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ARE TYPOGRAPHICAL DIFFERENCES
VARIANTS? CONSIDERATIONS BASED ON
E.T.A. HOFFMANN

KALTËRINA LATIFI

1.

It is common sense in editorial Philology that discrepancies between authorised testimonies (*Zeugen*) assigned to a specific work (*Werk*) are variants which are to be listed in the critical apparatus. If we follow Siegfried Scheibe's thesis,¹ we will say that variants neither belong to a given text nor produce various texts. They are deviations of a certain text in relation to other texts of the same work. From this point of view, E.T.A. Hoffmann's *Ritter Gluck* (the work) would find its explicit but still partial expression in the three editions published during the author's lifetime, from 1809, 1814 and 1819 respectively: Hoffmann's *Ritter Gluck* was first published in the *Allgemeine Musikalische Zeitung*² (= AMZ), the text was then republished in 1814 with some minor changes in the first volume of the *Fantasiestücke in Callot's Manier*³ (= FS¹), and finally it was re-printed for the second edition of the

¹ Cf. Siegfried Scheibe's definition: «Varianten heißen Abweichungen in und zwischen autorisierten Zeugen bzw. zwischen diesen Zeugen und dem Edierten Text», in «Editorische Grundmodelle», in S. Scheibe, C. Laufer (ed.), *Zu Werk und Text. Beiträge zur Textologie*, Berlin, Akademie Verlag, 1991, pp. 23-48: 27. Regarding the concept of versions (*Fassungskonzept*): S. Scheibe, «Zu einigen Grundprinzipien einer historisch-kritischen Ausgabe», in G. Martens, H. Zeller (ed.), *Texte und Varianten. Probleme ihrer Edition und Interpretation*, München, C.H. Beck, 1971, pp. 1-44, cf. also: S. Scheibe, «Zum editorischen Problem des Textes», *Zeitschrift für deutsche Philologie*, 101 (1982), special issue *Probleme der neugermanistischen Edition*, pp. 12-29.

² *Ritter Gluck*, in *Allgemeine musikalische Zeitung*, Nr. 20 (15. Februar 1809), pp. 305-319.

³ *Fantasiestücke in Callot's Manier. Blätter aus dem Tagebuche eines reisenden Enthusiasten. Mit einer Vorrede von Jean Paul*, Bamberg, 1814, I, pp. 9-46.

*Fantasiestücke*⁴ (= FS²) in 1819 which was proof-read by Hoffmann himself.

Consequently, the three authorised editions would have to be considered as autonomous testimonies but not as three different texts expressive in their own right and through their respective dynamics; they would simply be ‘versions’ (*Fassungen*) of the work – or the (ideal) text called *Ritter Gluck*:⁵ an ideal text containing all *actually* existing texts (testimonies) without being handed down itself. Scheibe champions the doubtful principle of a text being «a complex of all versions and variations belonging to one and the same work».⁶ Hence, all three Hoffmann printings would stand in a reciprocal relation to each other, but in none of them the *Ritter Gluck* in itself would be realized; none of them could rightly be described as the text *per se* since every single edition would only be a partial realization of the work in its genesis. A text would have to be considered as an aggregate, in which all ‘versions and variations’ interact additively. Behind such a concept of text or work lies the notion of an ideal text beyond which all materially existing impressions and manuscripts have to step back. In this sense, each individual testimony (be it print or manuscript) can be comprehended only within the horizon of a universal concept of work, a sort of Platonic idea.

He who subscribes to this view of the work as a conglomerate of versions that have no intrinsic value in themselves but obtain meaning only in relation to each other – and ultimately to the work comprising them all, is forced to construct ‘the work’ instead of editing the particular text. For instance, in 1988 Ulrich Hohoff presented an edition of Hoffmann’s *Der Sandmann* committed to exactly this ideal.⁷ Apart from

⁴ *Fantasiestücke in Callot’s Manier. Blätter aus dem Tagebuche eines reisenden Enthusiasten. Mit einer Vorrede von Jean Paul. Zweite, durchgesehene Auflage in zwei Theilen*, Bamberg, 1819, I, pp. 7-28.

