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# Albums as Monuments: On the Production and Use of Public Albums in Nineteenth-century Germany

**Abstract:** This paper deals with German albums of the nineteenth century which are made on the initiative of a person or group for a specific occasion in order to commemorate someone or an event together. It focuses mainly on two of these public albums: the (printed) Stuttgart Beethoven Album of 1846 and the (manuscript) Weimar Schiller Album initiated in 1847, describing their production processes and the correlations of their production, materiality and use.

## 1 Introduction

Most European albums of the nineteenth century are personal manuscripts – they are friendship albums (also known as *alba amicorum* or *Stammbücher*), which usually belong to one album owner or a small group of album owners, whose social networks they document. However, there were also public albums that were made on the initiative of a person or group for a specific occasion in order to commemorate someone or an event together and, thus, shape the collective memory. This second group of albums, which has, until now, received very little scholarly attention, will be discussed here. Two albums will be taken as examples: the Stuttgart Beethoven Album and the Weimar Schiller Album, both written artefacts that were created with the participation of contemporaries considered to be prominent, became known to a wider public and have still received public attention decades after they had been first accessible.

## 2 The Stuttgart Beethoven Album

The Beethoven-Haus in Bonn has preserved an album leaf by Carl Czerny, which is described in the catalogue as a ‘posthumes Albumblatt für Beethoven’ (‘post-

humous album leaf for Beethoven').<sup>1</sup> Czerny, a pupil of Beethoven, notated a sixteen-bar composition for piano in E major on the 19 × 25.6 cm landscape-format sheet with twelve staves and added a short text with the date and his signature (cf. Fig. 1). At first glance, Czerny's autograph displays all the typical features of musical entries in albums of the time: The landscape format is just as characteristic as the short composition, which fills only one page and is written in a hurry, and the short text noted below it on the right.<sup>2</sup> This text, which is in the place of the usual dedication, reads: 'Für das Beethoven-Album den 25. November 1845 Czerny' ('For the Beethoven Album 25 November 1845 Czerny'). This informs us that the sheet has, in fact, probably never been part of an album, but served as a *Stichvorlage*, a source used to prepare a print master. With producing this album leaf, Czerny responded to an invitation from the music teacher and author Gustav Schilling. On behalf of the Hallberger'sche Buchhandlung in Stuttgart, Schilling had asked all artists, music lovers and patrons who had attended the festivities surrounding the inauguration of the Beethoven Monument in Bonn to contribute to an album. Apparently, only some of the inscribers were recruited at the celebration itself. The *Allgemeine musikalische Zeitung* of 27 August 1845 reports on this in the second part of an article on the Bonn celebrations. Describing the banquet at the Gasthaus Zum goldenen Stern on their last day, the unknown reporter ('P. B.') remarks:

An der Gasttafel bemerkte man auch Dr. *Schilling* aus Stuttgart, welcher durch *Hallé* aus Paris eine gedruckte Aufforderung zur Einzeichnung eines Gedenkspruches an das Fest in ein schleunigst in Stuttgart zu edirendes Beethoven-Album an alle anwesenden Künstler herumgehen ließ. Doch ist zu zweifeln, dass die Speculation besonderen Anklang gefunden hat.<sup>3</sup>

(At the guest table, one also noticed Dr *Schilling* from Stuttgart who, through *Hallé* from Paris, had a printed request circulated to all the artists present for the inscription of a

<sup>1</sup> <[https://www.beethoven.de/sixcms/detail.php//opac\\_bibliothek\\_en/\\_opac/hans\\_en.pl/\\_dokid/ha:wm390](https://www.beethoven.de/sixcms/detail.php//opac_bibliothek_en/_opac/hans_en.pl/_dokid/ha:wm390)>, shelfmark BH 246 (accessed on 8 June 2022). All translations without a reference to a source are my own.

<sup>2</sup> The inappropriate paper, which is optimised for the entry of songs, could be seen as another typical feature: The twelve staves are divided into 4 × 3 staves, with each group of three being linked by a curved bracket, whereby the first system of each group of three has a larger distance to the next, so that text can be accommodated. This can be seen as typical for album entries, in so far as the inscribers usually had to work there with the paper provided by the album owner. The fact that the right margin of the sheet was torn and not cut could be read as an indication that it was torn out of a larger context, such as an album.

<sup>3</sup> Col. 596.

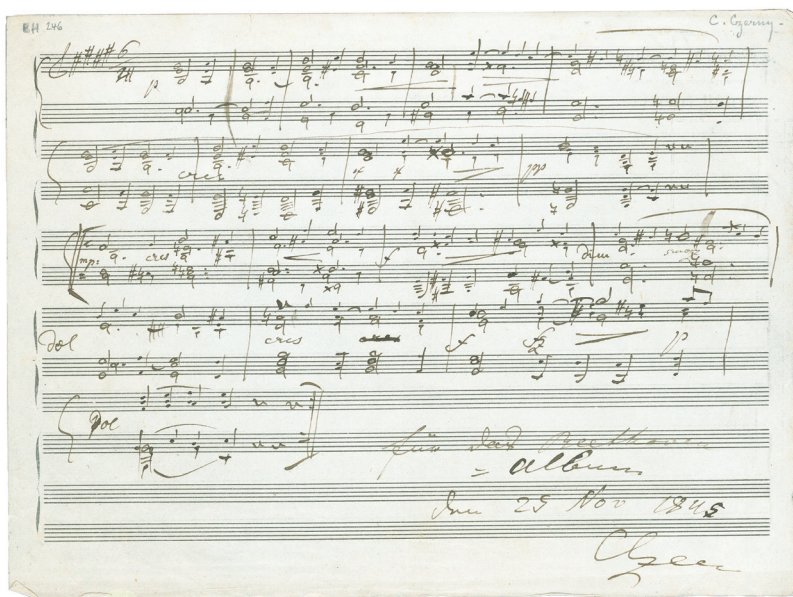


Fig. 1: Carl Czerny's album leaf for the Beethoven Album. Bonn, Beethoven-Haus, BH 246.

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Wohl ihm, den früh mit mütterlichem Kuss  
Der Taubheit Mewe an den Beinen nahm!  
Zur Seelenruh bedrückt Er bis zur Gruft  
Nur sie und Gottes heilige Natur!

ANTON FLAD.  
Klingl. Reye. Rosenstamm-Bücher in München,  
geh. in München 1775.

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CARL CZERNY.  
Composit. und Redigirt in Wien.  
gedruckt bei Th. Neis 4791.

Fig. 2a-b: Czerny's entry in the Beethoven Album edited by Schilling (1846, 10–11). Munich, Bayerische Staatsbibliothek, 4 Mus.pr. 1298 <<http://mdz-nbn-resolving.de/urn:nbn:de:bvb:12-bsb11140595-4>>.

commemorative verse to the festival in a Beethoven Album to be edited as soon as possible in Stuttgart. However, it is doubtful that the speculation was well received.)

In fact, Schilling himself confirms in the preface to the album that it had been difficult to obtain contributors. Regarding the history of the album, he writes that the Hallberger'sche Buchhandlung had decided to edit a Beethoven Album. On behalf of the bookshop, he had brought up the idea at the Bonn Beethoven Festival and it had been received with enthusiasm. However, a subsequent invitation to the 'gesamnte Künstlerwelt' ('entire world of artists') had become necessary, since it had not really been possible to concentrate on such things in the context of the Bonn celebration.<sup>4</sup>

The album was completed and printed in 1846. It is entitled *Beethoven-Album: Ein Gedenkbuch dankbarer Liebe und Verehrung für den grossen Todten, gestiftet und beschrieben von einem Vereine von Künstlern und Kunstfreunden aus Frankreich, England, Italien, Deutschland, Holland, Schweden, Ungarn und Russland* ('A memorial book of grateful love and veneration for the great deceased, donated and compiled by an association of artists and amateurs of art from France, England, Italy, Germany, Holland, Sweden, Hungary and Russia'). It brings together contributions from 180 art lovers, composers and musicians, among them such prominent figures as the composers Franz Liszt, Giacomo Meyerbeer, Gaspare Spontini and Henry Vieuxtemps, the singers Wilhelmine Schröder-Devrient and Henriette

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<sup>4</sup> Schilling 1846, XV–XVI: 'Da fasste die auf dem Titelblatte genannte Verlagsbuchhandlung aus eigenem freien Antriebe den Entschluss, [...] ein sogenanntes Beethoven-Album [...] zu ediren [...]. Mit Freuden, ja – ich darf wohl sagen – mit Enthusiasmus ward die Idee überall, in allen Kreisen aufgenommen, wo ich sie im besonderen Auftrage der Verlagsbuchhandlung eben bei jenem Feste [the Beethoven Festival in Bonn] zur Sprache brachte, und gerne unterzog ich mich daher auch dem Geschäfte sowohl der Einsammlung der verschiedenen Beiträge und Einzeichnungen, als der Leitung des Druckes des ganzen Werkes. Jene machten eine besondere Einladung an die gesamnte Künstlerwelt nothwendig, da die geräuschvollen Tage der Feier zu Bonn nicht wohl zuliessen, der Aufmerksamkeit eine diesseitige besondere Richtung zu geben. Das nahm viel Zeit weg'. There are a lot of conceivable reasons for the initial reluctance of the potential contributors approached, one of which might be that the Viennese publisher Mechetti had already edited a Beethoven album in 1842, the profits from which were destined for the Beethoven monument in Bonn, entitled *Album-Beethoven: Dix morceaux brillants pour le piano composés par Messieurs Chopin, Czerny, Döhler, Henselt, Kalkbrenner, Liszt, Mendelssohn Bartholdy, Moscheles, Taubert et Thalberg, et publiés par l'éditeur P. Mechetti pour contribuer aux frais du monument de Louis van Beethoven à Bonn*. Czerny – similar to Franz Liszt and Adolph Henselt – contributed to both Beethoven albums from the Bonn Beethoven Festival environment. For the history and context of the Beethoven Monument in Bonn, as well as a large number of related documents, cf. Bodsch 1995.

Sontag, and the music collector and scholar Aloys Fuchs.<sup>5</sup> Schilling himself contributed an extensive preface, in which he provides biographical information on Beethoven and information on the history of the Beethoven Monument in Bonn. Furthermore, he gives some hints as to why the album was made and what purpose it was meant to serve. Having explained the festivities around the inauguration of the Beethoven monument in Bonn, he writes:

Die Kunsnobilitäten aus allen Ländern Europa's waren herbeigeströmt, Beethoven hier am Orte seiner Geburt unmittelbar vor seinem ehernen Bilde auf dem Münsterplatze zu Bonn noch einmal im gemeinschaftlichen Chor ihre Huldigung darzubringen. Doch geschieden aus der Stadt war es auch nur die Erinnerung noch, die ein Band knüpfte zwischen dem Herzen und Jenem, dem es so freudig hoch entgegenschlug. So sprach sich bald der Wunsch aus nach dem Besitze eines Sinnbilds, das, allen Freunden der Muse zugänglich, auch allen besonders Verehrern Beethoven's stets jene Gefühle als ausdrückliches Zeichen vergegenwärtigen könne.<sup>6</sup>

('The artistic nobility from all the countries of Europe had flocked here to pay their homage to Beethoven once again in a collective chorus at the place of his birth, directly in front of his bronze statue on the Münsterplatz in Bonn. But having left the city, it was only the memory that forged a bond between the heart and the one to whom it had so joyfully surged. Soon the wish was expressed for the possession of a symbol which, accessible to all friends of the Muse, could always recall those feelings as an explicit sign also to all special admirers of Beethoven.')

