck. Faksimilieausgabe der Handschriften*.[2] The edition presents itself as a purely scholarly resource, so steeped in arcane disputes that one would not at first ascribe to it any value as a primary aesthetic artifact. The text of the edition reveals an editor embroiled in the minutiae of several critical squabbles, struggling to find definitive answers to old questions. What emerges, however, is a richly complex document that straddles different modes of readership and viewership. Perhaps despite himself, Schmid takes a distinguished place among the ranks of *Woyzeck* editors, not for his insight into the line-by-line, but for creating a system of reading that opens up new potential, a new format, for the aesthetic artifact itself. The *Faksimilieausgabe* pushes beyond the boundary of reading and presents the text in a performative format. As we engage it, several interpretations seep out and refuse to unify, so that the object may thrive on the opportunities that simultaneity, repetition, minor variation, and silence make available.

In what follows, I am concerned first with the problem of the object, the 'manuscript' itself. This consideration involves its physical materiality as well as its relationship to publication. Secondly, I describe the format in which Schmid presents it to us anew, complete with its own set of rules for reading and an individualized grammar. Finally, I analyze the different modes of reading and viewing that are possible with this edition. Working against a background of publication history, production history, and biography, the Schmid edition of

Woyzeck allows overlaps, interruptions, and indeterminacies which open up the aesthetic artifact to new potential both on paper and eventually in production as well.

To begin with the object of the manuscript: there is very little that one can say about it with any amount of certainty. It exists as a bundle of forty-six pages, some folded together as in a folio, some as a quarto, some as individual pages, some contain no writing, many are of different sizes. Büchner's handwriting is stylized, idiosyncratic, but most of all it is illegible. The papers as we have them today are witnesses to a tormented past; blotchy, violent pen strokes run across entire pages, sketched parts of human anatomy populate the margins, revisions are squeezed between the lines, and stage directions as well as dialogue exist in a peculiar shorthand whose order rarely repeats itself. The manuscript also bears the marks of the many editors who have come into contact with it; it bears witness to each successive editor's act of destruction to the 'original' artifact. Page numbers and penciled marks that are meant to designate the beginnings and ends of scenes frame the manuscript pages with other people's markings, already undermining the idea that the page displays only Büchner's writing. The material paper itself is also quite badly scarred; by differences in coloration we can see where some lines were brushed over with a chemical mixture of ammonia and sulfur in an attempt by Karl Franzos in 1879 to make the writing more legible. Today, we realize that the corrosive chemical solution has had the opposite effect of what was intended by this previous scholar's ambition; it hinders our own work. Note, however, that the marginalia and that which Franzos deemed uninteresting now assumes a privileged position, becoming more legible than the brushed-over lines. For *Woyzeck* scholars, what one sees in the artifact is that which has been created by the editor who went before, so one cannot return to the original. What existed for one editor will not exist for the next, yet they constantly return to the relic in search of answers to unending questions. The editors are searching for an oracle that will never answer their questions, and as they desert it they mar it once again.

A jumble of misspellings, interruptions, and illegibilities, the manuscript has attained cult status in Büchner scholarship. For Büchner specialists, these pages constitute a relic that may yield a miraculous effect if treated with sufficient devotion. Yet what it yields is only available to us *through* an explication, as if it were a sacred enigma with the faithful clamoring to transmit its message in their own words. Schmid's edition gives the answer to this clamor. With our more sophisticated methods of reproducing the manuscript, he makes it available to anyone with access to a good library. We must recall that his photographic reproduction and the accompanying transcription ultimately get us no closer to an original, but they do encourage more and more activity in the gaps between the

'original' and its typeset reproduction; they force us into a mode of reading that is actually a series of fleeting references to the disparate materials available.

Büchner had a troubled relationship with publication, and as a consequence the *Woyzeck* manuscript refuses to alight on any specific point in literary history. By placing *Woyzeck* in the context of Büchner's earliest publication, *Der Hessische Landbote*, we may see how the young author's texts were often unable to establish a traditional textual materiality or enjoy the implied integrity of the printed page. *Der Hessische Landbote* is a political invective which was published and distributed in a manner that forbade it a role in productive political discourse. The tract distinguishes itself from the materiality of other printed matter at several points in its existence. Supposedly printed on a political activist's press hidden in a residential house on the outskirts of the town of Offenbach, the pamphlet was distributed as part of a subversive political campaign that was conducted primarily in basements, through back doors, and under cover of night. Its distribution, limited to the days of July 31 and August 1, 1834, took place in a relay system constructed around several main hubs. The system of distribution failed and led to the arrest of one Karl Minnigerode (1814-1894), a student charged with distributing the pamphlet. He was arrested for his activities on August 1 at 6:30 p.m. Despite the summer heat, Minnigerode was wearing an overcoat, a vest, and knee-high boots.[3]

In order to conceal as many pamphlets on his person as possible, Minnigerode had draped himself with small leather packets that were constructed specifically for the effort by a sympathetic tanner. In this manner, Minnigerode was able to carry 139 copies, but they were his second skin: pouches were strapped to his chest, sewn into his garments, and stuffed in his boots. When he was arrested, he was in a body suit of leather and paper. Instead of Franzos's chemical application on *Woyzeck*, these *Landbote* pages were soaked with a twenty-year old's perspiration. Already I have shown how the printing was hidden on the fringe of print culture, and here I draw attention to the material itself, the pages that exist in wet leather peeled off the body.