⁵ This is exactly what Roland Reuß criticizes in his essay on H.V. Kleist’s *Kohlhaas*: «Das Wort ‘Fassung’ impliziert jedoch nicht allein ein identisches Etwas, von dem die ‘Fassungen’ Fassungen sind. Weitaus fragwürdiger ist, daß der Gebrauch dieses Wortes die Annahme voraussetzt, keine einzelne ‘Fassung’ könne jemals dieses Etwas wirklich erschöpfen. Das, was je und je ‘gefaßt’ ist, erscheint nur in verschiedenen Außenseiten; daß es tatsächlich realisiert sein könnte, ist qua Begriff ausgeschlossen – eine Nachwirkung neuplatonischer Gedanken», cf. R. Reuß, *Michael Kohlhaas* und *Michael Kohlhaas*, Zwei deutsche Texte, eine Konjektur und das Stigma der Zeit, in Id., «*Im Freien*»? Frankfurt am Main-Basel, Kleist-Versuche, 2010, pp. 157-202: p. 162.

⁶ S. Scheibe, *Editorische Grundmodelle*, p. 27 (fn. 1): «ein Komplex aller zu einem Werk gehörenden Fassungen und Abweichungen».

⁷ U. Hohoff, *E.T.A. Hoffmann, Der Sandmann, Textkritik, Edition, Kommentar*, Berlin, de Gruyter, 1988.

the first edition of 1816 / 17 of Hoffmann's *Sandmann* a holograph draft manuscript of 1815 is preserved.⁸ Hohoff puts them in relation to each other through a synoptic presentation: the respective texts of the manuscript and the first edition run parallel to each other line by line, one below the other. To allow such a comparative juxtaposition, the editor was forced to bring both testimonies into line, which means that he was obliged to convert the handwriting into a linearity specific to printing. This interference contradicts the dynamic constitution of a draft manuscript, alleging implicitly that one can clearly identify the various states in the production of the manuscript (Scheibe would call them the various 'versions'); but a draft manuscript is something dynamic, which means that what is contained in it cannot be readily extracted and placed into another linear context. The removal of the handwriting from the manuscript context distorts the appearance of the handwriting.⁹ With the draft manuscript and the first edition, Hohoff states in his preface, «starting point and end point of the textual genesis» are handed down; which in his case means that the work to be interpreted is a third one, which only emerges as a result of relating both 'textual states' (*Textstufen*) to each other.

This devotion to the work degrades the existing testimonies to a 'means to an end'. Although the various editions and manuscripts represent the indispensable (work) material, they are in themselves subordinate to the overarching virtual work and of importance only in relation to it. The «superposition» of the textual testimonies gives the impression that one could «glimpse into the closed realm of the underlying idea using the concrete 'versions', which yet remain deficient in comparison with the origin».¹⁰ The following examples are intended to show that testimonies of the same work are absolutely to be regarded as independent, self-contained units expressive in and of themselves – regardless of the amount of variants to be found in the process of comparison. The «idea that is constellated in the text», is completely realized within an authorised poetic text, there is «no reason to doubt this».¹¹

⁸ E.T.A. Hoffmann, *Der Sandmann*, Historisch-kritische Edition, ed. by K. Latifi, Frankfurt am Main-Basel, Stroemfeld, 2011, manuscript: pp. 10-82; first edition: pp. 83-118.

⁹ Cf. W. Groddeck, «Werkkomposition und Textgenese. Betrachtungen zur 'Varianz' von Nietzsches Nachlaß», in C. Jansohn, B. Plachta (ed.), *Varianten – Variants – Varianten*, Tübingen, M. Niemeyer («Beihefte zu edition», 22), 2005, pp. 189-199.

¹⁰ R. Reuß, *Michael Kohlhaas* und *Michael Kohlhaas*, p. 162 (fn. 5).

¹¹ *Ibid.*, p. 163, his further explanations: «Keineswegs liegt sie in einem Jenseits seiner. Der Text ist demnach so was wie ein σύνολον».

I have specifically focussed on differences that are usually, and particularly in the Hoffmann philology, considered as external to literary texts: they concern typography and therefore appear irrelevant at first blush; it seems as though they would not contribute to the syntactic-semantic individuality of the text, to its poeticity. It can however be shown that what is considered as something purely external, the typographic 'exterior', can be essential for a text since there is no «change in its exterior which would not at the same time change its substance; or to put it even more radically: the distinction between accidental exterior and substance cannot claim any validity here».¹²

2.