Going into more detail about the purpose of the album and apologising for the long time it took to prepare it, he also states:

Ich muss [...] um Nachsicht bitten, wenn von Beginn des Unternehmens an bis zu seiner Vollendung [...] fast ein ganzes Jahr verstrich; indess ich glaube auch, mich derselben für gewiss halten zu dürfen. Was kümmert nämlich [...] hier die Zeit; – ist nur erreicht, was Alle gewollt: Beethoven noch ein anderes würdiges Denkmal zu setzen, das, Jedem zugänglich, auch Jedem stets ein sichtbares und Herz erhebendes Zeichen seyn kann von der grossen Liebe und Verehrung, von dem grossen, unaussprechlichen Danke, wovon die gesammte jetzige Kunstwelt tief erfüllt ist für den, der zuerst die Fesseln brach, in denen seit Jahrhunderten unsere heilige Kunst, die schöne Kunst der Töne, mit sich selbst gerungen [...].<sup>7</sup>

('I must [...] ask for your indulgence if almost a whole year passed from the beginning of the undertaking to its completion [...]; however, I also believe that I may consider myself certain of this. What does time matter [...] here; – if only is achieved what everyone wanted: To set

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<sup>5</sup> It seems noteworthy that Charles Hallé, who is said to have helped Schilling with the acquisition of entries, apparently did not contribute an entry.

<sup>6</sup> Schilling 1846, XV.

<sup>7</sup> Schilling 1846, XVI.

another worthy monument to Beethoven, which, accessible to everyone, can always be a visible and heart-lifting sign of the great love and veneration, of the great, inexpressible gratitude, of which the whole world of art is deeply filled for the one who first broke the fetters in which for centuries our sacred art, the beautiful art of sound, has struggled with itself [...].')

Thus, the album should itself serve as a memorial, and, furthermore, be a symbol for the shared experience in Bonn, enabling Beethoven admirers, regardless of where they are, to recall the feelings triggered by the collective homage. The function of the album is, therefore, on the one hand, very similar to that of *alba amicorum* and other private album types. These, too, are used to evoke the presence of friends of the album keeper – and their function as a ‘monument’ to friendship has, in some cases, even given them their title, ‘*Denkmal der Freundschaft*’ (‘Monument of Friendship’). In addition, some of the inscribers explicitly refer to time spent together with the album holder and to events they have experienced together.<sup>8</sup> However, while in private albums there is usually a bilateral relationship between the album owner and contributor and only rarely are third parties involved or referred to, the Beethoven album aims at evoking a group experience. It serves the self-assurance of a group that arises from the common veneration of a person who is not privately known to the individual contributors (and who, moreover, has already died) and has a community-building function in that it enables the reader to evoke the shared experience of the festivities in Bonn. It is obvious that a collectively written album that is linked to an actually jointly experienced celebration is particularly suitable for this purpose.

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<sup>8</sup> The difference between albums is very large in this respect: While in some cases, it is hardly possible to draw conclusions about shared experiences or even a closer relationship between the album owner and the person making the entry, in others, there are many indications of shared experiences, of making music together, which can be more or less explicit. A quite well-known example is Robert Schumann’s entry in Emilie Steffen’s album (Zwickau, Robert-Schumann-Haus, 12899). Friedrich Rückerts poem ‘Vom Himmel kam geflogen eine Taube’ is written in the centre of the page, above and below which dried flowers are pasted. Schumann copied short excerpts of his own compositions in three of the four corners, with the date and place of performances he and Emilie Steffens, the owner of the album, had experienced together. The dedication, at the right side of the lower bunch of flowers, reads: ‘Der lieben Emilie zur Erinnerung von Robert Schumann’ (‘To dear Emilie in memory of Robert Schumann’). Another example is the entry of the Norwegian composer Edvard Grieg in the album of Brahms’s biographer Max Kalbeck (private collection, Houston, Texas; digitised images accessible at <<https://americanbrahmssociety.org/max-kalbecks-album/>>, accessed on 8 June 2022). He notes a short excerpt of his third violin sonata op. 45, to which he adds the dedication: ‘Zur fr[eu]ndlichen Erinnerung an den verhängnisvollen Mittagstisch am 24/3/96’. (‘As a friendly reminder of the fateful lunch on March 24, 1896.’ Translation from Gaub 2021, 2).

The probably most significant difference between the Beethoven Album and contemporary friendship albums, however, is that the Beethoven Album is printed. Unlike albums designed for one album owner, this album had to serve the needs of an art-loving public, which is hard to comply with the singularity of a manuscript. However, transferring the entries to print meant that some of their album-typical features were lost. This is, first of all, the authentic handwriting of the inscribers, which is without doubt a very important aspect of entries in private albums or *Stammbücher*.<sup>9</sup> What is also obviously lost is the visual organisation and combination of texts that is typical of album entries of the time – and which, as described above, is found in Czerny's handwritten version of the album leaf. Figure 2 shows Czerny's entry as printed in the album, and it is obvious that even basic features of handwritten albums of the time, such as the correlation of page breaks to the boundaries of the entries, are not imitated.

Printed commemorative albums such as the Beethoven Album edited by Schilling – i.e. albums that belong to the category of *Gedenkschriften* as a subcategory of *Festschriften* – were not uncommon in the nineteenth century, although it has to be noted that most of them were not produced by collecting entries written by third parties especially for the album but were just anthologies, often reproducing previously published material thought suitable for the collection by its editor.<sup>10</sup> The present article will not consider this second group of written arte-

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<sup>9</sup> Cf., to name but one historical example, Hölbe 1798, 47–48, 111.

<sup>10</sup> On *Festschriften* from the field of music and possibilities of their categorisation, cf. Fellerger 1995. Simeone 2001 does not mention the nineteenth-century phenomenon discussed here; however, she erroneously categorises the *Mozart-Album: Festgabe zu Mozart's hundertjährigem Geburts-Tage, am 27. Januar 1856. Allen Verehrern des großen Meisters gewidmet* (Kayser 1856a) as a collection 'mit Werken verschiedener Komponisten zum Gedenken an große Meister der Vergangenheit' ('with works by various composers to commemorate great masters of the past') (Simeone 2001, col. 428). Kayser, the editor, distinguishes himself rather explicitly from this kind of album in the preface when he writes: 'Was unser eigenes Unternehmen betrifft, so dürfte es schwerlich von irgend Jemandem, der überhaupt Sinn und Gefühl für die Kunst besitzt, als ein überflüssiges bezeichnet werden, zumal da es dem Herausgeber durchaus nicht darum zu thun war, seinen Lesern nur eine vage Verherrlichung zu bieten, wie sie in manchen anderen Festalben zum Andenken berühmter Männer allerdings nur zu oft sich findet. Wir verfolgen einen höhern, für die Kunst, wie wir hoffen, wirklich fruchtbringenden Zweck, und anstatt eine Unmasse lediglich auf die Lobpreisung des Meisters abzielende prosaische und poetische Ergüsse, von möglichst verschiedenen Autoren, ohne Plan und Auswahl, zusammenzuraffen, war es unsere Absicht, den Lesern ein Buch zu übergeben, das ihnen noch nach Jahren eine anregende Unterhaltung gewähren dürfte [...]'. ('As far as our own enterprise is concerned, it would be difficult for anyone with any sense or feeling for art to describe it as superfluous, especially since the editor was not concerned with offering his readers only a vague glorification, as is all too often found in other festive albums in memory of famous men. We are pursuing a higher purpose, one

facts. Instead, it will only focus on commemorative albums that are collections of contributions by a group of people, and that are public written artefacts, insofar as they refer to people or events that are perceived to be of societal significance, are produced by a community generally open to everybody with shared interests and, after their production, are widely disseminated or preserved in a space open to the public. My aim is to outline the production processes and the use of such commemorative albums, and to identify differences and commonalities with private albums.

### 3 The Weimar Schiller Album

The following discussion will be based, as an example, on one of the few albums that was not printed: The Weimar Schiller Album, today kept in the Goethe- und

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that we hope will be truly fruitful for art, and instead of compiling a mass of prose and poetic effusions aimed solely at praising the master, from as many different authors as possible, without plan or selection, it was our intention to hand over to the readers a book that should provide them with stimulating entertainment for years to come [...].’ Kayser 1856b, *s.p.*, first page of the preface). In fact, the category of albums that are collections of contributions by various composers includes, in addition to the Beethoven Album discussed here and the Beethoven Album edited by Mechetti (1842), *inter alia*, the Mozart Album published by Friedrich August Pott (1842). Interestingly, Pott requested not only compositions for the latter album, but also the composers’ own signatures, which are collected on one page as facsimiles and placed at the beginning of the respective sections of the album. Among the composers who contributed to this album were Carl Czerny, Gaspare Spontini, Louis Spohr, Robert Schumann, Peter von Lindpaintner, Ignaz Moscheles, Sigismund Thalberg and Franz Lachner. Ten years later, in 1852, Franz Schlodtman took up this idea and initiated the *Deutsches Stammbuch: Autographisches Album der Gegenwart*, in which facsimiles of manuscripts especially prepared for this purpose, among others by Robert and Clara Schumann, Louis Spohr, Giacomo Meyerbeer, Ignaz Moscheles, Ferdinand David and Richard Wagner, were published. The contributions appeared in monthly issues until 1854. The *Deutsches Stammbuch* subsequently enjoyed several new editions. On the one hand, this album can be seen as being in the tradition of the public albums referred to here – and it solves the problem described at the beginning, namely, that printed albums differ greatly in appearance from handwritten ones, by using facsimiles. At the same time, however, it is certainly part of the tradition of autograph collections printed as facsimiles that emerged with the invention of lithography at the turn of the nineteenth century, such as Dorow (1836–1838) and Becher (1846). The chapter ‘Reconstructing the “Cossey Hall” Album: Manuscript, Print, Patronage, and Place’ in Matthews (2020, 58–87), and, for music-related albums of the nineteenth century, Huck (2018), are very informative on the close relationship between print and manuscript, publicity and privacy in album culture.

Schiller-Archiv in Weimar.<sup>11</sup> This album can undoubtedly be seen as one of the most important album projects of the nineteenth century in terms of public perception. It is already monumental in its size – it contains 240 entries, which have been compiled in two volumes.<sup>12</sup> It was initiated by the two Weimar booksellers Ferdinand Jansen and Carl Voigt, and its history is closely linked to that of the Schillerhaus in Weimar. The city of Weimar had purchased Schiller's former home in June 1847 and begun to return the original furnishings and other authentic memorabilia that had been given away or sold after Schiller's death, in order to use the house as a memorial accessible to all, the Schiller Museum.<sup>13</sup> That the album was intended from the outset as a gift for this new commemorative site is evident, among other things, from the letter that Vogt and Jansen had prepared to invite contributors. This printed letter is dated December 1847 and it reads:

Die Gründung eines Schiller-Museums in Weimar, in den nämlichen Räumen, in denen der Dichter einst lebte und schuf, hat Alle, die ihn kennen und lieben, mit Theilnahme erfüllt, und viele Seiner Verehrer beeifern sich, die Weihe jenes Ortes durch sinnige und beziehungsreiche Gaben der Liebe zu erhöhen.

Sehr nahe liegt der Gedanke, für dieses Schiller-Museum ein Album zu stiften, in welchem all' die glänzenden Namen der Gegenwart – Alle, welche in Leben, Kunst und Wissenschaft unsere Zeit repräsentiren, durch die Widmung eines Blattes dem Genius Schiller ihre Huldigung darzubringen.