Büchner's other experience with publication was his play *Dantons Tod*, begun in January 1835. Contemporary publishing has developed a term for what happened to that manuscript in the next several months; today we would say that it had been 'crashed'. On February 25, he sent it off to the Sauerländer publishing house. Karl Gutzkow, an editor there, had the manuscript published in abridged and serialized form slightly more than four weeks later in the newspaper *Der Phönix,* of which he was literary editor. Gutzkow then arranged for Sauerländer to publish *Danton* as a book—in slapdash form—in July of the same year.[4] During his lifetime and for years afterward, Büchner's texts became available for consumption only in fits and starts. Consequently, these roughly-

handled texts insist on their own transient materiality as they appear and disappear.

The Schmid edition of *Woyzeck* successfully demonstrates the manuscript's fragile materiality by nestling it with two other elements: a scholarly commentary and a transcription. The two-volume commentary contains resources that span from a material history of the manuscript to a key (a rule-book of sorts) for decoding the abbreviations Schmid uses in his transcription. The manuscript facsimile, then, is one artifact among three; consequently we can treat it as material object, perhaps leave it alone for several passages at a time, then refer to it deferentially in times of uncertainty. Both facsimile and printed transcription are present, but it is left to the reader and the rule book to negotiate relations between them. The facsimile alone is a temperamental object and often frustrating to work with because if we aim to read only the handwriting, it rejects us out of hand. We must then refer to the transcription, which in turn refers us quickly to the rule-book to decipher the unique grammar that Schmid devised for the project. To establish relations with the facsimile manuscript is an awkward process that destabilizes the act of reading. Instead of handling the manuscript traditionally as the literary point of origin prior to the editing and publication process, here readers may be forced to acknowledge their inability to grasp an originary point in the play's genealogy. The Schmid transcription answers no questions about the sequence of scenes or which of the characters' many names are correct or even which scenes Büchner himself might have meant to delete. He engages the manuscripts on the most minute scale possible, letter-by-letter. Explaining his every move in the rule-book and transcription, he acknowledges the act of reproduction; as if to keep the manuscript in abeyance, his commentary even offers past editors' editorial choices. These rich interpretive choices free us from concentrating solely on the manuscript and they also redefine our approach to it. Schmid allows the manuscript, what we previously thought of as an original artifact, to exist in a new form, always on unstable ground, never sure of its provenance, frustrating as well as surpassing our expectations.

Two modes of representation conflict with each other in the tripartite construction that Schmid uses for his edition: the lexical and the visual. Lexically, we search for a clear letter-by-letter solution to the scribbles on the page; we try to build grammatically understandable word phrases—we want to know what Büchner *wrote*. Visually, the facsimile photographs open up the page as a spatial field and combine a linguistic dimension with a graphic one. What begins to emerge in the effort of Schmid's transcription is the compulsive need to represent lexically everything that is on the facsimile, to accommodate the manuscript's every idiosyncrasy. But of course there must a gap between the photographic and transcribed reproductions. That gap makes the project

compelling, since it is finally irreducible. As readers *and* viewers, our analysis will dance around that synapse.

It is very difficult for Schmid to synchronize his transcription with the facsimile. Primarily, there are many sections where a glance from one format to the other will yield no obvious correspondence, and there are some sections where it takes a concerted effort to find one's place when jumping from transcription to facsimile or vice versa. This basic irreconciliability occurs because the handwritten manuscript pushes the transcription beyond its limits. Since the handwriting is so complex, it demands that Schmid devise an original system for reproducing it. As a result, when we read his transcription, it asks that we learn a slightly new language that has its own grammar, one that makes each word or jumble of letters—typeset though they may be—into a layered visual artifact. Secondly, we must not forget that Schmid is also representing the photographic reproduction of the facsimile. It is not the original. Indeed, in one of the prefaces of the rule-book we discover that once again chemical elements were used in the photographic process in order to make the manuscript 'more legible.' Again, the Franzos phenomenon emerges: we alter the artifact to make it more 'true.' There is no way to quote from the original artifact; our age distinguishes itself from the 1879 incident only by not damaging or involving the actual paper. The intrusion, however, remains.

Previously, *Woyzeck* editors have been less concerned with the relationship between manuscript and published play. I think it is sufficient to show through one example how greatly a conventional approach to the play impoverishes the potential that this unique manuscript offers. I will refer simply to the first words in the manuscript. After an acknowledged illegible word, which in the Schmid grammar is a '+' sign diagonally struck through, the stage direction follows: "Buden. Volk. Marktschrei vor einer Bude." None of the five "most important" *Woyzeck* editions[5] begins with this scene. They include it later, after two or three others that editors considered to be more expository. When other editions include it later on, they change the third word to "Marktschreier" or "Ausrufer". The handwritten manuscript also includes another draft of the scene, and indeed there it does read something *like* "Ausrufer," but the word could also easily be read as "Ausruf". Both of these editorial shifts move from a generalized "cry" or "call" to a specific *crier* or *caller*. What is at issue here is the assignment of a stage identity in order to contain the ensuing words in the manuscript which are formatted as if to be spoken. The editors take the scene and break it down into classical elements: a public place, two central characters (Margreth—later "Marie"—and a soldier) stand in front of it and define their relationship against the generalized "public" that will consequently fade out of the central plot. All of the major *Woyzeck* editions quickly take this ambiguous