A comparison of the three editions of *Ritter Gluck* reveals a striking difference in their respective structure. While the *Ritter Gluck* of 1809 in the AMZ runs in several blocks (consisting of one or more paragraphs) separated by blank lines, the 1814 and 1819 editions do not exhibit these blanks; instead, they are divided into two by a caesura represented by what we call in German a: *Spiegelstrich* (non-decorative straight ligne). Hoffmann philology has considered these blank lines as a purely typographical and therefore irrelevant or arbitrary variants. They are mentioned in no critical apparatus, let alone integrated in the edited text.¹³ A closer examination reveals, however, that none of these blank lines follows a typographical need, for example to avoid so-called widows or orphans. Rather, they are built into the text in a very precise fashion.¹⁴ By virtue of their semantic coding they are part of the textual logic.

A reader of the text from 1809 has to jump from one paragraph unit into the next in order to proceed in the text. The blank line is to be experienced in its full force as an aesthetic event: as a rift that needs to be crossed. Only the 1809 edition exhibits this structural feature. The careful positioning of blank lines creates a reflexive factor absent from the two later occurrences in the *Fantasiestücke*. As one of many examples, I would like to quote the transition in column 311 (FIG. 1). Here the para-

¹² *Ibid.*

¹³ Cf. the edition published in Deutscher Klassiker Verlag (DKV): E.T.A. Hoffmann, *Sämtliche Werke*, VI books, ed. by H. Steinecke, W. Segebrect, G. Allroggen a.o., Frankfurt am Main, Dt. Klassiker-Verl, 1985-2004, I, pp. 500-512.

¹⁴ K. Latifi, «Zur Problematik der Absatzeinteilung im Erstdruck von E.T.A. Hoffmanns *Ritter Gluck*», *E.T.A. Hoffmann-Jahrbuch*, 21 (2013), pp. 55-70.

FIGURE 1

Blanc line in *Ritter Gluck* (1809).

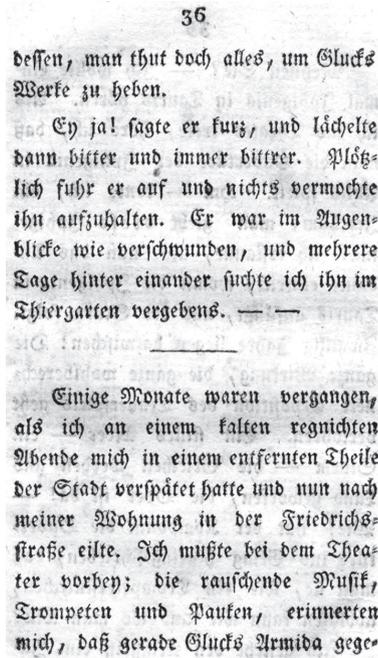
**lichen! — Schaut die Sonne an; sie ist der
Dreyklang, aus dem die Accorde, Sternen gleich,
herabschiessen und euch mit Feuerfaden um-
spinnen — Verpuppt im Feuer liegt ihr da,
bis sich Psyche emporschwingt in die Sonne. —**

**Bey den letzten Worten war er aufge-
sprungen, warf den Blick, warf die Hand
in die Höhe. Dann setzte er sich wieder
und leerte schnell das ihm eingeschenkte Glas.**

graph ends with the words of the «Sonderling» (“strange person”, who later reveals himself as «Ritter Gluck»), he reports on the «Reich der Träume» (“land of dreams”) and concludes his speech with the words: «bis sich Psyche emporschwingt in die Sonne» (“until Psyche soars up into the sun”). A blank line follows. The following unit begins with the narrator (who was listening to the words of the «Sonderling») saying: «Bey den letzten Worten war er aufgesprungen» (“he had jumped up at his last words”). I hence read the last words of the unit and am then forced to jump the blank line to reach the next paragraph. Here I read, with retroactive effect (and consequently, the pluperfect is used), that something I did not noticed occurred during my reading, something I was not able to perceive – but now I experience it as an event that took place; it pushes into my earlier reading, as it were. I am thrown back to the “last words” of the «Sonderling» as these “last words” are precisely the last ones I read right before my jumping and I, now that I have jumped it, understand that not only did the one who spoke perform what he uttered on a material level of his speech (Psyche moves up into the air), but that this movement continued in my act of reading – which in turn I was only able to learn by leaping myself. This reflexive moment is an aesthetic experience offered only by the *Ritter Gluck* of 1809.