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**11** GSA 83/796,1 and GSA 83/796,2. Both volumes have recently been made accessible in digitised form: <[https://ores.klassik-stiftung.de/ords/f?p=401:2:::P2\\_ID:73838](https://ores.klassik-stiftung.de/ords/f?p=401:2:::P2_ID:73838)> and <[https://ores.klassik-stiftung.de/ords/f?p=401:2:::P2\\_ID:73839](https://ores.klassik-stiftung.de/ords/f?p=401:2:::P2_ID:73839)> (accessed on 8 June 2022).

**12** Somewhat more extensive still, with 289 album sheets (as of 1953), is the Mozart Album of the Internationale Mozartstiftung, which is comparable in many respects to the Schiller Album and has been in the archives of the Mozart Museum of the Internationale Stiftung Mozarteum in Salzburg since 1951. A decisive difference to the Schiller Album, however, is that with this Mozart Album, which was initiated in 1874, a commercial interest was at least also pursued, whereas the Schillerhaus and the Schiller Album were initially expressly intended to be made accessible free of charge and in an uncomplicated manner to 'jedem Fremden, hohen und niedrigen, Armen und Reichen, sobald sie sich für Schillers unsterbliche Werke interessiren und dies zu erkennen geben' ('to all strangers, high and low, poor and rich, as soon as they show interest in Schiller's immortal works and make this known'; Kahl 2009–2010, II, 62, Document 15). On the Mozart Album, cf. Hummel 1963.

**13** In fact, the Weimar Schillerhaus was the first former residence of an artist in Germany to be converted into a memorial and, thus, a public institution that fulfils modern criteria of a Museum, such as publicity, accessibility, visitor orientation and non-profit status (Kahl 2017, 328–329). For more information on how this memorial was established, cf. Kahl 2008–2009.

Daher wagen es die Unterzeichneten, – stolz, zu solch' schönem Zweck ihre vermittelnde Hand bieten zu dürfen – IHNEN ein Blatt dieses Albums vertrauensvoll zu überreichen und das Schiller-Museum hofft, dasselbe bereichert aus IHREN Händen zurückzuempfangen, um es unter seinen mannichfachen Schätzen für alle Zeiten aufzubewahren.<sup>14</sup>

(‘The founding of a Schiller Museum in Weimar, in the very rooms in which the poet once lived and created, has filled all who know and love him with sympathy, and many of his admirers are eager to increase the consecration of that place through meaningful and evocative gifts of love.

The idea of donating an album for this Schiller Museum, in which all the brilliant names of the present day – all those who represent our time in life, art and science – can pay homage to the genius Schiller by dedicating a page, is very obvious.

Therefore, the signees – proud to be able to offer their mediating hand for such a beautiful purpose – dare to trustingly present YOU with one sheet of this album and the Schiller Museum hopes to receive it back enriched from YOUR hands in order to keep it among its many treasures for all times to come.’)

It is signed by both initiators, Jansen and Voigt. In addition to the information that the album was planned as a gift for the newly created Schiller Museum, the letter informs us about the broad circle of contributors at which the initiators aimed: artists and scientists are addressed as well as other influential people, the main criteria for the selection being that the contributor is felt to represent his/her time in any field of societal significance. The wording ‘Alle, welche [...] unsere Zeit repräsentiren’ (‘all those who represent our time’) seems to indicate that the organisers were aware that the album would not only serve to pay homage to Schiller, but would also endure in the future as a document of their time. An addendum by Karl Georg Hase, the mayor and Stadtdirektor of Weimar, is printed below the letter, in which he expresses his best wishes for the success of the undertaking, probably in order to give the invitation more weight and, thus, increase the response rate.<sup>15</sup> Enclosed with the letter was obviously a blank sheet of paper for the album, as becomes clear from the wording ‘Daher wagen es die Unterzeichneten [...] IHNEN ein Blatt dieses Albums [...] zu überreichen’ (‘Therefore, the signees [...] dare to [...] present YOU with one sheet of this album’).

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**14** This citation is based on the copy of the letter that was sent to Robert Schumann and is found in his correspondence (Kraków, Biblioteka Jagiellńska, Korespondencja Schumanna, vol. 19, no. 3440). I thank Annegret Rosenmüller, who generously provided me with additional information on this letter.

**15** ‘Obigem, dem Schiller-Museum für Gegenwart und Zukunft höchst werthvollen Unternehmen den glücklichsten Ausgang wünschend K. G. Hase, Oberbürgermeister und Stadt-Director in Weimar’ (Kraków, Biblioteka Jagiellńska, Korespondencja Schumanna, vol. 19, no. 3440).

Further details on the organisational process of collecting entries are known from a printed handout with the heading 'In Betreff der Ausführung' ('Concerning the Realisation') that was probably enclosed with the invitation.<sup>16</sup> With this sheet, the organisers communicate all relevant information regarding the content of the envisaged album leaf as well as legal and organisational matters. The requested contributors are informed that they should use the paper sent to them or, in case they prefer to use their own paper, make sure that it has the same format. The leaf with the entry should by no means be rolled up, but kept between two cardboards, and then, as soon as possible, be returned to Ferdinand Jansen via the book trade. In case the contributor prefers to send the album leaf by post, he has to provide the postage costs. Regarding the content of the album sheet, the initiators write that the contributor should not feel bound in any respect; there are no regulations. Specifically, they state that the contribution could, for example, consist of a sententia in bound or unbound language as well as a musical thought, a short musical composition or, in the field of visual arts, a sketch or design. They do mention, however, that a reference to Schiller in the entries is desirable, though not necessary. It is important for them – the respective part of the handout is emphasised by additional letter spacing within the word – that the contributor signs the album leaf with his/her full name in his/her own hand. The organisers assure that they will have the sheets bound in an appropriate manner at their own expense and then hand them over to the city council for the Schiller Museum. The handover is to be communicated through the press. In addition, the organisers guarantee the contributors that the entries in the album will not be published – that is, printed and, thus, made accessible independently of the context of the album – without the explicit consent of the contributor. That Voigt and Jansen aimed at making the album as complete as possible by including entries by everyone of importance can be seen by point 4 of the handout. There, they mention that, despite their being as attentive as possible, they might have overlooked one or the other person who should be included in the album, and they express the possibility of bringing in new names to remedy the omission by means of a subsequent request.

It seems that the acquisition of contributions turned out to be more difficult than the initiators had envisaged. This problem, albeit also known from other album projects,<sup>17</sup> could have been intensified in the present case by the unstable

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<sup>16</sup> Here, again, I use the copy of the letter handed down in Robert Schumann's correspondence (Kraków, Biblioteka Jagiellońska, Korespondencja Schumanna, vol. 19, no. 3440).

<sup>17</sup> Johann Evangelist Engl, for example, writes about the Mozart Album in the ninth annual report of the Internationale Stiftung Mozarteum in 1889: 'Dasselbe, vor 16 Jahren angelegt, wird

situation of the revolutionary years of 1848 and 1849. Thus, the organisers printed and sent out a reminder letter in February 1849, in which they inform those of the contributors invited that had not yet sent their entries that the album was about to be completed and ask for the entry to be sent promptly.<sup>18</sup>

Jansen and Voigt handed over the album to the Weimar city council in August 1850. This was, on the one hand, communicated in the press, as they had announced in the invitation. The following announcement appeared below the heading 'Schiller-Album zu Weimar' in the supplement to the Augsburg *Allgemeine Zeitung* of 14 October 1850:

Allen denjenigen hochverehrten Männern und Frauen, welche die Güte gehabt haben für das von uns gestiftete Schiller-Album Blätter einzusenden, beehren wir uns, nur auf diesem Wege die Anzeige zu machen daß dieses Album in zwei starken Bänden dem hiesigen Stadtrath, als dem Besitzer des Schiller-Hauses, nunmehr von uns als Geschenk für das Schiller-Museum übergeben und von demselben, laut der in unsern Händen befindlichen Empfangs-Bescheinigung, in Schillers Arbeitsstube als ein sprechendes Denkmal der hohen Verehrung unserer Tage für den unsterblichen Genius des großen Dichters niedergelegt worden ist. Indem wir unsern Dank für das uns bewiesene freundliche Entgegenkommen hierdurch öffentlich aussprechen, hoffen wir daß sich durch gegenwärtige Anzeige auch diejenigen Herren und Damen, welche uns die gesandten Blätter noch nicht zurückgeschickt haben, noch zur Einsendung derselben bewegen fühlen möchten, zu deren

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durch fortgesetzte Sammlungen, die unglaublicher Weise häufig sehr mühevoll und verhältnismäßig wenig lohnend sind, da Gelehrte und Künstler äußerst schwer die Ruhe und Zeit finden, ein von ihnen erbetenes Blatt auszufüllen oder dasselbe, wenn sie hiezu beweißt wären, nicht mehr vorfinden, immer reichhaltiger und interessanter zu gestalten angestrebt' ('This collection, which was established 16 years ago, is continually being made richer and more interesting by means of ongoing collections, which, unbelievably, are often very laborious and relatively unrewarding, since scholars and artists find it extremely difficult to find the peace and time to fill out a sheet they have been asked for or, if they were moved to do so, no longer find it.' Engl 1889, 23).

18 They write: 'Vor länger als einem Jahr – im December 1847 – erlaubten sich die Unterzeichneten, Ihnen ein Blatt zu dem Schiller-Album zu übersenden, welches sie sich vorgesetzt haben, dem hiesigen Schiller-Museum zu verehren – mit der freundlichen Bitte, uns dasselbe mit einem Monogramm Ihrer Hand baldmöglichst zurück zu senden. Die bald darauf eingetretenen und das ganze Jahr 1848 überfluthenden Bewegungen haben diese kleine Angelegenheit wahrscheinlich bei Ihnen zurückgedrängt, denn wir haben Ihr Blatt noch nicht erhalten. Da wir aber nun zum Schluss kommen, gleichwol jedoch das Album nicht ohne Ihren geschätzten Beitrag übergeben möchten: so erlauben wir uns, Sie ganz ergebenst zu bitten, uns gütigst nunmehr sobald als immer thunlich Ihr Blatt einsenden zu wollen.' They add some practical advice and finish their letter: 'Möchte es Ihnen nun gefallen, uns ein Blatt der Huldigung für den großen Dichter recht bald zu übermitteln.' Schumann was obviously one of those who had not sent his album leaf until this day and, therefore, received the reminder letter, as this letter is also found in his correspondence (Kraków, Biblioteka Jagiellńska, Korespondencja Schumanna, vol. 20, no. 3586).

Vermittelung jede Buchhandlung gern bereit seyn wird.— Weimar, den 5. October 1850. Dr. Ferdinand Jansen, Carl Voigt, Buchhändler.<sup>19</sup>

(‘To all those highly esteemed men and women who have had the kindness to send in sheets for the Schiller album donated by us, we have the honour of announcing only in this way that this album in two large volumes has now been presented by us to the local city council, as the owner of the Schillerhaus, as a gift for the Schiller Museum and, according to the certificate of receipt in our hands, has been placed in Schiller’s study as a speaking monument of the high veneration of our days for the immortal genius of the great poet. In publicly expressing our thanks for the kindness shown to us, we hope that the present announcement will also encourage those gentlemen and ladies who have not yet returned the sheets sent to them to send them in, and that every bookshop will be happy to arrange this for them. — Weimar, 5 October 1850. Dr Ferdinand Jansen, Carl Voigt, bookseller.’)