moment and formalize it into a conventional relation between audience and object of representation. Since the words in question also address the site of another performance within the narrative of the dramatic fragment, namely that of a small-time side-show where a horse does tricks, this moment is all the more interesting. *Woyzeck* editors seize on this opportunity to set up traditional frames of viewership. Choosing to make a "caller" out of the "call" immediately constructs a barter/monetary framework in which admission is charged for entry. This "caller" in the facsimile makes a quick reference back to the site of the *Woyzeck* performance itself. One can picture the editors' delight at having cracked the "Marktschrei" scene, when actually they have just dulled its ambiguous potential by locating the theatregoer in a predictable relation to the performance. Instead of letting the words of the "Marktschrei" float free as an enthusiastic market call about a performance that we will never witness, the editors—by assigning the words to an actual "Marktschrei*er*," a hawker—reinforce tired performance conventions.

With the "Marktschrei" episode, I am attempting to show that if we approach the manuscript as a messy artifact that needs to be cleaned up, significant material can easily be subverted to any number of editorial manipulations in the cleaning. The details of the cleaning may be thoroughly defensible in the realm of literary scholarship and conventions, but they deny the manuscript the resonances it offers us since Schmid. As an example of what might be gleaned from a *visually* privileged reading, I will refer to a section of the Schmid transcription. To do so, it is necessary to know that one major rule in Schmid's specialized grammar of transcription concerns word endings. Word endings are a crucial element in German grammar and very influential in shading a phrase's possible meanings. Very few German words may exist by themselves in unalterable permanence: context is a much more important factor in a word's ever-changing appearance than is the case in Romance languages or English.

As it happens, inflections present some of the most contested lexicographic issues in the *Woyzeck* manuscript. Büchner was especially fond of abbreviations and even where he didn't interrupt words, the most common letter endings in German—'e,' 'r,' 'n,' and 'm'—are virtually interchangeable in Büchner's hand. To accommodate this recurrent problem in his transcription, Schmid develops a system where he lists all of the possible visual interpretations of a word in order of decreasing visual likelihood. The successive alternatives are separated by vertical lines and are printed in a slightly smaller font size. For example, "off|n|e|s" signifies that "offns" is Schmid's first choice, and "offes," his second. My analysis here concerns the phrase "Professor an uns|e|er|re|Uni||ver||sität" (see Appendix A). The grammatically standard version would be "Professor an unserer Universität," but the "erer" before "Universität" is an

awkward locution for even the most proper of German speakers. The transcription, then, offers several versions of dialect at this point, in order of decreasing likelihood from left to right, but at the same time there is the hierarchy of *grammatical* likelihood, which again is confused with the considerations of dialects and slang. "Uns'er" might be the most highbrow of the incorrect versions, followed by "Uns're" and then the most vulgar, "Uns'e".[6] Schmid's grammar system engages the operation of reading on three different schedules. He prioritizes according to 1) legibility in the manuscript; the reader prioritizes according to 2) linguistic likelihood or familiarity; then there is also a third possibility open, which is 3) a simple left to right progression in which "uns|e|er|re|" would read "unseerre". These various reading schema move far beyond the usual sequence of left to right, even though Schmid privileges that order by using it as the basis for his system of decreasing legibilities. By insisting on the manuscript as a *visual* element, Schmid is able to complicate the techniques of reading and free the manuscript word, releasing it into a collage of dialects that range over class and geographic difference and resonate against each other.

Schmid's system of decreasing likelihoods always points to more possibilities not only for the word, but its location in a sentence, the division of its parts, and the relation between speaker and word. For instance, the individual syllables or other subsets of the words might exist in isolation in Schmid's system. That is, it could simply be a matter of Büchner's spacing that separates and connects letters, and since Büchner has such an erratic hand, the unit of the word itself demands reexamination. Once he has subjected the word endings to scrutiny, the reader always has the option of referring to the facsimile in other matters; if he can find the place in the handwritten version in order to make an educated guess as to a word *ending*, he may reevaluate the word completely and redefine it as several, or the interrupted *parts* of several altogether different words, none of which are present in their entirety. Schmid's transcription subverts the integrity of the single word, and replaces it with competing systems of probability, correctness, and location in a system that moves from left to right. The standard typeset letter in Schmid's transcription undergoes a transformation and rises above its usual function in a linguistic system because we know that it is a referent to another artifact that we may actually examine.