The two later editions also show characteristics significant for the interpretation which they have only by virtue of the explicit caesura and which are not present in the text of the 1809 (FIG. 2). The transition from the first to the second part is accompanied not only by a leap in time: «Einige Monate waren vergangen» (“a few months had passed”)

FIGURE 2

Spiegelstrich (straight dividing line) in *Ritter Gluck* of 1814.

– the resulting gap is never closed – but also by a change of location: the first part takes place outside of Berlin in the Tiergarten, in the second part we find ourselves in the city. The *Spiegelstrich* has a purely typographical character at first. On closer inspection it turns out, however, that it is actually an internal feature of the text: literally, it is the place of a reflection (*Spiegelung*). Not only does it fulfil the function of dividing (separating part one and two) but on the contrary it is the incision that makes reflexivity possible in the first place and so puts each part in a relation of reflectivity to the other.

In retrospect and with the transition to the second part, the possibility opens up of a reflective comparison between the respective beginnings of the two parts. Various motifs of the ‘first beginning’ are repeated at the ‘second beginning’ – but in a new constellation, such as, to mention just one example, the mentioning of the «Spätherbst» (“late autumn”) (first part) and the explicit reference to the delay of the narrator, («mich

in einem entfernten Theile der Stadt *verspätet* hatte», “I was late because I had been held up in a distant part of the city”) with which the second part begins.¹⁵ The fairly obvious parallel between the two beginnings is strictly speaking asymmetrical if the macro level is considered. The first beginning is also the beginning of the whole narration and therefore superior to the second one. These observations can now be correlatively mirrored as the same applies to the two endings. The first part ends with the «Sonderling» who “had disappeared” («wie verschwunden war»), the end of the second part continues this theme: He was «mit dem Lichte durch die Thüre entwichen» (“he vanished through the door with the light”). While the beginning of the first part, as the beginning of the whole text, had precedence over the beginning of the second part, it is now exactly reversed: the end of the second part has precedence over the end of the first part as it represents the end of the whole story.

Within the texts of 1814 / 19, the long dash represents a textual pan-reflection; both texts are to be recognized as self-contained units worked out systematically. This also applies to the text of 1809 the blank lines of which assume the function of the *Spiegelstrich*. They create transitions that readers are able to cross by leaping ahead from the end of one unit to the beginning of the next, reflectively going back, however, in the process by virtue of leaping: now able to read with different eyes.

3.

A similar problem that has to do with the textual structure generated by typographical punctuation is found in *Der Sandmann* published in 1817 (1816),¹⁶ although in this case we are faced with a different situation regarding its transmission. Only one edition was published during the author’s lifetime; we accordingly have to treat it as the one and only printed text testimony. The collation of multiple copies makes it clear however that the first edition contains internal differences itself; variants – to use the wording of Scheibe’s definition – do not only exist «between», but also «within» authorised testimonies.¹⁷

¹⁵ Cf. A detailed interpretation of these similarities in my dissertation (University of Heidelberg), to be published in autumn 2016 by Stroemfeld Verlag, Frankfurt am Main-Basel: K. Latifi, «Mit Glück». E.T.A. Hoffmanns Poetik (eine Untersuchung), 81ff.

¹⁶ *Der Sandmann*, in *Nachtstücke herausgegeben von dem Verfasser der Fantasiestücke in Callots Manier. Erster Theil*. Berlin, 1817 [1816], pp. 1-82.

¹⁷ Cf. S. Scheibe, «Editorische Grundmodelle», p. 27 (fn. 1).