On the other hand, the handover is documented by a letter that the two booksellers addressed to the Weimar city council.<sup>20</sup> This letter is interesting insofar as it sheds more light on the production process of the album. It is dated 18 August 1850, and, at its beginning, the booksellers state that they herewith hand over an album in two volumes to the ‘Hochedeln Stadtrath’ (‘highly noble city council’) as the owner of Schiller’s home, which is a gift to the Schiller Museum and which they have collected expressly for this purpose. They describe that they had sent a sheet for the album to more than a thousand men and women, but only 220 of these sheets were returned with an entry. Furthermore, it becomes clear that the project was quite expensive for the two initiators: according to their own statement, they invested about 80 Reichsthaler. As in the press release, here, too, a latent dissatisfaction on the part of the initiators is noticeable, it seems that they were disappointed by the low response rate and had the impression that their costs were relatively too high.<sup>21</sup>

In their letter to the city council, Jansen und Voigt spent a whole paragraph to address the publication rights for the contributions, writing:

Obgleich wir weder bei der Idee zu diesem Album, noch bei Sammlung der Beiträge dazu, an eine anderweitige Verwendung derselben in unserem Interesse gedacht haben oder jetzt

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<sup>19</sup> Jansen and Voigt 1850.

<sup>20</sup> Weimar, Stadtarchiv, NA I-31a-36, vol. 1, 54–55.

<sup>21</sup> ‘Wenn wir dabei weder Mühe noch Zeit, und einen Kostenaufwand von ca. 80 Rthl. scheuten, so haben wir zu bedauern, daß von mehr als tausend Männern und Frauen, denen wir Blätter eingesendet, nur 220 dieselben zurückgeschickt haben, welche nunmehr in den hierbei folgenden zwei Bänden vereinigt sind.’ Weimar, Stadtarchiv, NA I-31a-36, vol. 1, 54.

denken, so müssen wir uns doch bei Uebergabe des Albums das Recht der Veröffentlichung für uns und unsere Erben vorbehalten [...].<sup>22</sup>

(‘Neither at the time of the idea for this album, nor at the time of the collection of the contributions to it, did we think or now think of any other use of the same in our interest. Nevertheless, when handing over the album we must reserve the right of publication for ourselves and our heirs [...].’)

Furthermore, they ask the city council to make sure that nobody makes copies of any of the album entries. This regulation, on the one hand, enables them to potentially benefit financially from the album in the future; on the other hand, it allows them to keep their promise to the contributors that the contributions will not be published without further consultation.<sup>23</sup>

Today, the album is kept in the Goethe- und Schiller-Archiv in Weimar, to where it was transferred from the Schiller-Nationalmuseum in 1978. The first volume of the album contains a total of 117 entries, the second volume, 123. Within the album, the entries are arranged in alphabetical order; a few inconsistencies in the order of the entries are probably due to errors in binding, on the one hand, and to later rearrangements, on the other, as will be explained later. The design of the two volumes is very similar: They both have dark green, full leather bindings with gold and blind embossing and metal corners and clasps. The spines bear the title – ‘Schiller-Album’ – in golden letters, to which is added the respective volume number. Besides the volume numbers, the only difference in the bindings is the content of a medallion placed in the middle of each front cover. On the front cover of the first volume there is a cameo of Friedrich Schiller under a curved glass, made by the Weimar sculptor, engraver and medallist Angelica Facius (cf. Fig. 3); in the same place on the second volume, there is a lock of Schiller’s hair. The entries of both volumes were planned to be preceded by a title page and an index. The title page of the second volume, however, was obviously never completed; in its place, there is still a placeholder with a text indicating that the title page, which is to be modelled on the title page of the first volume, is yet to be delivered. In keeping with the initiators’ comprehensive call for entries, the circle of contributors is very diverse: there are entries from Schiller’s immediate family and professional environment, from writers, composers, musicians,

<sup>22</sup> Weimar, Stadtarchiv, NA I-31a-36, vol. 1, 54–55.

<sup>23</sup> In the last sentence of the letter, they ask for a ‘Empfangsanzeige, um durch Veröffentlichung derselben den Gebern von der Verwendung Rechenschaft abzulegen’ (‘for a confirmation of receipt, in order to account to the donors of the use by publication of the same’). As far as I can see, and as is indicated by the notification in the Augsburg *Allgemeine Zeitung*, the publication of the receipt never happened.

artists, directors and actors, as well as scientists, politicians – the large number of members of the Frankfurt National Assembly is striking – and representatives of the churches. Purely textual entries clearly predominate: Thus, as many as 207 text entries are accompanied by 13 pictorial and 20 musical entries (for more details, see the tables in the appendix).



**Fig. 3:** Weimar Schiller Album, vol. 1, front cover. Weimar, Goethe- und Schiller-Archiv, GSA 83/796,1. Photo: Klassik Stiftung Weimar.

One of the first things that stands out when browsing through the album is that a large number of contributors have inscribed their sheets in portrait format, which means that the reader has to turn the album to be able to read the entry properly. A total of 139 sheets – i.e. more than 50 % of all album leaves – have been written on in portrait format. Figure 4 shows, exemplarily, the album leaf of André Hippolyte Chelard, the Weimar Hofkapellmeister. This sheet is also a good example of another problem: Chelard has placed his heading very close to the top of the page. In the context of the landscape album, the original upper margin becomes the left margin of the leaf. The missing empty space makes it very hard to bind the leaf without producing text loss. This problem does, as is expected, not only occur in Chelard's album leaf, which might have been the reason why

the album has been bound in a way that, to me, seems rather unusual: two sheets have always been joined together with the help of textile tape. This tape has been used to make double leaves of each two of the loose album leaves by connecting them so that the left margin of the tape has been glued lengthwise to the left margin of the recto page of the first album leaf, and the right half has been glued similarly lengthwise to the right margin of the verso page of the second album leaf. Every two of the resulting double leaves were usually combined into one gathering. These gatherings could then be bound in the usual way. A second benefit of this way of binding, besides the relatively small amount of text loss created by this method, is that the spine of the book remains comparatively thin, because only the strength of the thin textile tape is added to that of the leaves, and there are no edges that could cause the leaves to break prematurely, as is often the case when folded paper strips are used to bind loose leaves. Not only were the submitted album leaves bound like this. Several blank pages have been added to both volumes of the album in order to have the possibility of accommodating further entries to the album, written by prominent visitors of the Schillerhaus in the years that followed. A total of 19 entries have been added after the album had been bound and made accessible in the Schillerhaus, twelve of them to the first, and seven to the second volume. The latest of these entries in the first album is dated January 1866, and that in the second album was added in May 1876.

With their decision to arrange the entries in alphabetical order, Jansen and Voigt refrained from making any connections in terms of content between the entries, and also dispensed from other categorisations that would have been possible, for example, grouping the entries regarding the background of the contributors – a method that was used, for instance, in the much later Shakespeare album.<sup>24</sup> Connections between the entries that are created by the con-

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<sup>24</sup> This album is a collection of photographs and signatures of German poets, scientists, musicians, visual artists, actors, actresses, etc., who were thought to have rendered outstanding services to the reception of Shakespeare in Germany. These are preceded by portraits of historical figures, such as Schiller and Goethe, Wieland, Lessing and Herder. It was compiled by the Berlin scholar Friedrich August Leo, board and founding member of the Deutsche Shakespeare-Gesellschaft and later editor of the Shakespeare Jahrbuch from 1880 to 1898. It was made as a donation for the Birmingham Shakespeare Library, founded in 1864 on the occasion of the 300th anniversary of the poet's birth, and was sent to the library in 1878. For more information on this album, see the online facsimile edition presented by the Akademie der Wissenschaften und der Literatur, Mainz, in co-operation with other libraries and archives: <<https://www.shakespearealbum.de/en/home.html>> (accessed on 8 June 2022). The Internationale Mozartstiftung also seems to have been concerned with the grouping of the entries in the Mozart Album, which was initiated by its founder Carl Reichsfreiherr von Sterneck, and whose leaves, mounted on passepartouts, are stored loosely in five linen-covered wooden cassettes. Album

tributors are obviously not expectable, because nearly all entries have been written independently, without the inscriber knowing what the other entries look like (exceptions are, of course, those entries that were added after the album had been bound and album leaves that have been inscribed by more than one person, for example, the album leaf of Clara and Robert Schumann). What unites a large number of the entries, however, is their reference to Schiller or the Schillerhaus.<sup>25</sup> Chelard's entry, for example, which has already been mentioned (Fig. 4), is a setting of an excerpt from Schiller's *Die Jungfrau von Orléans*. Peter Joseph von Lindpaintner, Albert Lortzing, Ignaz Moscheles, Karl Friedrich Rungenhagen, Friedrich Schneider, Robert Schumann, Louis Spohr, Thomas Täglichsbeck, Wilhelm Karl Gottfried Taubert and Johann Freiherr Vesque von Püttlingen also added compositions based on Schiller's works.<sup>26</sup> Lindpaintner, for example, notated an excerpt of his melodrama *Die Glocke*, in a version for voice and piano,<sup>27</sup> and Robert Schumann used a four-part choral setting of Schiller's *Der Handschuh* for his entry, which has, in this version, not been published during his lifetime.<sup>28</sup> A different way of referring to Schiller has been used by Karl Reissiger, the Dresden Hofkapellmeister (cf. his entry in Figure 5). He composed a riddle canon – a genre very typical for musical entries in *Stammbücher* that is still quite often found in albums of the nineteenth century<sup>29</sup> – on a text that was probably his own, reading: 'Dein Name ist unsterblich: Schiller!' ('Your name is immortal: Schiller!').

The setting is designed in such a way that the name 'Schiller' is heard perpetually, from one voice to the next. In addition, the word 'Schiller' is set to music

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leaves of potentates and family members, statesmen and scholars, writers and poets, composers and artists as well as admirers of Mozart are distinguished; the pictorial reminiscences also form a separate group. In addition, the album contains autographs of Mozart's contemporaries and autographs of personalities from the period after Mozart (which, however, were not made for the album). For an overview, cf. Hummel 1963.

**25** As a musicologist, I will, in the following discussion on the contents of the album, preferably use the entries by composers and musicians, which, until now, have received comparably little attention, as examples, although, as stated above, these are not the majority of entries.

**26** All entries of the Schiller Album written by composers are listed in Günther 2018. He also gives a short description of the album itself, cf. Günther 2018, 86–87.

**27** Weimar, Goethe- und Schiller-Archiv, GSA 83/796,1, fol. 99r. This composition had already been premiered in Stuttgart in 1831 and has been dedicated to the speakers of the first performance, Carl Seydelmann and Amalie Stubenrauch. Günther 2018, 310.

**28** Weimar, Goethe- und Schiller-Archiv, GSA 83/796,2, fol. 63a<sup>r</sup>; cf. Günther 2018, 520–521. The piece has been reworked to a 'Lied' and was, in this later version, published in 1850. Cf. McCorkle 2003, 384–386 (op. 87).

**29** Itoh 1992, e.g. 191–192, and Chap. 6.

*Johannes Chyffini*  
*Paracelnus'sche Melodie. (XV. Takt)*

*moderate ma non lento.*

Lobe wohl ihr Lungen; ihr zu liebten Lufte der ihr  
 Träulich stillen Zügel in das wohl! Johannes  
 sind nun nicht mehr auf uns von da Johannes  
 sagt nicht unsig in dem wohl! Ihr Wunden  
 im ich was für da! Ihr Säulen im ich zu stellen grad  
 grünet frolich fort! Lobe wohl ihr Götter und ihr Lufte  
 Lungen! In selb so den Thun-na den ab Galt, im oft mir  
 Dank und geb auf mai-na Lin-der Johannes gesund nim-mas Lufte für sein-der

*morendo*

Weimar a 2 Mars, 1849. A. H. Chelard

Fig. 4: André Hippolyte Chelard's entry in vol. 1 of the Weimar Schiller Album. Weimar, Goethe- und Schiller-Archiv, GSA 83/796,1, fol. 33'. Photo: Klassik Stiftung Weimar.



