Genetic Criticism in Motion

New Perspectives on Manuscript Studies

Edited by Sakari Katajamäki and Veijo Pulkkinen
Associate Editor Tommi Dunderlin

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4. The Genetic Edition of Nietzsche's Work

A wanderer in St. Moritz

On 2 May 1879, citing reasons of poor health, Nietzsche finally permanently gave up his chair in Classical Philology at the University of Basel and began a life of solitary independent thought, spent, for the time that still remained to him, mostly in Switzerland, Italy and the South of France. Some weeks later, on 21 June, his travels brought him to St. Moritz in the Upper Engadine, a place which seemed to him, for a time, to be his personal 'Promised Land'. Here, Nietzsche felt, he had found what he had long been searching for, namely: 'forests, lakes, excellent footpaths of the only form that is suitable for a half-blind individual like myself, and air of the most invigorating kind, the very best in Europe in this regard'. 'All this', he went on, 'makes this place very dear to me.' (BVN-1879,863).[1] From the very moment of his arrival in this Alpine village, Nietzsche felt a strong affinity with the particular type of natural environment that was to be found there. He expressed this feeling in letters to his friends and a little later, recast in literary form and given a more general application, in one of the aphorisms that went to make up *The Wanderer and His Shadow*:

> *Nature as Doppelgänger:* In the natural environments of many regions we rediscover, with a pleasant dread, our own selves. Such places are the loveliest of *doppelgängers.* – What capacity for happiness, then, must that individual possess who has such a feeling here of all places: here in this air which is constantly the air of a sunny October; in this wind that plays its mischievous and fortunate games all day long from morn till night; in this purest of radiances and most temperate of chills; in the whole charmingly severe character that is lent, by its hills, its lakes and its forests, to this high plateau that has stretched itself out, undaunted, close up against the terrors of the eternal snow; in this land where Italy and Finland are joined and allied with one another in what seems the native place of all Nature's myriad shades of silver. How fortunate indeed is the individual who can say: 'There surely are things much greater and more beautiful in Nature; but *this* is something close and intimately familiar to me, something I am bound to by blood, indeed by more than blood'.[2]

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The Wanderer and His Shadow is the fruit of this summer spent in St. Moritz. The genesis of its title throws much light on the genesis of the work itself. Nietzsche had initially planned to call his book *St. Moritzer Gedanken-Gänge*.[3] The German word *Gedankengang* (of which *Gedankengänge* is the plural form) means 'train of thought' or 'line of reasoning'. It is normally written, however, without the hyphen that Nietzsche planned to introduce here. A hyphenation such as Nietzsche considered serves to bring out the separate meanings of the two terms (*Gedanken* = thoughts; *Gänge* = paths or acts of walking along paths). This is significant because the thoughts that make up *The Wanderer and His Shadow* were indeed thoughts that had, almost without exception, come to Nietzsche *im Gang,* i.e., in the act of 'going' or 'walking'. Nietzsche states as much explicitly in a letter to his friend Peter Gast: 'Every thought in the book, excepting only some very few lines, was conceived *on the move* and scribbled down in pencil into six little jotters that I carried, successively, with me. Each time, I had great difficulty transferring what I'd jotted down into proper notebooks. There are about twenty trains of thought – *quite long* and, unfortunately, even quite important ones – that I've had just to let slip through my fingers since I've not been able to find the time to extract them from the terrible mass of pencil-scribblings that I brought back from my walks' (BVN-1879,889).

The process of genesis of *The Wanderer and His Shadow,* then, extends across six months and six identifiable stages. Twice a day, early in the morning and again throughout the afternoon, Nietzsche took long walks in the open air, a small jotter tucked into his pocket, and abandoned himself to his thoughts.[4] In the evening, in the small room he was renting, he copied these thoughts into two notebooks somewhat larger than the jotters (six in all, as he wrote to Gast) into which he had first scribbled them. This stage involved, indeed, the adding of further reflections, the omission of others, and the developing of certain of his thoughts on a larger scale. It amounted, then, in fact to much more than just the making of a 'fair copy'. It was rather an actual rewriting and transformation of those first drafts scribbled down 'on the move'. At the end of the summer Nietzsche sent these two notebooks along with around twenty loose sheets of paper, which together contained all he had managed in the way of transcription, to his friend Peter Gast with the request that he produce from these materials a manuscript ready for printing. From 30 September on, back in his family home in Naumburg, Nietzsche tackled yet a further stage in the production of the final work. He cut out the various aphorisms forming the print-ready manuscript that Gast had produced for him and rearranged them in an order that was to be that of the eventually published book. It was at this point that Nietzsche gave, in his own hand, a title to each aphorism. He also continued, even at this point, to make changes to what he had originally written, removing certain thoughts or adding new ones, which he wrote either in the spaces left free in Gast's manuscript or on little additional scraps of paper which he pasted onto this. A genetic approach to Nietzsche's writing, then, goes at least to confirm that the sequence of Nietzsche's aphorisms is by no means random or arbitrary and that they were, on the contrary, carefully organized by their author so as to form a structured whole. In the case of *The Wanderer and His Shadow*