Some copies contain mistakes that are not found in others. The 'corrected' copies in turn contain new mistakes. The copies can be divided chronologically into (at least) three printing groups (D¹, D², D³).¹⁸ The changes were made on the standing type, so that the resulting differences can be considered as intra-type variants or so-called stop-press corrections.¹⁹

In all copies, the basic structure of the text is maintained: after the title of the narration «a type-ornament (*Taille*) follows, the story begins. Within the narrative, the three letters (the first part) are then separated from each other by a dividing line, as is the transition from the third letter to the 'narrator's part' (the second part, in which the narrator appears) and from the second to the third and last 'Olimpiapart'. The end is also marked by a tail-piece».²⁰ All the copies of the first edition used for collation are similar in that regard, but not in the dividing lines used within the text (FIG. 3). In D¹ / D² the straight dividing line (*Spiegelstrich*) occurs as a dividing element only once, while in D³ this has been changed: the decorative (rising and falling) vignette clearly fulfils a paratextual function, whereas the first mentioned is used to outline the internal structure of the text. The change in the treatment of the lines has implications for their meaning: the type-ornaments fulfil a purely ornamental function, marking the beginning and ending of the text. The non-decorative vignette on the other hand is meaningful by virtue of being exclusively responsible for the internal structural division: it is semantically coded.

The *Spiegelstriche* are reflective interfaces which divide the text in three parts (macrostructure), within which the first part (the three letters) is again divided into three parts by long dashes and thus represents the intrinsic reflection of the whole text in its microstructure. The three parts can therefore not be read as discrete units following each other linearly but represent stages «of a reflexive continuum ... in which each of the following reflection tries to explicate the prerequisite of the preced-

¹⁸ Cf. E.T.A. Hoffmann, *Der Sandmann*. Historisch-kritische Edition, ed. by K. Latifi, p. 132.

¹⁹ Cf. *ibid.*, p. 133 and particularly M. Boghardt, *Archäologie des gedruckten Buches*, ed. by P. Needham and J. Boghardt, Wiesbaden, Harrassowitz, 2008, p. 142. Whether it is possible that the copies of groupe D³ are to be considered as reprints (*Doppeldrucke*) or as simple stop-press corrections cf. K. Latifi, in E.T.A. Hoffmann, *Der Sandmann*. Historisch-kritische Edition, p. 133.

²⁰ K. Latifi, in E.T.A. Hoffmann, *Der Sandmann*. Historisch-kritische Edition, p. 136 (fn. 18).

ing stage». ²¹ Thus, omitting the dividing lines in an edition of the *Sandmann* ²² is to deprive the text of an essential component. ²³

ILLUSTRATION 3

Extracted from: E.T.A. Hoffmann, *Der Sandmann*. Historisch-kritische Edition, ed. by Kaltërina Latifi (Stroemfeld-Verlag: Frankfurt am Main / Basel, 2011), p. 138.

D _{1/2} :	D ₃ :
Der Sandmann (Titel)	Der Sandmann (Titel)
Teil 1	Teil 1
Brief 1	Brief 1
Brief 2	Brief 2
Brief 3	Brief 3
Teil 2	Teil 2
Teil 3	Teil 3

4.

Another typographical or text-external variance occurs as a result of different fonts in the various editions. All texts by E.T.A. Hoffmann published in the AMZ are set in a Roman font (as is the entire magazine), the stories later recorded in the *Fantasiestücke*, like *Ritter Gluck* or *Kreisler's ... musikalische Leiden*, on the other hand are set in German fraktur. Nonetheless, the consequential variance, which seems to be arbitrary and irrelevant for the text's internal stringency, may be significant for the

²¹ *Ibid.*, p. 152.

²² Instead using blank lines, such as the editors of the DKV have done in DKV III, pp. 11-49 (fn. 13).

²³ Perhaps Scheibe's view is most likely to take effect in a case like this, in which we are in fact faced with a single text/work that changes in the process of being created: the results are not different texts but only one (the first edition), which changes in the process of printing (the three groups would then be versions in Scheibe's sense).

interpretation. In the *Kreisler* text, which was first published in 1810 in the AMZ,²⁴ it says in column 826: «geleitet von dem grossen lateinischen *Verte*, (ich schreib' es gleich hin, wenn meine Klageschrift zu Ende ist) das Blatt umwenden und lesen» (“led by the great Latin *Verte* [I'll write it down as soon as I have ended my complaint], they turn the page and read”). Because of the Antiqua font used for the text the typesetter was not able, as it was usually done, to use a Roman type to emphasize the Latin word. The italics must serve as a differentiation of the Latin «*Verte*». (FIG. 4) In the later printings of *Kreisler* set in Gothic the «*Verte*» is actually set in an Antiqua font, which is based on the Latin alphabet, thereby distinguishing it within the (German)²⁵ Gothic letters (FIG. 5). One might dismiss as marginal that the «Latin *Verte*» is set in italics in the Antiqua text (AMZ) and in Latin letters in the editions set in Gothic²⁶ – after all, there is no divergence in the wording, so that an identity in content – if it can be locally determined – would be guaranteed.