**Fig. 5:** Karl Reissiger's entry in vol. 2 of the Weimar Schiller Album. Weimar, Goethe- und Schiller-Archiv, GSA 83/796.2, fol. 36'. Photo: Klassik Stiftung Weimar.

with a descending octave leap, starting from the highest note of the melody, which further emphasises it.<sup>30</sup>

Another group of entries relates to the place the album was planned to be kept, Schiller's former home in Weimar, some in combination with Schiller's works. An example is the entry by Friedrich Schmidt, Geheimer Regierungsrat in Weimar, who contributed a rhymed reflection on Schiller's study room to the album, entitled '*Schillerzimmer*', which reads:

Klein sagt ihr Freunde, wären diese Räume? —  
Das kann ich euch fürwahr nicht zugestehn:  
Hier ward vom Lager hehrer Dichterträume  
Das ganze Lager Wallensteins gesehn! —

Park Foth'ringhay im Kronenschmuck der Bäume,  
Darin zwei Königinnen hadernd gehn! —  
Der Schweizeralpen ros'ge Wolkensäume,  
Der Vierwaldstätter See, den peitscht der Föhn! —

Das alte Rheims mit seines Domes Hallen!  
Ein Krönungszug! die Fahne sah man wallen  
Der Jungfrau! — all' erschaut' es Dichters Wille!

Wo zogen Raum und Zeit Ihm eine Schranke?  
In Siriusfernern trug ihn der Gedanke,  
Dass Er nach Schönem menschlich Sehnen stille.<sup>31</sup>

(You friends say these rooms would be small?  
I truly cannot grant you that.  
Here, from the bed of poets' glorious dreams  
the whole camp of Wallenstein has been seen!

Park Fotheringhay beneath the ornamental treetops,  
in which two queens are struggling!  
The rosy clouds of the Swiss Alps,  
Lake Lucerne, whipped by the foehn!

Old Rheims with its cathedral halls!  
A coronation procession! The flag of the virgin was seen waving!  
The poet's will saw it all!

<sup>30</sup> Only five of the 20 musical entries do not refer to Schiller at all (Heinrich Wilhelm Ernst, Johann Christian Lobe, Clara Schumann, Silphin vom Walde and Rudolf Willmers).

<sup>31</sup> Weimar, Goethe- und Schiller-Archiv, GSA 83/796,2, fol. 54<sup>r</sup>.

Where did space and time draw a barrier for Him?  
 In Sirius's distance, he was carried by the thought  
 that He would satisfy the human longing for beauty.)

Some other examples of this kind of entry have already been edited by Paul Kahl in his four-part documentation on the Weimar Schillerhaus.<sup>32</sup>

Other entries relate to Schiller by quoting his texts. The actress Louise Neumann, for example, cites Schiller by writing: 'Wer den Besten seiner Zeit genug / Gethan, der hat gelebt für alle Zeiten!' ('He who has done enough for the best of his time has lived for all time!'), adds a drawing of a bust of Schiller in a laurel wreath and signs the sheet with the words: 'Dem Unsterblichen geweiht in unbegrenzter Verehrung von Louise Neumann' ('Dedicated to the immortal in unlimited veneration Louise Neumann').<sup>33</sup> Karl Ludwig Drobisch, composer and Kapellmeister in Augsburg, quoted the first of the *Tabulae votivae*, 'Was der Gott mich gelehrt, was mir durchs Leben geholfen, Häng' ich, dankbar und fromm, hier in dem Heiligthum auf!' ('That which I learned from the Deity, — that which through lifetime hath helped me, Meekly and gratefully now, here I suspend in his shrine!'<sup>34</sup>), below which he notated an eight-part composition of the German Sanctus, the *Heilig, heilig, heilig*.<sup>35</sup> Ferdinand Hiller, a second composer, who completely dispensed with a musical entry, chose to use Schiller's own words for his entry. He also took one of the *Tabulae votivae*, opening his entry with the words 'An Schiller' ('To Schiller'; instead of the original heading of the quoted aphorism, 'An \*\*\*', 'To \*\*\*') and writing: 'Dich erwähl' ich zum Lehrer, zum Freund. Dein lebendiges Bilden / Lehrt mich, dein lehrendes Wort rühret lebendig mein Herz.' ('Thee would I choose as my teacher and friend. Thy living example Teaches me, — thy teaching word wakens my heart unto life'<sup>36</sup>), to which he adds: 'Nur mit des großen Mannes eigenen Worten darf ich es wagen auszudrücken was ich für ihn empfinde' ('Only in the great man's own words may I dare to express what I feel for him').<sup>37</sup> Furthermore, there are entries that relate

32 Kahl 2008–2009. The editions of entries from the Schiller Album are in part 3, 157–160, document 19 – these are excerpts or complete editions of the entries of Oskar Ludwig Bernhard Wolff, Natalie von Herder, Apollonius von Maltitz, Ida Frick, Johann Wilhelm Joseph Braun, Julius Eberwein, Gustav Adolf Schöll (with a facsimile of the entry), Friedrich Förster, Karl Friedrich Ludwig Kannegießer and Helene Linck.

33 Weimar, Goethe- und Schiller-Archiv, GSA 83/796,2, fol. 18<sup>r</sup>.

34 The English translation is taken from the nineteenth-century bilingual edition by Henry D. Wireman (1871, 282).

35 Weimar, Goethe- und Schiller-Archiv, GSA 83/796,1, fol. 41<sup>r</sup>.

36 English translation, Wireman 1871, 284.

37 Weimar, Goethe- und Schiller-Archiv, GSA 83/796,1, fol. 78<sup>r</sup>.

to Schiller in a more individual way, and others that try to connect Schiller's thoughts to the ongoing revolution, political ideas of freedom and democracy, as well as a unified German nation state,<sup>38</sup> and, of course, entries that do not fit any of the categories mentioned.

The album leaf of Clara and Robert Schumann is, similar to many other leaves of the album, detached from the binding today; the binding has generally not proven to be very durable. The glue, which connected the leaves to the tape, has come loose in many places. This may be one of the reasons why this album, which could have actually been seen as a complete and stable whole with the binding and the transfer to the Schillerhaus, nevertheless, exhibits a certain fluidity – which seems to be typical of albums and has been described for personal albums, not only of European origin, several times.<sup>39</sup> Regarding the Schumann's album leaf, the considerably darkened paper compared to the opposite page of the opening creates the impression that it has been deliberately detached from the album and exhibited separately. The assumption is strengthened by the fact that the word 'Vitrine' ('showcase') was added to the Schumann entry in pencil in the index. Searching the index for these or similar additions reveals that some more of the entries have probably been given the same treatment.<sup>40</sup> On the page shown in Figure 6 – the second page of the index of the second volume – the entries of Louis Spohr and Schiller's son Carl Friedrich are affected in addition to the Schumann entry.

It can be concluded, therefore, that taking album leaves out of the album and exhibiting them separately was common practice in the Schillerhaus. This practice

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**38** These political entries were printed as early as 1880 in an article about the Schiller Album that appeared in the magazine *Die Gartenlaube* – the highest-circulation magazine in the German-speaking world in the nineteenth century (Hofmann 1880, 522–524, 534–536).

**39** See, for example, the contribution by Deidre Lynch in the present volume, or my observations regarding changes in the album of Fanny Mendelssohn Bartholdy (Droese 2021, esp. 159–163).

**40** The addition 'Vitrine' is found next to the entries of Ernst Moritz Arndt, Emilie von Gleichen Rußwurm, Caroline Junot, Christophine Reinwald, Carl Friedrich v. Schiller, Clara and Robert Schumann, and Louis Spohr in the index. Thus, the selection is obvious: it was mainly members of Schiller's family and, in addition, two leaves with musical entries. Four further entries of the index (Giacomo Pozzi, Theobald von Oer, Rudolf Hercher and Ludwig von Gleichen) have pencil annotations pointing to other places in the Schillerhaus (e.g. von Oer's entry, which is no longer in the album, has the annotation 'Gerahmt im Museumszimmer' ('in a frame in the exhibition room')). The foliation, which was probably not made before the album was transferred to the Goethe- und Schiller-Archiv, also seems to mirror this practice of removing and re-including leaves by the use of the addition of 'a' and 'b' behind the numbers for folios which were probably not in the album at the time the leaves were counted but reinserted later (see the foliation in the appendix).

*C.F. Rungenhagen in Berlin.*

*F. G. Heier: Rußige, Maler in Stuttgart.*

*Friedrich Sander in Peme.*

*Dr. Joh. With. Schäfer in Bremen.*

*Leopold Schefer in Moskau.*

*Magd. v. Schiller in Cöln (Schiller's Schwägerin)*

*Carl Friedrich Frhr. v. Schiller, K. Würtemb.,*

*Overförster in Lorch. (Scheller's Sohn.) (Vater)*

*D<sup>r</sup> Gustav Schelling, Hofrath in Stuttgart.*

*Friedr. Wilh. Schloffer aus Schlesien, Reichstagsabg.*

geordnet in Frankfurt a/M.

*Joh. Andr. Schmeller, Bibliothekar und Prof.*

in München  
von Joh. Berner, Doctor und Prof.

*Schmidt Geh. Beirathsrath in Wien.*

*Schmitt, Geh. Regierungsrath in Weimar.*  
*Friedrich Schütz, do.*

*Friedrich Schneider in Dessau.*

*Adolph Schoder, k. Würtemb. Reg. Rath, Reichstags,*

abgeordneter in Frankfurt <sup>a</sup>/M.

*Adolph Schöll in Weimar.*

*Christiam Schreiber in Lengsfeld.*

*Sophie Schröder in Augsburg.*

*With Schumann, pens. Landjch. Cassé Calculator.*

*in Weimar. (Schillers Schreiber.)*

*Gustav Schwab in Stuttgart  
in Weimar. (Schwabs Denkwürd.)*

*Original bewahrt in Stuttgart.*  
*Nr. 16 F. Schwarze in Bonn.*

*Dr. J. O. E. Schwarz in June.*  
*Caroline v. A. Schwarzkorn Dec. 27/61*

Caroline, Fürstin zu Schwarzburg-Rudolstadt

geb. Prinzess v. Hessen-Homburg in Bonn

Günther, reg. Fürst zu Schwarzburg-Sondershausen

*Dr. Gustav Schwefelke in Halle.*

*Max Joh. Ganganelli Seidel, Regisseur des Hof-*

ders in Wimar.

*Silphium vom Walde in Buchstein*

*Johann Smidt*

*Johann Stedt in Bremen.*

Ludwig Simon von Trier, in Frankfurt / M.

*Louis Spahr in (offl. (Viktorine)*

*Adolph Stahr in Oldenburg.*

*Carl Stueck in Volkstadt b/ Rudolstadt.*

*Jacob Robert Steiger in Luzern.*

*Dr. Joh. Gust. Suckel, Professor in Jena.*

*Ludovia Storch* in Gotha

*Leaving March in coach.*  
*Christian von Strömberg: in*

is confirmed, at least for the early twentieth century, by Eduard Scheidemantel, who writes in his travel guide ‘Das Schillerhaus zu Weimar’ (‘The Schillerhaus in Weimar’), published in 1913:

Das Album [...] birgt mehrere Hundert Beiträge und wird im Schillerhause aufbewahrt; einige interessante Blätter daraus sind in einer der Vitrinen des Vorraumes zu den Schillerzimmern ausgestellt, die Mehrzahl der Einzeichnungen muß dem breiten Publikum aus Schonungsrücksichten vorenthalten bleiben.<sup>41</sup>

(‘The album [...] contains several hundred contributions and is kept in the Schillerhaus; some interesting sheets from it are exhibited in one of the showcases in the anteroom to the Schiller Rooms, the majority of the inscriptions must be withheld from the general public for reasons of protection.’)