their broad plan of organization mirrors that adopted in *Human, All Too Human,* the major work published in 1878 to which this work composed in 1879 in St. Moritz was declared to be a 'second and final supplement'. In the print-ready manuscript prepared by Gast, titles had also been given to the book's various chapters which corresponded thematically to those of the ten chapters of *Human, All Too Human*. In the work as finally published, however, Nietzsche left it up to the reader to distinguish the thematic and structural connections between the main work and its 'supplement'. On 15 October, the day of his thirty-fifth birthday, Nietzsche wrote a postcard to his publisher Ernst Schmeitzner announcing to him that the manuscript of his new book was ready for printing and proposing that they meet the following Saturday in Leipzig (BVN-1879,892). On 18 October in Leipzig Nietzsche handed over to Schmeitzner this peculiar manuscript consisting of a heap of cut-out sheets and pieces of paper of the most disparate dimensions. Once in the printer's workshop, these pieces of paper were pasted onto large folio sheets which were then sent by post, together with the galley proofs, back to Nietzsche. Nietzsche and Gast then spent the period from the end of October to the beginning of December correcting these galley proofs. The book was finally published in the middle of the latter month. On 18 October we find Nietzsche writing to Schmeitzner: 'This completed *Wanderer* seems something almost incredible to me. On 21 June I arrived in St. Moritz – and today – !' (BVN-1879,915).

Critical edition and genetic edition

Almost all the manuscripts that Nietzsche used in the process of writing *The Wanderer and His Shadow* are preserved today in the *Goethe- und Schiller-Archiv* in Weimar and were drawn upon in the production of Giorgio Colli and Mazzino Montinari's *Critical Edition* of Nietzsche's works. This critical edition is excellent, with regard both to its impeccable constitution of the Nietzschean text and its critical apparatus. It clearly indicates, for every aphorism, the variations that characterize said aphorism's different preparatory formulations as well as the explicit or implicit references therein to other texts of Nietzsche's or to texts of other authors. Furthermore, this critical apparatus provides important information regarding Nietzsche's life in the respective periods of production of each manuscript, regarding the chronology of these latter and regarding the chronology of the genesis of each completed work. The edition ends with a page-by-page description of the contents of Nietzsche's notebooks.[5] By its own philological standards, then, there is nothing that can possibly be added to this brilliant work of scholarship. It is, however, still possible to conceive of a publication of these same documents in a different form and according to a different logic. Specifically, it is possible to conceive of a *genetic* as distinguished from a *critical* edition. What do we mean when we speak of a genetic edition? In my view, a genetic edition must, where it is the work of a philosopher that is being so edited, present both the published works and the manuscripts (*Nachlass*) of said philosopher in such a way as to allow us to perceive in these latter

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the geneses of his writing projects and to reconstruct the development of his thought.[6] Understanding how a thought develops through its successive re-copyings and re-writings from one sheet of paper to another and from one notebook to another right up to its final published version allows us to see the texts of an author in a different light and enriches our philosophical interpretation. The majority of scholars today are of the view that it is only through digital media and technologies that the effective realization of a genetic edition, and the rendering of such an edition accessible to the broadest possible public, can possibly be ensured.[7] But in the present article I want above all to clarify the principal differences between a genetic edition and a critical edition and then go on to show how the digital genetic edition allows us to rediscover the traces left by Nietzsche's *Wanderer* and, guided by those paths that are the successive acts of writing, to more accurately follow the course of his thoughts.

Three characteristics distinguish a genetic edition from a traditional critical edition: 1) the manner of dividing up the documents, because whereas critical editions divide these latter up according to their typology, genetic editions arrange them within what we call 'genetic dossiers'; 2) the reproduction of the texts, because whereas critical editions aim at the constitution of a text, genetic editions provide a transcription of all the available documents; 3) the relationships between the textual units, because whereas critical editions normally publish the texts in chronological order, genetic editions arrange them according to their genetic paths.

Genetic dossiers

Traditional critical editions, as we have said, publish what an author has produced dividing it up according to the respective types of documents. A distinction is thus made between the works proper, the posthumous writings, the correspondence (divided up, in its turn, into letters from the author, letters to the author and letters bearing on the author), the catalogue of the author's private library, biographical documents, and so on. For example, Colli and Montinari's critical edition of Nietzsche publishes the printed text of *The Wanderer and His Shadow* in the works section of the edition; the variants, on the other hand, found in Nietzsche's manuscripts vis-à-vis this finally printed text of *The Wanderer* are published as part of the critical apparatus; and the materials, finally, that Nietzsche decided to reject altogether are published under the heading posthumous fragments.[8] That is to say, the different materials pertaining to this particular work of Nietzsche's are scattered around various places within the critical edition and are published, moreover, only incompletely. I say incompletely because it is impossible, for example, for the reader of the critical edition to browse through the pages of one of the little jotters into which Nietzsche scribbled down his initial thoughts for *The Wanderer* during his walks in the vicinity of St. Moritz, or to read the print-ready manuscript for the book prepared by Peter Gast with all the important corrections and additions made to this manuscript by Nietzsche himself. But in the genetic edition that I propose