A more detailed analysis of the text which is not only based on its purely material side (the narrated story), but which acknowledges that the authentic literary communication emerges only in the reciprocal relation of the linguistic form and the subject matter, in fact allows for (exactly) the opposite conclusion. The turn(ing point) – the «*Verte*» – not only pervades the entire narrative but the latter itself structurally corresponds to the turning of a page and the concomitant relation of front and back (page). As I turn the page in my reading (the text forcing me, as it were, to change the perspective) and experience a turning point, which is also to be taken in the sense of a bend (which is the reflection), I bring into the *recto*, which until then was at work in the *verso*. The said «*Verte*» passage is therefore not only to be read as a speaking of a turn, but itself as a factor of turning – mainly because the author plays with the interconnection between ‘signifié’ / ‘signifiant’. The text not only *signifies* a «*Verte*», it is the «*Verte*», the one actually written there before our very eyes. This self-reflexivity appears in FS¹ / FS² because the local «*Verte*» is, as is said in the text, truly a Latin one set in an Antiqua font used for Latin letters. This is an aesthetic experience the reader of the AMZ-edition is unable to make.

²⁴ Johannes Kreisler's, *des Kapellmeisters, musikalische Leiden*, in *Allgemeine musikalische Zeitung*, Nr. 52, 26. September 1810, col. 825-833.

²⁵ Jacob Grimm criticizes the Gothic type, calling it a «misshapen and ugly font... Unfortunately, this corrupted and tasteless scripture is even called a German one» (Jacob Grimm's *preface*, in *Deutsches Wörterbuch von Jacob und Wilhelm Grimm*, Leipzig, 1854, I, p. 19).

²⁶ FS¹, I, pp. 56-77, and FS², I, pp. 35-46.

FIGURE 4

Kreisler's ... musikalische Leiden in AMZ, set in a Roman font.

das Klavier, erschienen bey Naegeli in Zürich, ergötzen und erbauen, bey dem Schluss der 3osten Variation meine Ziffern finden, und, geleitet von dem grossen lateinischen Verte, (ich schreib' es gleich hin, wenn meine Klageschrift zu Ende ist) das Blatt umwenden und lesen. Diese errathen gleich den wahren Zusammenhang; sie wissen, dass der geheime

FIGURE 5

Kreisler's ... musikalische Leiden within the *Fantasiestücke* (1814), set in Gothic type.

Ziffern finden, und, geleitet von dem großen lateinischen Verte, (ich schreib' es gleich hin, wenn meine Klageschrift zu Ende ist) das Blatt umwenden und lesen. Diese errathen gleich den wahren Zusammenhang; sie wissen, daß

5.

Different fonts are, at least in regard to texts in German, responsible for another variance, which can be described as text-external. Due to the Antiqua used in the AMZ, which is based on the Latin semiotic system, the German 'ß' (sharp s) is reproduced as a 'ss', so that 'daß' is written 'dass' etc. These variations between printings are of a typographical kind, which means that unlike the previous examples in *Ritter Gluck* or *Sandmann*, they do not contribute to the immanent text logic. They are therefore not relevant for the interpretation: they exist, but have no meaning.