A closer look also reveals that individual entries in the album have been moved – that of Schiller’s daughter Caroline, for example, is no longer found in its original place in the middle of the first volume, but now precedes the second volume. This second volume, in turn, is missing its first leaf, and a few other leaves have obviously disappeared as well (a list of them is in the appendix).

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<sup>41</sup> Scheidemantel 1913, 68. Scheidemantel devotes an entire, albeit brief, chapter to the album in his travel guide (pp. 68–82), in which he quotes some of the entries. But the album is also mentioned in the other parts of the book. Thus, he writes on p. 48: ‘Eines der interessantesten Kulturdokumente ist das von den Weimarer Buchhändlern Voigt und Jansen auf die Herrichtung des Schillerhauses gesammelte “Schilleralbum”, eine Sammlung von Blättern deutscher Fürsten, Staatsmänner, Politiker, Gelehrter, Schriftsteller, Künstler und sonstiger im damaligen Leben des deutschen Volkes bedeutsamer Persönlichkeiten. Die Sammlung war von den Veranstaltern großzügig angelegt, “mehr als tausend Blätter” hatte man versandt [...]. Der damalige Bürgermeister der Ilmresidenz nannte das Album eine Merkwürdigkeit von Weimar und auch heute würde mancher die Blätter mit viel Interesse lesen, in denen der Geist von 1848 oft noch so deutlich nachzufühlen ist’ (‘One of the most interesting cultural documents is the “Schilleralbum”, a collection of sheets by German sovereigns, statesmen, politicians, scholars, writers, artists and other important personalities in the life of the German people at the time, collected by the Weimar booksellers Voigt and Jansen for the Schillerhaus. The collection was generously laid out by the organisers, “more than a thousand sheets” had been sent out [...]. The former mayor of the residence on the Ilm called the album a curiosity of Weimar, and even today some people would read the sheets with great interest, in which the spirit of 1848 can often still be felt so clearly.’). It is interesting that, for Scheidemantel, the album seems to be primarily a document of national history, while the intention of the initiators, the collective homage to Schiller, no longer plays a major role. Accordingly, Scheidemantel sees the Schillerhaus as a whole primarily as a ‘national memorial’ (p. 28). This corresponds to the Schiller reception of his time. (Cf. e.g. Gerhard 2013.)

While the changes to the album described might be seen as results of its handling by a later generation, who no longer saw its monumental character and, therefore, might have felt a more pragmatic approach towards the written artefact as natural, there is some evidence that a certain openness of the album had already been accepted in the planning and production phase. An example of this is the still missing title page of the second volume. The fact that the album was equipped with blank pages in order to be able to grow further also points to an openness that was intended. It can also be seen as an indication of the, if not intended, then, at least, accepted openness of the written artefact that entries were integrated into the album – even in the production phase – that were not written on the paper sent out and also not on similar or, at least, the same format paper. One example is a letter by Caroline Junot, which has been bound in the second volume as a proof that she donated her father's lock of hair, which was used for the cover of the second volume of the Schiller Album. The letter is written on very thin paper measuring ca.  $21.2 \times 27$  cm and, thus, considerably smaller than the other leaves of the album (which measure ca.  $22.6 \times 30.2$  cm). Other examples are a printed list of the names of the pupils of the Hohe Karlsschule, dated April 1789, that is part of the entry of Johann Christoph Friedrich Mayer, which is larger than the other leaves of the album (ca.  $35.3 \times 26$  cm) and, thus, had to be folded to fit the album, and a second document that is part of Mayer's entry, a certificate documenting his being a pupil at the Karlsschule from 1792–1794, which is much smaller (ca.  $29.3 \times 20$  cm) but, nonetheless, has been bound into the album.<sup>42</sup> Several other entries that had been written on paper of the 'wrong' format have each been pasted onto one of the sheets prepared for the album. One example of this is the album leaf of Karl Theodor Küstner, the theatre director and founder of the Kartellverband der Bühnenvorstände (today Deutscher Bühnenverein), which is especially interesting because we have some background information on the

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<sup>42</sup> In some other cases, the smaller format seems to be (or, at least, might be) the result of a later intervention. The entry of Johann Peter Eckermann, for example, measures only ca.  $21 \times 27.3$  cm today. The fact that the embossed seal that had been attached to all sheets is not complete in this case points to a later cutting. The sheet is loose today, but a spare strip of the tape in the fold indicates that it was probably bound in once. A similar later trimming was presumably also done on Carl Friedrich von Schiller's album leaf (which is accompanied by a lock of Schiller's hair), although here probably only the length of the leaf was reduced – the condition of the edge indicates that the leaf may even have been torn instead of cut. Maybe the aim was to make the leaves fit an existing frame. (At Scheidemantel's time, the album leaf by Eckermann was exhibited in a showcase, which would be no explanation for the need to change its format. Cf. Scheidemantel 1913, 67.)

history of this album leaf: two letters are handed down<sup>43</sup> which Küstner obviously wrote as a reaction to the reminder letter, which had been circulated by Voigt and Jansen in February 1849. These letters inform us that Küstner had written a poem on the leaf sent to him, he had given the album leaf to the bookstore of August von Schröter in Berlin to have it sent to Weimar, and this bookstore had been closed in the meantime. Küstner asks, in his second letter, dated 27 April 1849, whether the album leaf had arrived after all. Obviously, it had not – and the entry of Küstner, which is today found in the album and was obviously written in haste, was, therefore, presumably intended as a quickly made replacement. It is dated August 1849 and one of the latest entries that have been inserted in alphabetical order and received a regular (not later added) entry in the index.<sup>44</sup>

We are informed by several publications that both volumes of the album were placed on a small table in Schiller's study, where they have been accessible to all visitors.<sup>45</sup> Ferdinand von Biedenfeld, in his travel guide *Ein Tag in Weimar* ('A day in Weimar'), published in the early 1850s, describes a visit to the Schillerhaus

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<sup>43</sup> Leipzig, Stadtgeschichtliches Museum, A/2012/785 and A/2012/786, dated 22 March 1849 and 27 April 1849, respectively.

<sup>44</sup> The latest indexed entry that has not been added to the index in a second go is that of Roderich Benedix, the dramatist, actor and theatre director, which is dated October 1849.

<sup>45</sup> Cf., e.g., Stahl 1852, vol. 1, 68: 'Auf einem Tische in der Mitte des Zimmers befinden sich zwei kostbar gebundene Bücher: sie sind das für dieses Haus zusammengebrachte handschriftliche Schilleralbum. Der erste [sic] dieser Bände trägt als Schmuck und Reliquie auf dem Deckel unter einer Glaskapsel die goldblonde feinhaarige Locke des Dichters.' ('On a table in the middle of the room are two precious bound books: they are the handwritten Schiller Album brought together for this house. The first [sic] of these volumes bears the poet's golden-blond, fine-haired lock of hair as an ornament and relic on the cover under a glass capsule.'). That the situation has not changed within the next few years can be seen by Josef Rank's description, which reads: 'Doch wir kehren in die Studirstube Schiller's zurück. Gleich rechts an der Wand steht das winzige Klavier, ein Spinett [...]. Auf dem Spinett ruht die Gitarre, auf welcher sich Schiller von seiner Frau gern in einsamer Ruhestunde vorspielen ließ. [...]. Von Möbeln befinden sich außer den genannten noch einige Sessel von gewöhnlichem Holze im Zimmer, die mit ungefärbtem Leder überzogen sind; einen kleinen Tisch, der nicht weit vom Eingange in das Zimmer steht, haben wir bisher deshalb unerwähnt gelassen, weil er uns schließlich etwas länger beschäftigen wird. Auf diesem Tische befindet sich nämlich das "Schilleralbum" (in zwei Bänden) prachtvoll gebunden und mit dem Brustbilde Schiller's aus Elfenbein geschmückt [...]' ('But we return to Schiller's study room. On the right-hand side of the wall is the tiny piano, a spinet [...]. On the spinet rests the guitar, on which Schiller liked to have his wife play for him in solitary quiet hours. [...]. Apart from the furniture mentioned above, there are a few armchairs of ordinary wood in the room, covered with uncoloured leather; we have not yet mentioned a small table, which stands not far from the entrance to the room, because it will occupy us a little longer in the end. On this table is the "Schiller Album" (in two volumes), magnificently bound and decorated with Schiller's ivory bust') Rank 1856, 168–169.

as being especially recommendable and also mentions the album. He describes Schiller's study and his impression of the album using the following words:

Das dritte Zimmer war Schillers Arbeitsstube, tapeziert wie sie zu seiner Zeit gewesen und mit Reliquien von ihm geschmückt: sein kleines Klavier, seine Guitarre, das Bett, worin er gestorben, sein Arbeitstisch, zwei andere Tische, Spiegel, seine Tabacksdose, eine seiner Westen [...] mehrere Handschriften und Bilder, die bei ihm hier an den Wänden gehangen hatten. Es ist genug, um zahllose Verehrer zum Besuche zu ermuntern, wie das ungemein reiche Fremdenbuch beweist. [...] Die hiesigen Buchhändler Dr. Ferdinand Jansen und Carl Voigt stifteten das prächtige Schiller-Album, worin bereits über 150 deutsche Notabilitäten Schillers Andenken ein Blatt gewidmet haben. Deren Zahl vermehrt sich fort und fort und diesen Reichthum von Ideen und Beziehungen zu durchfliegen gewährt nach der Schau der eigenen Schillersachen eine interessante Unterhaltung.<sup>46</sup>

('The third room was Schiller's study, wallpapered as it had been in his time and decorated with relics of him: his small piano, his guitar, the bed in which he died, his study table, two other tables, mirrors, his tobacco box, one of his waistcoats [...] several manuscripts and pictures that had hung on his walls here. There is enough to encourage countless admirers to visit, as the immensely rich book of visitors proves. [...] The local booksellers Dr Ferdinand Jansen and Carl Voigt donated the magnificent Schiller Album, in which more than 150 German notables have already dedicated a page to Schiller's memory. Their number continues to increase, and browsing through this wealth of ideas and relationships provides interesting entertainment after viewing Schiller's own things.')

Biedenfeld informs the reader that, beside the album, there was the so-called 'Fremdenbuch', a guestbook, in which every visitor had to enter his or her name.<sup>47</sup> This is, although Biedenfeld might foster this impression, not true for the Schiller Album. The entries that were added later were also only by 'Notabilitäten', important people of the time, and new album leaves were only rarely added.

Again and again, it is regretfully stated that the entries may not be reproduced, and it is noted that some of them are of general interest and, therefore, it is to be hoped that the contents of the album will be published unabridged one day.<sup>48</sup> Such

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<sup>46</sup> Biedenfeld [1853], 42.

<sup>47</sup> It was the task of the castellan, who had to show the rooms to the visitors, to make sure that they entered their names in the book; see the edition of the instructions to the castellan from 1847 in Kahl 2008–2009, part 2, 62.