these materials will be reproduced in their entirety and organized by use of the notion 'genetic dossier'. A genetic dossier comprises all the documents which appertain to any particular writing project, i.e., 1) all the preparatory manuscripts, including the print-ready manuscript and the galley proofs; but also 2) any letters from the author containing instructions for the publisher or the printer such as may bear witness to how the writing process progressed; 3) the books that the author consulted, read or annotated in connection with the writing of the work in question; 4) biographical documents – for example contracts, receipts or invoices – which might also testify to the various stages in the process of writing or to the acquisition of documents used therein; and finally 5) a copy of every edition of the work in question that was directly edited by the author, not forgetting any copies that may bear handwritten corrections. All these documents are contained in a genetic dossier and the genetic edition is formed by a succession of such genetic dossiers appertaining both to the author's published works and to writing projects that were never completed.

Figure 1. Digital genetic edition of The Wanderer and His Shadow: *genetic dossier.*

Figure 1 shows a first version of the genetic dossier of *The Wanderer and His Shadow.* Here we can recognize those six stages of composition which we have talked about above: the six portable jotters; the two larger notebooks into which the thoughts jotted down on the move were copied; the loose sheets associated with these notebooks; the print-ready manuscript; the galley proofs; and the final printed work. This same genetic dossier can also be given the graphic form of a genetic diagram (Figure 2) showing the links between all the documents that Nietzsche used to compose this work,

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a visualization which allows us to grasp very clearly how highly dynamic a process this work's emergence actually was. The arrows indicate the direction of movement of the genetic process and the numbers represent its magnitude. Specifically, the number written below each arrow indicates how many of the individual notes made in a specific document (be it jotter, notebook or document of other type) were carried over or reworked into the next document in the genetic process. Thus, the higher the number, the greater was the contribution made by the document in question to the genesis of the work. For example, the number 45 written below the red arrow near the top of the diagram indicates that some forty-five of the notes jotted down in the jotter N IV 1 were either directly copied or transcribed in recognizable form into the notebook M I 3. On the other hand, none of the notes jotted down in the jotter N IV 2 passed over in any form into the notebook M I 3 because the notebook fed by this latter jotter was rather notebook M I 2. All this provides the reader with indications regarding the macroscopic movements involved in the genesis of the work. The genetic dossier can also be visualized in the form of a table indicating, line by line, the respective preliminary drafts of each of the 350 aphorisms contained in the final printed text of *The Wanderer and His Shadow* – that is to say, the entire genetic path of each of these aphorisms. Thus, working with this table of genetic paths, we can study, this time, not the macrogeneses but rather the microgeneses and trace out the stages that punctuate the writing of each individual aphorism respectively.
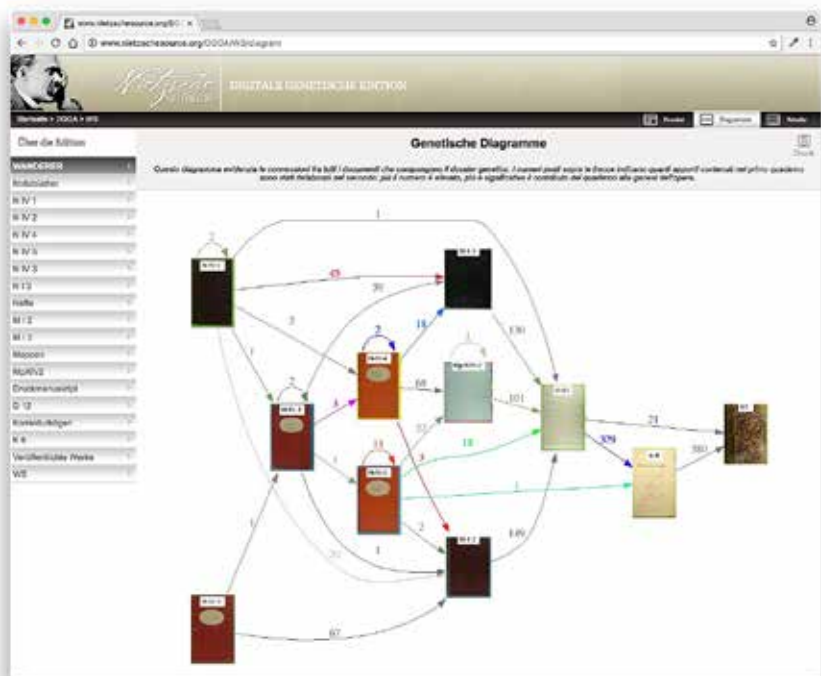

Figure 2. Digital genetic edition of The Wanderer and His Shadow: *genetic diagram.*