Even the surface of the page itself is open to reevaluation in the Schmid edition, since there are several pages in the manuscript that are largely empty. I say 'largely' because their very inclusion in the packet grants them some content, and also because of the fact that they usually *do* in fact contain marks of some sort, whether they be blots of ink that have seeped through from the other side or the page numbers that are likely the work of later editors. These pages present an awkward challenge for Schmid, because in this context the empty piece

of page becomes a volatile object, and for several reasons. The pages demand to be treated with respect and scholarly attention simply because of their proximity to the handwritten pages of the fragment. Also, they are interesting as artifacts that have presumably undergone some creative or artistic treatment. The traditional notions of literary creativity are reformulated here to include the material circumstances in which the manuscript has survived. By including empty pages in his transcription, Schmid reinforces the working principle that has been latent throughout his *Woyzeck* edition, namely that the writer Georg Büchner is of no concern here, indeed *cannot* be of concern since his activity is imperceptible in the tumultuous history of the script fragment. The object under consideration, again, is visual, and it consists of a pile of papers, not the narrative or imaginary world which the letters written on them might construct. On this issue, Schmid's project is akin to that of the Japanese concretist Kitasono Katué, who crumples his own conventionally typeset pages and then has them photographed as documents, calling them self-portraits. Steve McCaffery and bpNichol, two Canadian language theorists and avant-garde poets, use this technique themselves in a page they devote to Katué.[7] Such a printing strategy draws attention to the book as a controlled or altered environment; it gives priority to the visual over the textual, as in Katué's term "plastic poetry". Finally, Katué encourages a "resubstitution of the object for the word," which is Schmid's project precisely. It's only that in parts of the *Woyzeck* transcription, the pages look empty.

They look empty, but are not allowed to be fully so (Appendix B). First off, Schmid marks them with headers and footers in the transcription, noting in the header that they are "Ohne Beschriftung" (without writing). Were these pages photographed with the same 'enhancing' photographic techniques as the pages that are covered in text? As for Franzos' 1879 chemicals, we can be reasonably confident that they were not applied here, since his activity can be traced on other pages by the colored stripes the chemicals left behind. I refer again to the playful scenario in which only those sections of the manuscript which Franzos ignored would remain for us: only marginalia and empty pages. How long would our modern-day technicians dally with the remnants, trying to coax some lexical traces out of an artifact that rejects analysis on first sight? This fantasy is not different from what is actually going on in the 1981 edition; we return again and again to an oracle and demand of it: speak!

The empty pages enrich the spatial elements of the manuscript and transcription: since their only claim to survival is their location as appendage, they make us aware of their location in a greater, folded piece of paper. The empty pages put the manuscript into a different format than traditional publishing uses: here we need to unfold, lift *out* the page before moving on. The empty page in Schmid's transcription presents itself as a discrete unit that might easily be

glossed over since it is spotless. In the manuscript facsimile ink blots show through from words that were written on the other side of the paper, so that the empty page is visually implicated in a textual progression: we know that more writing will follow. This is another occasion where the facsimile draws attention to the transcription's limitations, its insufficient range. It is as if Schmid takes the opportunity the pages offer in order to pause, acknowledge his insufficient working materials, and refer the reader's attention wholly to the facsimile. Having exceeded the limitations of his grammar, the manuscript demands to be looked at here, and reminds us of everything we have been ignoring along the way. Previously able to overlook stray marks, inkblots, and the texture of the paper, now we search them out intensely. Color pigments, chemicals, and decaying pulp become the indices by which we read. If we continue to think of Schmid's project as an opportunity for a performative reading, these pages serve as interludes, a calculated and gentle interruption in a work that elsewhere gets carried into higher registers but here comes down to privilege parts that otherwise are trampled over. All this can be achieved by the inclusion of an empty page.

There are also empty pages which the manuscript itself encloses in frames, purposefully embracing the gaps as it does on the transcription page marked 26 by Schmid (see C and D). After a confrontation scene between Marie and Woyzeck during which she refers to him only as "Franz" and curses his negligence of their son, Marie ends the scene by addressing the child and then exiting. The transcription notes the following three curt descriptive words for the set: "Buden. Lichter. Volk," and designates them as the beginning of a new scene. Nothing follows these three words on the page nor on the next. The ensuing empty page *is*, however, paginated in the manuscript, whereas none of the other wholly empty pages in the manuscript are. The numbered page accentuates the temporal aspect of the gap, making of an empty page a pause, an offering to the reader that may contain nothing more than time, but which is titled by Büchner's stage directions. The three curt words serve here as directives we may choose to dwell on in the ensuing textual hiatus. "Rooms. Lights. People," a vague enough set of conditions to cover anything from a cocktail party to a political rally, and they resonate with each other in the time it takes to move to the next page where the writing resumes. The fact that the next page once again contains script reinforces the empty pages' position as a pause in a charted progression that is still in process. We know that writing has not ceased at this moment, either, because even before we turn to the next page, ink markings seep through the paper onto the empty side. Writing has only been interrupted, perhaps to be filled in later, perhaps never considered for lexical signs at all.

The empty page's pagination confronts us with the larger issue of numbered pages and how they reformulate the manuscript pages'

interdependencies. Manuscript pages differ widely: some have just one digit in the upper outward corner, some have six; all digits except for those that constitute a single number are usually crossed out. The pages Schmid marks as 40 and 41, for instance, read as follows : Appendix E has on the upper left the numbers "~~24~~ ~~16~~ 14" and on the facing page (F) it goes "15 ~~25~~ ~~17~~". There is no perceptible system to their presentation; the series of numbers on opposite pages neither mirror each other in inverted form, nor are they arranged in the traditional left-to-right system with which we usually order numerical progressions. The numbers jumble together, telling us only that the order of pages, whatever it is now, was subject to radical and repeated revision. What we do know, of course, is that these particular two pages follow each other in Schmid's edition, and that "14" and "15" are not struck through. Yet these two 'valid' numbers, on separate pages, are not located in the same position or 'slot' respective to the other numbers around them, and furthermore, four of the total six numbers are consecutive. As a result, several variations of the sequence 14-15-16-17 become available.