<sup>48</sup> Rank stated in 1856 (p. 169): 'Viele von den Aufzeichnungen des Albums wären auch von allgemeinerem Interesse; da es indessen nicht erlaubt ist, dieselben ganz mitzuthemen, so wollen wir uns begnügen, eine kurze Charakteristik derselben zu geben' ('Many of the albums' entries would also be of general interest; however, since it is not permitted to share them in their entirety, we will content ourselves with giving a brief description of them'). Scheidemantel notes in 1913 (p. 72): 'Die Namen Eckermann, Arndt, Hoffmann von Fallersleben und wie sie alle heißen,

a publication has not happened. However, as early as 1859, some of the entries did find their way into a printed album: the Philadelphia publishing house Schäfer & Koradi planned to publish a Schiller album with contributions by German-American authors to celebrate the 100th anniversary of Schiller's birth. But it turned out to be difficult to obtain enough entries. Thus, in the end, the editors took some of the entries of the Weimar Schiller Album and combined them with some material that had already been printed before to have enough texts to print.<sup>49</sup>

## Conclusion

It has been shown that the Weimar Schiller Album is an exception among commemorative albums insofar that it is a manuscript, but, nevertheless, shares many features with them, which, at the same time, distinguish it from private albums: The process of planning and acquiring contributions is comparable in the case of all memorial albums that collect contributions made by third parties especially for the album. The fact that the entries are not directed towards an album holder

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die damals im geistigen Deutschland eine Rolle spielten – sie fehlten nicht bei der Huldigung. So manches andere Blatt aus der Reihe von charakteristischen Dokumenten verdiente weiteren Kreisen mitgeteilt zu werden, denn es sind nicht nur Männer dabei, die der breiten Masse bekannt waren, sondern auch Gelehrte, deren Wirken trotz aller Bedeutung nur die Fachkreise beschäftigen konnte [...]’ ('The names Eckermann, Arndt, Hoffmann von Fallersleben and all those who played a role in intellectual Germany at that time – they were not missing from the homage. Many other sheets from the series of characteristic documents deserved to be communicated to wider circles, for they include not only men who were known to the masses, but also scholars whose work, for all its importance, could only occupy specialist circles [...]'). His book contains facsimile editions of the album leaves by Robert and Clara Schumann, Johann Peter Eckermann, King Ludwig of Bavaria, Friedrich Hebbel, and a drawing of Theobald von Oer which is no longer in the album. In addition, individual entries from the album are printed on pages 71–72 (Justinus Kerner, Charlotte Birch-Pfeiffer, Ludwig Dessoir and Emil Devrient). And, to name just one recent example, Kahl, in 2009, describes the album as a supreme source for the Schiller image of German society, and even the social mood at the time of the bourgeois revolution (part 2, 43) and states (n. 77): 'An edition and a scholarly evaluation are pending.'

<sup>49</sup> Schäfer and Koradi 1859; the following entries were included: Karl Gustav von Berneck, Oskar Ludwig Bernhard Wolff, Christian Friedrich Schumann, Otto Fürst zu Lynar, Johann Nepomuk Vogl, Robert Köhler, Georg Karl Reginald Herloßsohn, Moritz Hartmann, Louise von Ploennies, Thekla von Gumpert, Adolf Böttger, Karl Gottfried Theodor Winkler, Henriette Ottenheimer, Karl Falkenstein, Franz Gaudenz Heinrich Rustige, Theodor von Küstner, Ernst Moritz Arndt, Ignaz Heinrich von Wessenberg, Natalie von Herder, Anton Pannasch, Karl Gottlob Albrecht and Kathinka Zitz. Interestingly, these entries are said to be taken from the 'Fremdenbuch', which is the name used for the guest book of the Schillerhaus (but they are all from the album).

but towards the person being commemorated is also comparable. What is important in all cases is the aspect of communal remembrance, which plays a role in both the writing of the entries and the later use of the album. These albums, also referred to as monuments by contemporaries, are normally associated with the establishment of actual places of commemoration or commemorative events, to which the albums remain related.<sup>50</sup> The editors or initiators of the albums have a rather organisational role. They have to deal with publication rights and funding issues, both aspects that hardly play a role in private albums of the time.

The fact that it was the Weimar Schiller Album that was not printed seems to me to be no coincidence, but to be due to it having the Schillerhaus as a point of reference: This provided a place where the album could be kept accessible to all.<sup>51</sup> This made it unnecessary to produce a larger number of copies, which would otherwise have ensured accessibility as a prerequisite for communal commemoration. The manuscript form, on the other hand, seems to be the reason why the album exhibits characteristics such as an intended openness and ephemerality, which can similarly be traced in private albums (not only) of the nineteenth century, but do not play a role for printed commemorative albums. Thus, at least for the Schiller Album, it can be stated that the manuscript form apparently changed the view of the album and the conventions to be associated with it. Through its particular form, it is part of two spheres, each with a different album practice, which it unites within itself.

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<sup>50</sup> The manuscripts of all entries that were sent in for the (printed) Stuttgart Schiller Album of 1837, co-edited by Wolfgang Menzel, the poet, critic and literary historian, and Albert Schott, the politician and first chairman of the *Stuttgarter Liederkranz*, were embedded in the foundation stone of the Stuttgart Schiller Monument. Thus, the album, that was printed to be not bound to a specific place, and the monument were very closely linked even materially. Cf. Menzel and Schott 1837, 323; Rathgeb, Schmidt and Fischer 2005, 175.

<sup>51</sup> Other examples of those manuscript albums, which had a more or less public space for which they were made, are the Mozart Album of the Internationale Stiftung Mozarteum and the Shakespeare Album for the Birmingham Shakespeare Library (Internationale Mozartstiftung 1874; Leo 1878); cf. n. 12 and 24 in the present paper.

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Appendix:

Table 1: Table of entries to the Schiller Album, vol. 1.

| Fol. | Inscriber                                                               | Place                     | Date         | Content             | Pasted in? | Portrait Format | Notes                                    | In the Index |
|------|-------------------------------------------------------------------------|---------------------------|--------------|---------------------|------------|-----------------|------------------------------------------|--------------|
| 1    | Arndt, Ernst Moritz                                                     | Bonn                      | 14 Feb. 1848 | Text                |            | x               |                                          | x            |
|      |                                                                         |                           |              |                     |            |                 | Pencil addition: 'Vitrine' ('show-case') |              |
| 2    | Achenbach, Andreas                                                      | /                         | 1849         | Image (water-color) |            |                 |                                          | x            |
| 3    | Albrecht, Karl Gottlob                                                  | Dresden                   | 2 April 1848 | Text                |            | x               |                                          | x            |
| 4    | Arnold, August                                                          | Königsberg in der Neumark | 25 Feb. 1848 | Text                |            | x               |                                          | x            |
| 5    | Arnold, Frédéric (au nom de la Societé des Amis des Arts de Strasbourg) | /                         | /            | Image               |            | x               |                                          | x            |
| 6    | Bacheracht, Therese von                                                 | Hamburg                   | 1 Feb. 1848  | Text                |            | x               |                                          | x            |
| 7    | Barth, Wilhelm Ambrosius                                                | Leipzig                   | 18 July 1849 | Text                |            | x               |                                          | x            |
| 8    | Bauer, Eduin                                                            | Dresden                   | 22 May 1848  | Text                |            | x               |                                          | x            |

Table 1: (continued)

| Fol. | Inscriber                                 | Place                    | Date          | Content | Pasted in? | Portrait Format                                                                  | Notes                                                                                                                                                                | In the Index |
|------|-------------------------------------------|--------------------------|---------------|---------|------------|----------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------|
| 9    | Bauernfeld, Eduard von                    | Vienna                   | April 1849    | Text    |            |                                                                                  |                                                                                                                                                                      | x            |
| 10   | Behr, Wilhelm Joseph                      | Bamberg                  | March 1849    | Text    |            | x                                                                                |                                                                                                                                                                      | x            |
| 11   | Beisler, Hermann                          | ?                        | March 1849    | Text    |            | x                                                                                |                                                                                                                                                                      | x            |
| 12   | Benedix, Roderich                         | Cologne                  | October 1849  | Text    |            | x                                                                                |                                                                                                                                                                      | x            |
| 13   | Bentzel-Sternau, Christian Ernst Graf von | Mariahalden am Zürichsee | 13 April 1849 | Text    |            | x                                                                                |                                                                                                                                                                      | x            |
| 14   | Berg, Franziska                           | Dresden                  | 28 March 1849 | Text    |            | x                                                                                |                                                                                                                                                                      | x            |
| 15   | Bechstein, Ludwig                         | Meiningen                | 1848          | Text    | x          | Autograph of Schiller's sister; Bechstein's text is written directly on the leaf | The entry has obviously been moved in the album: an imprint on fol. 9 <sup>v</sup> shows that the leaf had been originally bound in the correct place alphabetically | x            |
| 16   | Berneck, Karl Gustav von                  | /                        | /             | Text    |            | x                                                                                |                                                                                                                                                                      | x            |
| 17   | Birch-Pfeiffer, Charlotte                 | Berlin                   | February 1848 | Text    |            |                                                                                  |                                                                                                                                                                      | x            |
| 18   | Bissing, Henriette von                    | Nienburg an der Weser    | 3 March 1848  | Text    |            | x                                                                                |                                                                                                                                                                      | x            |

Table 1: (continued)

| Fol. | Inscriber                       | Place             | Date             | Content               | Pasted in? | Portrait<br>Format | Notes | In the Index |
|------|---------------------------------|-------------------|------------------|-----------------------|------------|--------------------|-------|--------------|
| 19   | Blumenroeder, August von        | Sondershausen     | 8 Feb. 1848      | Text                  |            | x                  |       | x            |
| 20   | Boas, Eduard                    | /                 | /                | Text                  |            |                    |       | x            |
| 21   | Böttger, Rudolph                | Frankfurt am Main | 25 June 1848     | Text                  |            | x                  |       | x            |
| 22   | Böttger, Adolf                  | Leipzig           | 29 Feb. 1848     | Text                  |            | x                  |       | x            |
| 23   | Böttger, C.                     | Rudolstadt        | 1849             | Image<br>(pen sketch) |            |                    |       | x            |
| 24   | Braun, Johann<br>Wilhelm Joseph | Bonn              | 10 April 1848    | Text                  |            | x                  |       | x            |
| 25   | Bube, Adolf                     | Gotha             | /                | Text                  |            | x                  |       | x            |
| 26   | Buchner, Karl                   | Darmstadt         | 10 April 1849    | Text                  |            |                    |       | x            |
| 27   | Bührlen, Friedrich Ludwig       | Stuttgart         | 13 April 1849    | Text                  |            | x                  |       | x            |
| 28   | Bülow, Eduard von               | Weimar            | 19 Aug. 1849     | Text                  |            |                    |       | x            |
| 29   | Canaval, [Michael von?]         | Prague            | 19 March 1848    | Text                  |            | x                  |       | x            |
| 30   | Carus, Karl Gustav              | Dresden           | Palm Sunday 1849 | Text                  |            |                    |       | x            |
| 31   | Castelli, Ignaz Franz           | Berlin            | 12 Feb. 1848     | Text                  |            |                    |       | x            |