Transcriptions

Let us now turn to consider the second difference between a genetic edition and a critical edition. Whereas the critical edition produces a constitution of the text, the genetic edition proposes a thorough transcription of all the documents. I want to address this question first of all from a methodological viewpoint. As is well known, the aim of a critical edition of the work of an author belonging to antiquity is to reconstruct a text, the original of which has been lost, on the basis of a set of copies containing versions of this original text more or less discordant with one another. In the case of modern authors, by contrast, a critical edition has the task of reconstituting the text that the author originally wanted to publish, stripping it of any errors that may have arisen during the process of printing. In both these cases, then – the reconstruction of a lost original or the reconstitution of a text purged of all typographical errors – the result of the editor's work is the production of a new text. A genetic edition, by contrast, does not necessarily produce a new text. The task of a genetic edition is to put existing documents in relation to one another and to comment on them in a way that explains the genesis of the text. A genetic edition, then, can legitimately rest content, from a theoretical point of view, with reproducing, in facsimile, the entire genetic dossier and with providing a presentation and explanation of the genetic processes. It is true, of course, that if the documents are reproduced in facsimile and not transcribed, the reader might have difficulty reading them, especially where the author's handwriting is not clear. But this is a practical, not a theoretical question. Moreover, we should not forget that the *corpora* of contemporary authors are often produced on typewriters or computers and are thus perfectly legible. From a strictly theoretical point of view, then, transcription is not a constitutive part of the notion of a genetic edition. And in this respect a genetic edition differs profoundly from a critical edition.

All the same, even if it is not strictly necessary from a theoretical viewpoint, I think it is at least desirable that provisions be made in a genetic edition for the transcription of textual documents. This is for the three following reasons: a) in the case of authors' manuscripts, which are often difficult to decipher, transcription is a 'facilitating strategy',[9] that is to say, an auxiliary tool which allows more comfortable access to the text, although it must not be forgotten that it will always be necessary to go back to a facsimile to also take into account the graphic elements of the document in question – such as strokes of the pen or other writing instrument added at certain points in the text, the way in which the writing is arranged on the page, the arrangement of the lines, cross-reference marks, and sketches or drawings – all of which must count as integral parts of the writing and often provide important clues and indications which can aid us in reconstructing the paths taken by the genetic process; b) in the case of a digital edition, the existence of a transcription lets one make use of all the possibilities offered by the electronic text-search function, from simple word- or phrase-searches right up to the most sophisticated forms of semantic search, such as linguistic, philosophical or genetic searches, provided, of course, the transcribed text in question has been properly encoded; c) moreover – and this is the most

important theoretical reason – a digital genetic edition should comprise no less than three elements: first, a facsimile edition of all the documents; second, these documents' complete, page-by-page diplomatic transcription; and finally, in my opinion, also a true and proper constitution of the text. That is to say, a genetic edition should *also* comprise within itself a critical edition. Because in fact, once one has properly carried out the careful and subtle work of a genetic analysis, one finds that one has thereby also placed at one's disposal all the elements required to constitute a critical text and to write a philological commentary on this text, so that it would be a pity, under such circumstances, to leave this work up to some future critical edition. In this way, the genetic edition represents, we might say, the most complete possible form of publication of an author's work. Therefore, I ought, more properly, to have said that, whereas a critical edition offers us only the constitution of a text, a genetic edition offers us a facsimile edition, a diplomatic edition *and* a critical edition all in one.

But what is it that we must transcribe? To avoid 'repetitions' and save paper, printed editions usually only publish the final version of a text, reproducing only as part of their critical apparatus any variants vis-à-vis this final version that may be found in the unpublished manuscripts of the author in question. With some effort, by scrupulously following the indications (couched in a disciplinarily specialized and often positively cryptic language) of this critical apparatus, the reader should be able to reconstruct in their entirety all the texts of all the preparatory versions. But thanks to digital media it is now possible to avoid having to recur to such roundabout practices of reading, which have tended to make critical editions near-unreadable and to drive to despair those who are obliged to read them. The digital genetic edition can and must transcribe, in their entirety, all the documents that make up a genetic dossier. Collations of the various versions with one another, or true and proper critical apparatuses consisting of entire sets of variants, can be automatically generated by IT programmes designed for this purpose, such as CollateX. But what does this mean: transcribe all the documents? It means, above all: transcribe all the manuscripts page by page, without omitting or abbreviating anything, in such a way that the reader has, in the end, at his disposal all the rewritings of the same piece of text that are found on different pages of the corpus in question. But then there must also be transcribed all the different layers of writing that may be found even on the same page. In fact, as was once remarked by a famous Italian philologist, Cesare Segre: 'Strictly speaking, we might say that also in the case of a text with corrections we are dealing, from a linguistic point of view, with a succession of texts superimposed, one upon the other, within the same space, and which can be identified, by abstraction, as successive layers.'[10]