Many editors of the *Woyzeck* fragment agree that if something is struck though, it only sometimes means that the object has been dismissed. Lehmann, for instance, contends that in those frequent cases where a line is drawn through an entire folio page—sometimes violently and full of ink blots—it does not mean that Büchner was renouncing the page. On the contrary, it signals that he had approved it for inclusion in his latest planned sequence of scenes for the play.[8] With this in mind, the struck-through numbers can refer to a sequence of pages which Büchner had approved for himself. In my example, the pages themselves are not struck through, but since some of the numbers are, we may leave open the possibility that "14" and "15" are not necessarily the *most* likely, and therefore unmarked, options for ordering the pages, but are possibly the *least* tenable choices for presenting the script, though we cannot know if it was Büchner himself who numbered the pages. The jumble of numbers also opens the possibility of repetition as a performance strategy. Büchner's lyrics and lullabies that occur throughout the manuscript thrive on repetitions; in this example, the indeterminate pagination encourages us to experiment. After having read Schmid's pages 40 and 41 (see G and H), thinking that "14" and "15" are providing the order, we may then go on to read the two pages again, in the same succession, using "~~16~~" to "~~17~~" as our guide. Or, we have available the option of framing one single page with a repetition of its facing partner, as in a "14-15-~~16~~" scenario or "15-~~16~~-~~17~~", since 14 and ~~16~~ mark the same page (F) and 15 and ~~17~~ both mark the other page (F). This is not an isolated example; many pages are numbered in this fashion.

There are few specific textual debates that the 1981 Schmid edition of *Woyzeck* would be able to answer: but to write this in closing, as I am here, is not to refer to any shortcoming. I have not been concerned here with a scholarly review of Schmid's project in the first place. Because the *Woyzeck* fragment is so impenetrable to readers, the scholarship surrounding it so advanced, and because the format Schmid uses points constantly to the fact that a reproduction is taking place, Schmid was compelled to head off criticism at two ends. He had to devise a system to make the facsimile approachable to those who come to it with textual questions, yet as he worked, he had to lay bare as much of his working methods as possible in order to protect himself against the backlash of a highly sensitized critical audience. The confluence of these several factors gives us the opportunity to perform the reading act. Rhythm, pacing, word choice, and the order of succession all become variables as we work through the piece. In my analyses above, I did not engage the material in terms of plot structures or the nuances of psychological subjectivity: instead, the lexical element was interesting to me as spatial artifact, one element in the trinity of facsimile, transcription, and rule-book. It seems to me a telling point that in the return to the actual specimen, the bundle of forty-six pages, the artifact disperses instead of serving as an anchor.

Büchner probably gleaned the basic plot materials for *Woyzeck* from his father's medical journals, in which a gruesome experiment is documented on a soldier named Johann Christian Woyzeck (1780-1824). In Schmid's project, we have a medical report of a similar sort: we return to the body, the phrase, and the scientific 'specimen' in general, but it dissipates. The history of the *Woyzeck* specimen undermines the medical heritage Büchner so abhorred.[9] It undermines a clinical method of reading as well; instead of being content with the 'fact,' the bare bone of a sentence, Schmid keeps us moving from element to element in an overflow of interpretive possibilities. The dramatic fragment may be a skeleton, but it is one that repeats itself, doubles back on certain parts of its anatomy while leaving others neglected, and contains the most rewarding moments in the gaps between its bones.

Notes

1. The play was published twice previous to 1879 in serial format: in the Nov. 5 and Nov. 23, 1875 editions of the Viennese daily *Neue Freie Presse*, and in October, 1878 in the Berlin weekly *Mehr Licht!*.

2. Wiesbaden and Leipzig, 1981.

3. Jan-Christoph Hauschild, *Georg Büchner: Biographie* (Stuttgart: Metzler, 1993) 361-71.

4. A comparison to a popular work by an esteemed playwright may be instructive: Schiller's *Maria Stuart* was first given to an editor on May 11, 1800. The book version appeared April, 1801, 11 months later, more than twice as long a turn-around as for *Dantons Tod*. The first

contract negotiations between Schiller and Unger, his publisher for *Die Jungfrau von Orleans*, are dated Nov. 6, 1800; the first edition is dated Oct., 1801.

5. Bergemann ('58), Meinerts ('62), Müller-Seidel ('64), Lehmann ('68), and Poschmann ('84), as Hans-Joachim Simm states in *Georg Büchner; Werke und Briefe: Münchner Ausgabe* (Munich: Hanser Verlag, 1988) 623.

6. Goethe, in his *Regeln für Schauspieler* (1803), insists that actors pronounce every last syllable of the word, and especially that they avoid slurred or abbreviated word *endings*: "Bei den Wörtern welche sich auf *em* und *en* endigen, muß man sich in acht nehmen [und die] letzte Silbe genau sagen, denn sonst hegt die Sylbe verloren in dem man das *e* gar nicht mehr hört" (§7).