It would not be entirely wrong to include an editorial note drawing the reader's attention to the fact that every word in the Gothic type containing a 'ß' is reproduced in AMZ with a 'ss' – ergo: readers have to visualize this themselves constantly – rather than to list every single variant in the critical apparatus. The reverse however does not apply: words that contain a 'ss' in the AMZ edition do not in every case exhibit a 'ß' in the texts in the *Fantasiestücke*. Hence, such an undifferentiated indication would be possible only in one case, namely when a print in Gothic type is the basis of the edited text. According to today's rule, the sharp-s, a voiceless s-sound, is used, in contrast to the double-s, after a long vowel or diphthong; this rule, however, only applies if the s-sound remains voiceless in all its inflections and if no other consonant follows in the stem.²⁷ The sharp-s is not to be equated with the 'ss'. We are dealing with two different sounds, which are assimilated for typographical reasons; because «the long lat. s disappeared and was gradually replaced by the [round-]s, the remedy of the [long-]s and [round-]s [i.e. for a sharp s] failed and the typesetter resorted to ss», which, however, as Jacob Grimm explained, was «intolerable in an initial sound as well as in a medial one following a long vowel».²⁸ Typesetters of German texts (containing the ß character) using Latin letters found themselves in this predicament: «Since then, depending on whether German or Latin letters were used, setting was done in one of two ways», as if both spellings – 'dass' or 'daß' for example – would be «all the same», which, as Grimm said, «is obviously untrue».²⁹

However, in what cases a sharp-s instead of a double-s – or inversely – had to be used was in Hoffmann's time equally «controversial, for almost everyone used the four figures [long-]s, s, ß and ss differently».³⁰ Consequently, there is no guarantee that 'ss' / 'ß' are congruent in their application within the different Gothic printings. *Kreisler's ... musikalische Leiden* gives us an example of this: while in the AMZ it says: «Schlüsse

²⁷ Duden, rule 159: <http://www.duden.de/sprachwissen/rechtschreibregeln/doppel-s-und-scharfes-s>.

²⁸ Jacob Grimm's *preface* (1854) in *Deutsches Wörterbuch*, I, p. 19.

²⁹ *Ibid.*, LX. In contrast to Grimm cf. Adelung, *Grammatisch-kritisches Wörterbuch der Hochdeutschen Mundart*, Leipzig, 1798, III, col. 1227: «The ß (sharp s) of course is, from the point of view of its figure, nothing other than a double ss, because the z, which makes up its latter half, often used to represent the s. It has also been used constantly as a ss, as if there were no distinction between them and only in this century has one begun to distinguish it from the same».

³⁰ Adelung, *Grammatisch-kritisches Wörterbuch*, III 1227, s.v. (the letter) S.

er die Augen» (“if he closed his eyes”), FS¹, as would be expected, has «Schlöße er die Augen»: a (minor) typographical variant. But one would assume that in the second edition of the *Fantasiestücke* (FS²) it says «Schlöße» (with sharp-s) as well, instead we read, as in the Antiqua printing, «Schlösse» (with double-s). This is a variant, which in any case has to be explicitly recorded in the apparatus, while the variance between FS¹ and AMZ is a typographical one and therefore only plays a subordinate role. In order to avoid that such a variance phenomenon is missed, it is helpful not to designate these so-called variants of ‘second-class’, but incorporate them individually into the apparatus. They can be distinguished from the other (priority) variants, for example, by gray color. In this very special case we are dealing with both an external as well as internal variation; the lemma must remain black (FIG. 6).

FIGURE 6

Extracted from: E.T.A. Hoffmann, Kreisler. Berganza. Magnetiseur. Autographe der Bibliotheca Bodmeriana, ed. by Kaltërina Latifi (Stroemfeld-Verlag: Frankfurt am Main / Basel, 2014), p. 33.

1	Maaß] Maas <i>J</i>	euch,) Euch <i>F</i> ²	13	daß] dass <i>J</i>
2	euch] Euch <i>F</i> ²		14	ist,)] ist,) <i>J</i>
2-3	Andere] andere <i>J</i>		15	11] eilf <i>F</i> ²
4	vollenden:] vollenden; <i>F</i> ²		16	ruhiger:] ruhiger; <i>F</i> ²
5	beym] beim <i>F</i> ²			ohnedieß] ohnedies <i>J</i>
	Oberjägermeister] Oberjägermeister			weißes] weisses <i>J</i>
	Katzentreffer <i>J</i>		17	genießel] genisse <i>J</i>
6	schreyen] schreien <i>F</i> ²		20	Componisten] Komponisten <i>F</i> ²
8	Straße] Strasse <i>J</i>			Begeisterung] Begeistrung <i>J</i>
9	dabey] dabei <i>F</i> ²		22	Schreyhåsel] Schreihåsel <i>F</i> ²
12	süße] süsse <i>J</i>		25	Schlöße] Schlösse <i>J F</i> ²

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