And how are we to transcribe? A genetic edition must reproduce in the most precise and faithful way all the graphic traits of the manuscript page while at the same time remaining easily legible. These are, of course, contradictory requirements which can only be satisfied by publishing, for each textual unit, several transcriptions, each of a different type, depending on the content and on the graphic appearance of the page. Such a multiplicity of transcriptions, extremely difficult to realize in traditional printed editions, presents no

problem at all for electronic ones: the very large capacity of digital media and their hypertextual nature makes it possible and even very easy to link up the various transcriptions both with one another and with the facsimile of the manuscript. Transcriptions can be divided into three large 'families': a) linear transcriptions, which follow the typographic format normally used in the publication of printed volumes and make no attempt to reproduce the multiple strata of the variants or the actual concrete signs and marks of the writing on the page; besides offering the advantage of allowing the text to be read straight through, these transcriptions are also useful for performing automatic searches for specific words or expressions, such automatic searches are often hindered by the hyphenations, corrections and abbreviations adopted in diplomatic transcriptions; b) diplomatic transcriptions which attempt, by contrast to the linear ones, to indeed faithfully reproduce the entire graphic appearance of the manuscript page: the size of the letters or characters, their position on the page, the type and colour of the ink, the direction of the writing etc. Depending on the way in which these original letters and characters of the manuscript are represented, these diplomatic transcriptions can be sub-divided in their turn into: mimetic diplomatic transcriptions, when the appearance of the manuscript page is actually graphically reproduced, and symbolic diplomatic transcriptions, when the appearance of the manuscript page is only described, using diacritic signs and other conventions; and finally c) ultra-diplomatic transcriptions which are, so to speak, situated at the point where transcription meets facsimile: although these transcriptions do indeed substitute typographic characters for the letters of the manuscript page, they nonetheless strive to typographically reproduce this latter right down to its tiniest detail; while not aiming to produce a mould or tracing of this manuscript page, they nonetheless strive to produce, through printed characters, an optical impression which is essentially identical to that produced by the original document.
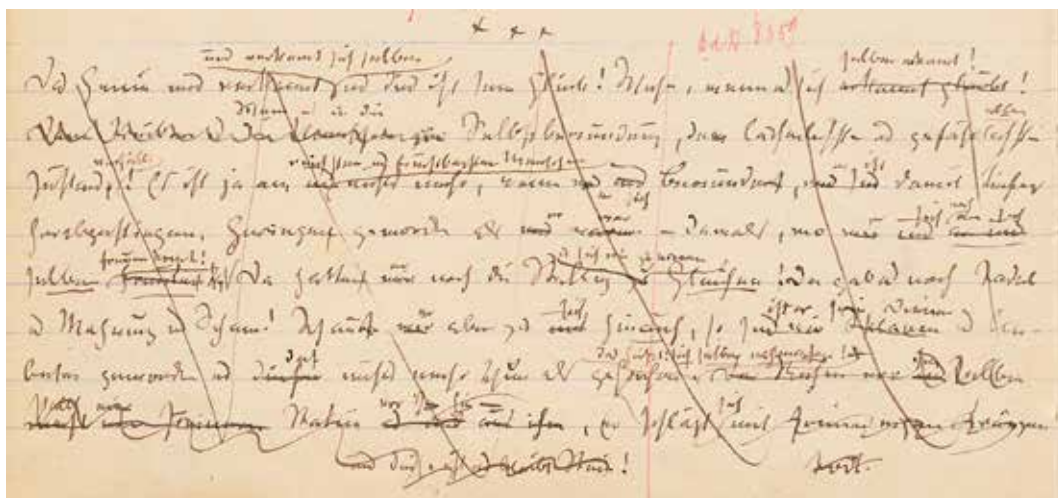

Figure 3a. A detail from the manuscript of The Wanderer and His Shadow.
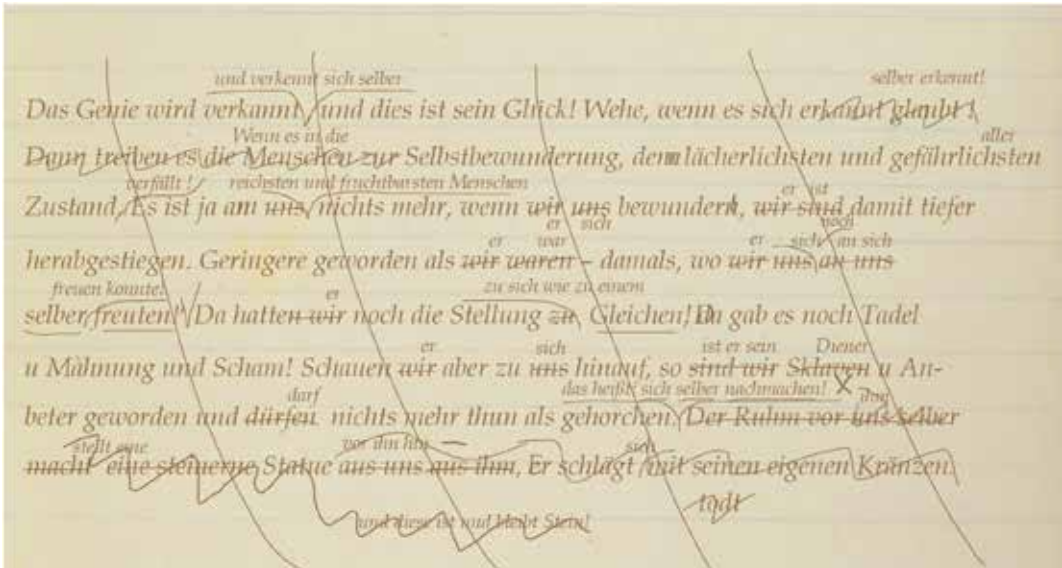
Figure 3b. Ultra-diplomatic transcription.