7. Steve McCaffery and bpNichol, *Rational Geomancy* (Vancouver: Talonbooks, 1992) 71.

8. Lehmann, Werner. *Prolegomena zur Hamburger Büchner-Ausgabe* (Hamburg, 1967) 45.

9. The Büchners had been a family of physicians since the sixteenth century.

Appendix A

H 1 Erste Entwurfsstufe

Szene H 1,1

ꝗBuden. Volk.

Marktschrei vor einer Bude.

Meine Herren! Meine Herren! Seh|n|e| sie die Kreatur, wie sie Gott gemaht, nix, gar nix. Sehen Sie jezt die Kunst, geht aufrecht hat Rock und Hosen, hat ein Säbel! Ho! Mach Kompliment! So bist brav. Gieb Kuß! (er trompete) Michl ist musikalisch. Meine Herren hier ist zu sehen das astronomische Pferd und die kleine Kanaillevögel|e|n|. Ist ~~Liebling~~ favoi von alle gekrönte Häupter. Die rapraseantati|o|on| +anfag|en|e|! ~~Ist~~ Man mackt Anfang von Anfang.
Es wid soglich seyn das commencent von commencent

Sold|a|t| Willst du?

Magreth Meinetwge. Das muß schön Dings syn. Was der Mensch Quasten hat u. di Frau hat Hosen.

Szene H 1,2

Das Inne der Bude.

M|r|a|kt Zeig' dein Talent! zeig dein viehisch. Vernünftigkeit! Bschäme die m|n|e|schlich Societät! Mei Herr dß Th|r|ie|, |as|w| sie da seh|n|e|, Schwanz a|n|m| Leib, auf sei 4 Hufe ist Mitglie von alle gelehrte Societät, ist Professor an uns|e|er|re| Uni||ver||sität wo di Studente by ihm reiten ~~ler~~ u. schlage lernen. Das war einfache V|r|e|stand! Denk jezt mit der doppelte ~~Ver~~ raison|.|n.| Was machst du wann du mit der doppelten Räson denkst? Ist unter d. geꝓlehrte Ꝓsociété da ein Esel? (d. Gaul ꝗschüttelt d. Kopf) Seh|n|e| sie jezt di doppelte Räson! Das ist Viehsionomik. Ja das ist kei viehdummes Individuum, das ist ein Person! E|i|in| Mensch, ei thierische Mensch und doch ei Vieh, ꝛ ei bête, (das Pferd führt sich ungebührlih auf) So bschäm di Ꝓsociété! Seh|n|e| sie das Vieh ist noch Natur u||nver||dorbe Natur! Lern Sie by ihm. Fragen sie den Arzt es ist höchst schädlich! Das hat geh|e|i|ß|en|e| Mensch syꝺ natürlich, du bist geschaffe Staub, Sand, Dreck Willst du mehr syn, als Staub, Sand, Dreck? Seh|n|e|, sie was Ver||nun||ft, es kann r|ch|eh|nen u. kann doch nit an d. Finger herzählen, warum? Kann sich nur nieht ausd||rüc||k|ke|, nur nit explicir|e|n|, ist ein verwand|ter|te|ler|le| Mensch! Sag den Herr|n|e|, w||ievie||l Uhr e ꝛs' ist, Wer von den H. u. Dam hat ein Uhr, ein Uhr.
(guck +siebe Paar leede Hose durh

U||ntero||ffi||cier||. Eine Uhr! (zieht g|r|o|ßartig u. g||eme||ssen ein Uhr aus d. Tasche) Da mi Herr. (Das ist ei W|e|i|bsb|il|d|

Magreth. ꝗDas muß ich seh|e|n| (sie klettert auf den 1.ꝗPlatz. Untoffi||cir|| hilft ihr)

Untoffi||cir|| Wist d.

Foliohandschrift I 1

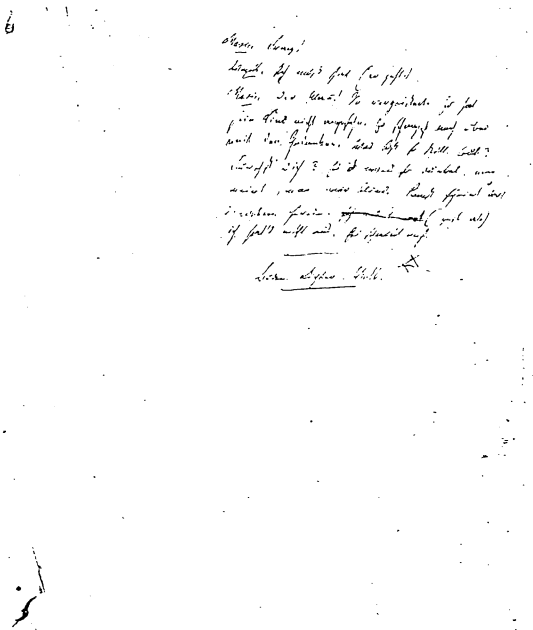
1

Appendix B

Ohne Beschriftung

Quarthandschrift I 5
27

Appendix C



Appendix D

H 4 Letzte Entwurfsstufe

noch:
Szene H 4,2

Marie, Franz!