Our Nietzsche edition does not plan to provide an ultra-diplomatic transcription for each and every page of the body of work we are editing but only for those pages which display especially significant characteristics as regards the writing and the meaning it conveys, as in the example shown in Figure 3a–b. We count among the class of ultra-diplomatic transcriptions also the 'interactive transcription': a particular type of transcription which allows scholars to work directly on the facsimile of the manuscript while at the same time having the opportunity, should they encounter difficulties in deciphering the writing making up this original, to visualize individual parts of the transcribed versions of this (Figure 4).

Figure 4. Interactive Transcription.

To generate various different transcriptions out of the same manuscript page, for example, a linear transcription and a diplomatic transcription for each stratum of writing, it is recommended that first one single transcription be effected and that this transcription then be encoded using an appropriate encoding language, such as the *Langage d'encodage génétique*.[11] Let us offer an example here, using one of the shorter among the aphorisms making up *The Wanderer and His Shadow.* In formulating this aphorism, Nietzsche initially wrote: 'Die Pinie scheint zu horchen, die Tanne zu warten: und beide ohne Ungeduld; – sie denken nicht an den kleinen Menschen unter sich.' ('the pine-tree seems to listen, the fir-tree to wait: and both without impatience; – they give no thought to the little human being beneath them.') Later, in a first rewriting (second stratum of text) Nietzsche added a few words to the end of this aphorism: 'Die Pinie scheint zu horchen, die Tanne zu warten: und beide ohne Ungeduld: – sie denken nicht an den kleinen Menschen unter sich, den seine Ungeduld auffrißt.' ('the pine-tree seems to listen, the fir-tree to wait: and both without impatience; – they give no thought to the little human being beneath them, devoured by his impatience.') Then, in a second rewriting (third stratum of text) he modifies and expands these words that he had added to the original note and also adds a title for the aphorism: '*Die Geduldigen*. – Die Pinie scheint zu horchen, die Tanne zu warten: und beide ohne Ungeduld: – sie denken nicht an den kleinen Menschen unter sich, den seine Ungeduld und seine Neugierde auffressen.' ('*The Patient Ones*. – The pine-tree seems to listen, the fir-tree to wait: and both without impatience; – they give no thought to the little human being beneath them, devoured by his impatience and his curiosity.') As you can see, there exist side by side on this one page three versions of this aphorism which correspond to the three strata of writing. Rather than writing out manually all these three versions, we can write and encode the text just once, using the tags of the genetic encoding language. Out of the encoded text our digital edition will then automatically produce six transcriptions: three diplomatic transcriptions and three linear transcriptions, that is to say, a diplomatic transcription and a linear transcription for each of the three strata of writing present on this page. It appears impossible, on the contrary, to use an encoding language to turn ultra-diplomatic transcription as well into an automatic process of the sort we have just described. Because of the great number of graphic variables necessarily involved in any ultra-diplomatic transcription, this must always be carried out by hand, by a draughtsman, using vector graphics software.

In conclusion, then: our genetic edition reproduces all the strata of writing present on the page, separates them out, and produces a diplomatic version and a critical text for each. In certain cases, we also provide an ultra-diplomatic or interactive transcription. This means that the reader has various different levels of access to the manuscripts: namely, the facsimile, the diplomatic transcription, and the critical text. The reader can also carry out text-searches for words or expressions contained in every stratum of the writing.

Genetic paths

There is a third difference between a genetic edition and a traditional critical edition: the order in which the textual units are presented. Critical editions normally arrange the texts in chronological order. But for the reader of our genetic edition there are, in this regard, three possibilities: a) he can browse through the pages of the various documents in their immediately topological sequence, i.e., he can simply follow the sheets of the notebooks as they present themselves to the eye, as in a facsimile or in a diplomatic edition. Or, b) he can read these sheets in the critically established chronological order of their emergence, as he would read them in a traditional critical edition. Or, c) – and this is a possibility unique to our genetic edition – he can trace out the genetic inter-relationships between the various textual units since here every text is linked to the version genetically preceding it as well as to the version genetically following it. He can consult the genetic path, examine the facsimile and the transcription of each stage, and thus follow both the evolution of the writing and the development of the writer's thought. But what exactly is a genetic path? Let us try to explain this by using an example drawn from our own genetic edition: namely, the genesis of the very first aphorism in *The Wanderer and His Shadow* (Figure 5).

Figure 5. Genetic Path.