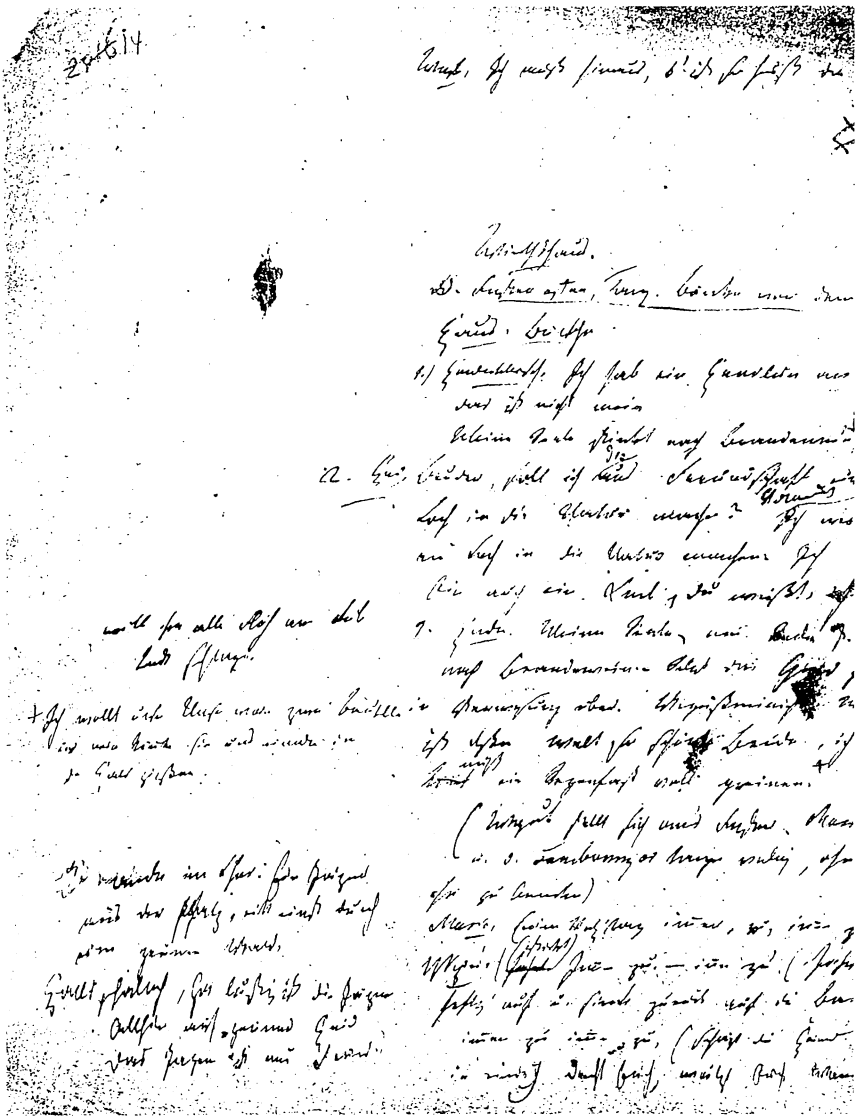
Wozeck, Ich muß fort (er geht.)

Marie, Der Mann! So vergeistert. Er hat
sein Kind nicht angesehn. Er schnappt noch über
mit den Gedanken. Was bist so still, Bub?
Furchst' dich? Es ~~ist~~ wird so dunkel, man
meint, man wär blind. Sonst scheint d'als
d. Latern herein. ~~Ich muß fort~~ (geht ab)
ich hal's nicht aus. Es schauert mich.