The first draft of this aphorism consists in just a single word: the *portmanteau* neologism *Freischeinlichkeit* jotted down by Nietzsche on the move in one of the jotters that he carried with him on his walks in the countryside around St. Moritz. As becomes fully clear only with hindsight from the version of this aphorism which directly genetically succeeds this extremely semantically

compressed initial kernel, Nietzsche's neologism *Freischeinlichkeit* was formed by combining the two German words *Freiheit* (which means 'freedom') and *Wahrscheinlichkeit* (which bears both the meaning borne by the English term 'probability' and that borne by the English term 'verisimilitude'). As we learn from the immediately genetically subsequent version, it was rather on the latter of these two meanings of *Wahrscheinlichkeit* that Nietzsche was building here. The first rewriting – carried out when the jottings made in this portable jotter were transferred by Nietzsche into one of the larger notebooks kept in his lodgings in St. Moritz – reads: 'Wahrscheinlichkeit, aber keine Wahrheit: Freischeinlichkeit, aber keine Freiheit – diese beiden Früchte sind es, derentwegen der Baum der Erkenntnis nicht mit dem Baum des Lebens verwechselt werden kann'. ('The semblance of truth but no truth: the semblance of freedom but no freedom – it is on account of these two fruits that the tree of knowledge cannot be confounded with the tree of life'.) The third stage on the genetic path reproduces the print-ready manuscript prepared by Peter Gast with additions and corrections in Nietzsche's own hand. This stage in fact comprises two versions, corresponding to two distinct strata of writing. The first stratum consists in the text produced by Gast; the second stratum consists in the text produced by Gast along with the title of the aphorism, *Vom Baum der Erkenntnis* ('Of the Tree of Knowledge') which was added by Nietzsche himself. Even though these two strata are to be found 'topologically' on the same page they do indeed represent two distinct genetic stages, just as if they had been written on two different pages. It should also be noted that the text produced by Gast contains an error: instead of 'diese beiden Früchte' Gast wrote 'diese beide Früchte'. As we said above, our edition publishes a diplomatic transcription and a linear transcription not just of every text but of every stratum of writing; the linear transcription, moreover, is in reality a critically established text. Whereas the diplomatic transcription, then, reproduces the text 'as is' – including Gast's grammatical error 'diese beide Früchte' – the linear transcription prints the text as amended by the editor – correcting 'beide' to 'beiden' – while nonetheless noting Gast's error as part of its critical apparatus (list of *errata*). The fourth stage, the galley proofs, do not, in this case, present any modifications. Finally, the fifth stage of the genetic path – the final printed edition – simply reproduces the published text of the first edition of *The Wanderer and His Shadow*. The edition thus places under the eyes of the reader, stage by stage, the process of this aphorism's writing, also making it possible to draw stylistic conclusions from it and to identify different writing typologies. In this case, for example, the aphorism comes into being by expanding on a single neologism and making explicit all that was implicit in it (namely, the philosophical association and relativization of the concepts of freedom and truth in the context of the contrast between knowledge and life). In other cases, we can observe the inverse process, namely, the fusion of several different thematic lines into a single aphorism, or the contraction of long chains of argument into a few lines.

Using all the elements that we have mentioned – the facsimile, the various transcriptions, the different strata of writing, the diagrams and the genetic paths – our edition tries to convey to the reader an idea of the genesis both

of the whole work and of its parts. But effective though they surely are, these tools are incapable, in the end, of showing the reasons that prompted the author to move from one version of the text to the next. We have not yet, it is true, tested out all the possibilities of simulation offered by the available technologies, and experiments in this direction are always useful. However, it seems to us that at a certain point the prose of the scholar becomes something that cannot be dispensed with and that, in the end, the history of the genesis of a work can be more easily explained than it can be shown. There comes, in other words, a moment when the editor must yield the floor to the exegete, who can enrich the edition with a written commentary on the genetic process or publish an interpretative essay. The recounting of the story of the slow emergence of the text, then, is a practice which has its place at the point where genetic editing passes over into genetic criticism. And it opens the road, in turn, to a philosophical interpretation which, by carefully tracing out the paths taken by the concrete acts of writing, can perhaps help us better to understand, in all their richness, the Wanderer's thoughts.[12]

(Translated by Alexander Reynolds)

Notes

1 See also letters 859, 860, 862, 865. I cite here from: Friedrich Nietzsche, *Digitale Kritische Gesamtausgabe. Werke und Briefe.* Nietzsche Source, Paris, 2009– www.nietzschesource.org/eKGWB. By entering the Internet address of the edition followed by the abbreviations indicated in the texts, the passages to which reference is being made can be called up directly, e.g., www.nietzschesource.org/eKGWB/BVN-1879,863. All translations of Nietzsche's texts are by Alexander Reynolds.

2 Reference eKGWB/WS 338. See also the letters BVN-1879,859 ('But now I have taken possession of the Engadine and it is as if I am in MY element – a wonderful thing! The Nature that one finds here is kindred to me') and and BVN-1879,869 ('I now have the best and most potent air in Europe to breathe and I love the place I'm staying at just now: St. Moritz in Graubünden. Its Nature is akin to my own; we feel no astonishment at one another but live intimately and confidently together.')