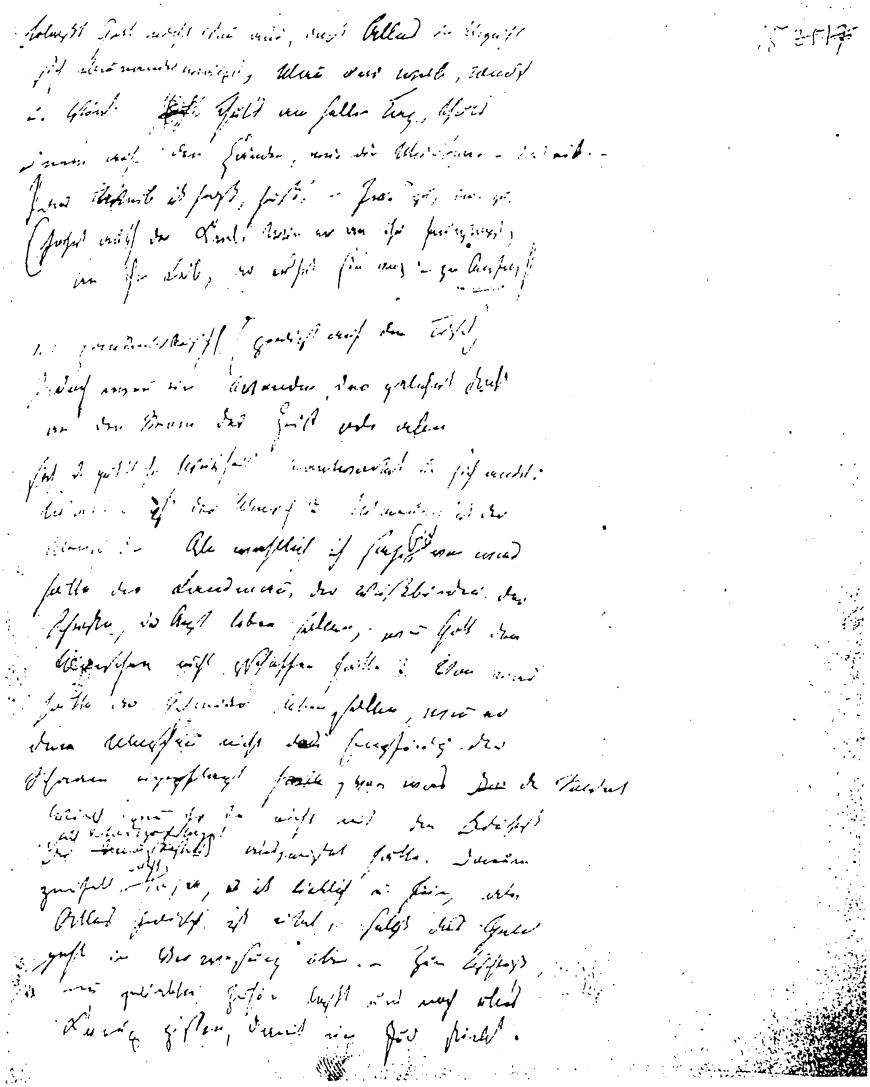
Szene H 4,3

Buden. Lichter. Volk.

Appendix E



Appendix F



Appendix G

H 4 Letzte Entwurfsstufe

noch:
Szene H 4,10

Wo|y|zc|k, Ich muß hinaus, s'ist so heiß da hi|e|n|.

Szene H 4,11

Wirthshaus.

FD. Fenster offen, Tanz. Bänke vor dem Haus. Bursche.

1.) Hadwkb|r|u|sch, Ich hab ein Hemdlein an
Das ist nicht mein
Meine Seele stinkt nach Brandewein, –

2. H|n|a|d, Bruder, soll ich dir aus Freundschaft ein Loch in die Natur mache? V||erda||mmt Ich will ein Loch in die Natur machen. Ich bin auch ein Kerl|.+|,| du weißt, ich

1. H|n|a|dw. Meine Seele, mei Seele stinkt nach Brandewein. – Selbst das Geld geht in Verwesung über. Vergeißminicht|.|l| Wie ist dße Welt so schön|.|,| Brude, ich ~~könnt~~ muß ein Regenfaß voll greinen. +

(Wozeck stellt sich an's Fenster. Marie u. d. Tamb||ourma||jor tanze v|r|o|bey, ohn ihn zu b||emer||k|e|en|)

Marie, (n im V|r|o|bytaz immer, zu, imme zu)
(estickt)
Woze. (~~fährt~~ Imme zu. – imme zu. (fährt heftig auf u. sinck zurück auf die Bank) immer zu imme zu, (schägt die Händ in ei||nan||de) Dreht Euch, wälzt Euch. Warum

will ih|m|ne| alle Flöh am Leib todt schlage.

+ Ich wollt unse Nase wär zwei Boutlle und wir könnte sie uns ei||nan||de in de Hals gießen.

Die ande im Chor: Ein Jäger aus der Pfalz, ritt einst durch eine grünen Wald,
Halli, halloh, Ga lustig ist die Jäger
Allhier auf grüner Heid
Das Jagen ist mei Freud.)

Appendix H

H 4 Letzte Entwurfsstufe

noch:
Szene II 4,11

blaßt Gott nicht Sonn aus, daß Alles in Unzucht
sich übernander wälzt, Mann und Weib, Mensch
u. Vieh. ~~Puht~~ Thut's am hell[en|e] Tag, thut's
einem auf den Händen, wie die Mücken. – Weib. –
| Das Weib ist heiß, heiß! – Imme zu, imme zu.
(fährt auf) Der Kerl! Wie er an ihr herumtappt,
an ih[r|re] Leib, er er hat sie ++ + zu Anf[n|e|g |
1.) Handwksbusch ((predigt auf dem Tisch)
Jedoch wenn ein Wand[er|re], der gelehnt steht
an den Strom der Zeit ode ab[e|er]
sich d. göttliche Weisheit beantwortet u. sich a[|nre]|det:
Warum ist der Mensch? Warum ist der
Euch
Mensch? – Abe wahllich ich sage ~~Y~~ von was
hätte der Landmann, der Weißbinder, der
Schust[e|er], der Arzt leben sollen, wenn Gott den
Menschen nicht gschaffen hätte? Von was
hätte der Schneider leben sollen, wenn er
dem Menschen nicht d~~a~~sie Empfindug. der
Schaam eingepflanzt ~~hätte~~, von was ~~der~~ der Soldat
Wirth, wenn ihr ihn nicht mit de[n|m| Bd[ü|ör]fnß
sich todtzuschlage
~~der Unsäuglichkeit~~ ausgerüstet hätte. Darum
nicht
zweifelt, ja ja, es ist lieblich u. fein, ab[e|er]
Alles Irdi[sch|sche] ist eitel, selbst das Geld
geht in Verwesung über. – Zum Beschluß,
mei geliebte Zuhör laßt uns noch üb[e|er]'s
Kreuz pissen, damit ein Jud stirbt.