3 This first intended title is to be found noted down on p. 93 of the notebook now bearing the designation M I 3. The title that Nietzsche finally settled on has been added, later, in pencil on this same page (DFGA/M-I-3,93). Page 91 of the notebook designated M I 2 bears witness to the moment of transition between the two titles, though at this point we see that a subtitle was also planned: '*Der Wanderer und Sein Schatten: Eine Gedanken-Sammlung*' (DFGA/M-I-2,91). The facsimiles of all these pages are published at: Friedrich Nietzsche, *Digitale Faksimile-Gesamtausgabe* edited by Paolo D'Iorio, Nietzsche Source, Paris, 2009– www.nietzschesource.org/DFGA. Also in this case, the pages in question can be called up by entering the Internet address as well as the respective abbreviations (e.g., www.nietzschesource.org/DFGA/M-I-3,93).

4 'I lacked friends and indeed all social contact; I was physically incapable of reading books; all forms of art were beyond my reach. A small room with just a bed; the diet of an ascetic (which, moreover, did me good: I suffered no stomach troubles that whole summer!) – my abstinence was complete, with one exception: I still clung to my thoughts! What, then, was I to do?' (BVN-1879,880).

5 Friedrich Nietzsche, *Werke, Kritische Gesamtausgabe,* edited by Giorgio Colli &

Mazzino Montinari, Berlin, New York, 1967–. The text of *The Wanderer and His Shadow* is to be found in volume 4/3 of this edition and the corresponding critical apparatus (*Nachbericht*) in volume 4/4.

6   Under 'Nietzsche's thought' we do not, of course, include thoughts or ideas that must be assumed to have existed only in the philosopher's head; the phrase denotes rather those notes which Nietzsche actually committed to paper in one form or another and which can, therefore, be studied in their different versions, their development and their literary or philosophical logic. ('Thought', in other words, bears here the same precisely textually specifiable meaning as it does in the case of the *Pensées* of Pascal).

7   Regarding the general notion of a genetic edition, see Lebrave 1994: 9–24; Grésillon 1994: 177–202; Zeller & Martins 1998; de Biasi 2000: 69–83; Hay 2002: 369–392; Stussi 2007: 147–248; D'Iorio 2010: 49–53.

8   In this connection it is worth consulting Groddeck 1991: 165–175.

9   See Grésillon 1994: 129.

10 See Segre 1994: 177, which develops an idea sketched out by Gianfranco Contini published in 'La critica degli scartafacci', in *Rassegna d'Italia*, 1948, pages 1048–1056. See also the interesting discussion of this concept and of its implications for the work of the editor in Stussi 2007: 158–160, 162–163.

11 This *Langage d'encodage génétique* (LEG, formerly known as the *HyperNietzsche Markup Language,* HNML) is a language for encoding texts, based on XML, that I created in order to encode the genetic phenomena present in authors' manuscripts. It is a language that makes it possible to encode both the material characteristics of the writing – such as the colour, the type of writing instrument and the type of alphabet used – and the genetic processes involved in this writing – such as additions, deletions, overwritings etc. It also makes available a series of markers or 'tags' suitable for identifying the interventions of editors in the text, such as the deciphering of abbreviations, the correction of spelling errors, the adding of philological comments, etc. The LEG is characterized by the extreme simplicity of the tags it uses and of its encoding solutions, which together make it possible for it to manage the complexity of genetic phenomena without adding complexity upon complexity. Furthermore, it is also capable of handling those nested structures which are often to be found in authors' manuscripts, as when an underlined word has been replaced by another, non-underlined word and written with a different ink. Finally, it offers the potential of encoding the different strata of the writing, that is to say, of distinguishing a whole set of genetically interlinked modifications which belong to the same phase of revision. The LEG was developed in 2003 within the framework of the HyperNietzsche project (Saller 2003: 185–192; D'Alfonso & Saller 2007: 117–126) and was subsequently used as a basis for the writing of the sections bearing on the encoding of genetic elements in the *Guidelines of the Text Encoding Initiative* (https://tei-c.org/Vault/TC/tcw19.html).

12 See D'Iorio 2003: 7–11. Cesare Segre has likewise warned of how unstable the boundaries necessarily are between textual philology and literary criticism when what one is attempting to represent are the geneses of texts: 'It goes almost without saying that in the critical treatment of variants and in genetic criticism the properly critical element and the philological element are inextricably interwoven with one another. It is not for nothing that literary critics without philological training normally hesitate to even address themselves to these problems […] It is possible, however, for the scholar engaging with texts to be borne by the logic of his task into a zone in which textual philology and literary criticism end up becoming more or less identical with one another. I am thinking here of the task of dynamically representing the passages of written works from the state of mere notes or first drafts to that of more or less definitively completed texts. Here one immediately feels and recognizes that the mere alignment, one after the other, of the successive

variants in the critical apparatus is a procedure devoid of life and of interest. In such cases this critical apparatus must rather attempt to reconstruct, in their actual order and sequence, the decisions that gradually led the writer – especially the poet – to develop an initially undeveloped note or jotting, to create links between one note and another, to replace one touch of linguistic colour, or one metaphor, with another, and so on. The critical apparatus, in such cases, must not be just a registration but must rather be a reasoned exposition – and one, moreover, full of the fervour of intellectual discovery and invention. But is a reconstruction of this kind and amplitude – a reconstruction so internal to the artistic elaboration itself – not already an act of criticism, and specifically of literary criticism?' (Segre 1998: 615–616.)

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