Table 1: (continued)

| Fol. | Inscriber                                 | Place                | Date          | Content                                       | Pasted in? | Portrait Format | Notes | In the Index |
|------|-------------------------------------------|----------------------|---------------|-----------------------------------------------|------------|-----------------|-------|--------------|
| 32   | Cauer, Emil                               | Kreuznach            | 28 April 1849 | Image (pencil drawing)                        |            | x               |       | x            |
| 33   | Chélaré, Hippolyte<br>André Jean Baptiste | Weimar               | 2 March 1849  | Music                                         |            | x               |       | x            |
| 34   | Cnyrim, Adolf                             | Frankfurt am<br>Main | 10 April 1849 | Text                                          |            |                 |       | x            |
| 35   | Crelinger, Auguste                        | Berlin               | March 1848    | Text                                          |            |                 |       | x            |
| 36   | Dahl, Johann<br>Christian Clausen         | Dresden              | 19 March 1849 | Image (pencil drawing with water-colour wash) |            | x               |       | x            |
| 37   | Dessoir, Ludwig                           | Karlsruhe            | May 1849      | Text                                          |            | x               |       | x            |
| 38   | Devrient, Emil                            | Dresden              | February 1848 | Text                                          |            |                 |       | x            |
| 39   | Döring, Theodor                           | Berlin               | 4 March 1848  | Text                                          |            |                 |       | x            |
| 40   | Dräseke, Johann<br>Heinrich Bernhard      | Potsdam              | February 1848 | Text                                          |            | x               |       | x            |
| 41   | Drobisch, Karl Ludwig                     | /                    | February 1848 | Music                                         |            | x               |       | x            |

Table 1: (continued)

| Fol. | Inscriber                                                      | Place      | Date                                                                                                                    | Content | Pasted in? | Portrait Format | Notes                                                                                                                                                                                                       | In the Index |
|------|----------------------------------------------------------------|------------|-------------------------------------------------------------------------------------------------------------------------|---------|------------|-----------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------|
| 42   | Eberwein, Julius; Scheller, F. G.; Bauer, J. N.; Greiner, Karl | Rudolstadt | 25 April 1849                                                                                                           | Text    |            | x               |                                                                                                                                                                                                             | x            |
| 42a  | Eckermann, Johann Peter                                        | Weimar     | 28 Jan. 1848                                                                                                            | Text    |            | x               | Trimmed, c. 21 x 27.3 cm                                                                                                                                                                                    | x            |
| 43   | Eichstädt, Heinrich<br>Karl Abraham                            | /          | /                                                                                                                       | Text    |            | x               | 'Aus einer im September 1839 in der akademischen Aula zu Jena gehaltenen Gedächtnisrede auf Schiller' ('From a commemorative speech on Schiller held in September 1839 in the academic auditorium in Jena') | x            |
| 44   | Enslin, Theodor<br>Christian Friedrich                         | Berlin     | 'sieben Wochen nach der hiesigen Revolution geschrieben 1848'<br>(written seven weeks after the local revolution 1848') | Text    |            | x               |                                                                                                                                                                                                             | x            |
| 45   | Ernst, Heinrich Wilhelm                                        | Weimar     | 22 March 1849                                                                                                           | Music   |            |                 |                                                                                                                                                                                                             | x            |
| 46   | Erichson, Johann                                               | Greifswald | 17 April 1848                                                                                                           | Text    |            | x               |                                                                                                                                                                                                             | x            |

Table 1: (continued)

| Fol.  | Inscriber                                        | Place             | Date                                                                        | Content | Pasted in? | Portrait Format | Notes                                                                                                                                         | In the Index |
|-------|--------------------------------------------------|-------------------|-----------------------------------------------------------------------------|---------|------------|-----------------|-----------------------------------------------------------------------------------------------------------------------------------------------|--------------|
| 47    | Philosophische Fakultät der Universität Gießen   | Gießen            | 27 March 1849                                                               | Text    |            | x               |                                                                                                                                               | x            |
| 48    | Philosophische Fakultät der Universität Tübingen | Tübingen          | 'an Schillers Todestag' (on the anniversary of Schiller's death) 9 May 1848 | Text    |            | x               |                                                                                                                                               | x            |
| 49    | Falkenstein, Karl                                | Dresden           | April 1849                                                                  | Text    |            | x               |                                                                                                                                               | x            |
| 50    | Fallmerayer, Jakob Philipp                       | Frankfurt am Main | 9 March 1849                                                                | Text    |            |                 |                                                                                                                                               | x            |
| 51    | Faßmann-Seckendorff, Auguste von                 | /                 | /                                                                           | Text    |            | x               |                                                                                                                                               | x            |
| 52    | Feuchtersleben, Ernst von                        | Vienna            | 15 Feb. 1848                                                                | Text    |            |                 |                                                                                                                                               | x            |
| 53    | Fleck, Joh. Christ.                              | /                 | /                                                                           | Text    |            | x               | 'Friedrich von Schiller's / Manen / zum 9ten Mai 1849 gewidmet' ('Dedicated to Friedrich von Schiller's <i>manes</i> on the 9th of May 1849') | x            |
| 54    | Frick, Ida                                       | Dresden           | 12 March 1848                                                               | Text    |            |                 |                                                                                                                                               | x            |
| 55-56 | Förster, Ernst                                   | Munich            | 24 March 1849                                                               | Text    |            | x               |                                                                                                                                               | x            |

Table 1: (continued)

| Fol. | Inscriber                    | Place       | Date          | Content                | Pasted in? | Portrait Format | Notes                                                                                     | In the Index                            |
|------|------------------------------|-------------|---------------|------------------------|------------|-----------------|-------------------------------------------------------------------------------------------|-----------------------------------------|
| 57   | Förster, Friedrich           | Berlin      | 9 May 1849    | Text                   |            | x               | Förster made some additions to his entry when he visited the Schillerhaus on 20 Oct. 1866 | x                                       |
| 58   | Fritsch, Karl Wilhelm von    | /           | /             | Text                   |            | x               |                                                                                           | x                                       |
| 59   | Frommann, Friedrich Johannes | Jena        | 4 Feb. 1848   | Text                   |            | x               |                                                                                           | x                                       |
| 60   | Gegenbaur, Joseph Anton      | /           | 1849          | Image (pencil drawing) |            | x               |                                                                                           | x                                       |
| 61   | Gehe, Eduard                 | Dresden     | 29 Jan. 1848  | Text                   |            | x               |                                                                                           | x                                       |
| 62   | Gersdorff, Ernst August von  | Weimar      | 20 Jan. 1848  | Text                   |            | x               |                                                                                           | x                                       |
| 63   | Gervinus, Georg Gottfried    | Heidelberg  | 27 March 1849 | Text                   |            | x               |                                                                                           | x                                       |
| 64   | Glaßbrenner, Adolf           | Neustrelitz | 23 Feb. 1848  | Text                   |            | x               |                                                                                           | x                                       |
| 64a  | Gleichen-Rußwurm, Emilie von | /           | 2 April 1848  | Text                   |            | x               |                                                                                           | x                                       |
|      |                              |             |               |                        |            |                 |                                                                                           | Pencil addition 'Vitrine' ('show-case') |

Table 1: (continued)

| Fol. | Inscriber             | Place             | Date         | Content        | Pasted in? | Portrait Format | Notes                                                                               | In the Index        |
|------|-----------------------|-------------------|--------------|----------------|------------|-----------------|-------------------------------------------------------------------------------------|---------------------|
| 64b  | Graff, Johann Jakob   | Weimar            | 23 Jan. 1848 | Text           |            | x               | Originally portrait format, subsequently folded and inserted horizontally; darkened | x                   |
| 65   | Grunert, Karl         | Stuttgart         | 19 Feb. 1848 | Text           |            |                 |                                                                                     | x                   |
| 66   | Gumpert, Thekla von   | Dresden           | 20 Feb. 1848 | Text           |            |                 |                                                                                     | x                   |
| 67   | Haizinger, A.         | Vienna            | 20 Aug. 1849 | Text           |            |                 |                                                                                     | x                   |
| 68   | Hammer, C. G.         | Dresden           | 1848         | Image          |            |                 |                                                                                     | x                   |
| 69   | Hanke, Henriette      | Jauer             | March 1848   | Text           |            | x               |                                                                                     | x                   |
| 70   | Hartmann, Moritz      | Frankfurt am Main | 17 Feb. 1849 | Text           |            |                 |                                                                                     | x                   |
| 71   | Hase, Karl Georg      | Weimar            | 22 Jan. 1848 | Text           |            |                 |                                                                                     | x                   |
| 72   | Helbig, Karl Emil     | Weimar            | March 1849   | Text           |            | x               |                                                                                     | x                   |
| 73   | Heeringen, Gustav von | Coburg            | March 1849   | Image/<br>Text |            | x               |                                                                                     | Below von Heeringen |
| 74   | Henß, Adam            | Weimar            | 20 Jan. 1848 | Text           |            | x               |                                                                                     | x                   |

Table 1: (continued)

| Fol. | Inscriber                                  | Place             | Date          | Content                | Pasted in? | Portrait Format | Notes                                                                                                                                                                                  | In the Index                           |
|------|--------------------------------------------|-------------------|---------------|------------------------|------------|-----------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------|
| 74a  | Hercher, Rudolf                            | Rudolstadt        | 20 May 1849   | Image (pencil drawing) |            | x               | Traces of glue might point to earlier framing with a passepartout; 'No. 6' on verso might indicate that the leaf had been part of a different context at a time (cf. vol. 2, fol. 99a) | x<br>Pencil addition: 'Freunde-zimmer' |
| 75   | Herder, Natalie von                        | Weimar            | 30 Jan. 1848  | Text                   |            |                 |                                                                                                                                                                                        | x                                      |
| 76   | Herloßsohn, Georg Karl Reginald            | Leipzig           | /             | Text                   |            | x               |                                                                                                                                                                                        | x                                      |
| 77   | Hey, Johann Wilhelm                        | /                 | /             | Text                   |            | x               |                                                                                                                                                                                        | x                                      |
| 78   | Hiller, Ferdinand                          | Düsseldorf        | 12 March 1848 | Text                   |            | x               |                                                                                                                                                                                        | x                                      |
| 79   | Hoffmann von Fallersleben, August Heinrich | Holdorf bei Bruel | 18 Oct. 1848  | Text                   |            | x               |                                                                                                                                                                                        | x                                      |
| 80   | Hohenhausen, Elise von                     | Hessen-Cassel     | February 1848 | Text                   |            | x               |                                                                                                                                                                                        | x                                      |
| 81   | Holbein, Franz von                         | ?                 | March 1848    | Text                   |            | x               |                                                                                                                                                                                        | x                                      |
| 82   | Horn, Karl Friedrich                       | /                 | /             | Text                   |            | x               |                                                                                                                                                                                        | x                                      |
| 83   | Jaugat, Therese von                        | ?                 | 16 April 1848 | Text                   |            | x               |                                                                                                                                                                                        | x                                      |
| 84   | Jordan, Sylvester                          | Marburg           | 29 Feb. 1848  | Text                   |            | x               |                                                                                                                                                                                        | x                                      |

Table 1: (continued)

| Fol. | Inscriber                 | Place             | Date          | Content | Pasted in? | Portrait Format | Notes                                                    | In the Index |
|------|---------------------------|-------------------|---------------|---------|------------|-----------------|----------------------------------------------------------|--------------|
| 85   | Jung, Alexander           | Königsberg        | May 1848      | Text    |            |                 |                                                          | x            |
| 86   | Kerner, Justinus          | Weinsberg         | April 1849    | Text    |            |                 | Noticeably darkened, presumably also removed at one time | x            |
| 87   | Kobell, Franz von         | Munich            | March 1849    | Text    |            | x               |                                                          | x            |
| 88   | Köhler, Robert            | Dresden           | January 1848  | Text    |            | x               |                                                          | x            |
| 89   | Kolb, Georg Friedrich     | Munich            | 24 Feb. 1849  | Text    |            |                 |                                                          | x            |
| 90   | Koenig, Heinrich          | Hanau             | December 1848 | Text    |            | x               |                                                          | x            |
| 91   | Krause, C. W. A.          | Wrocław           | 1 March 1848  | Text    |            | x               |                                                          | x            |
| 92   | Krebs, Johann Baptist     | Stuttgart         | 29 Feb. 1848  | Text    |            |                 |                                                          | x            |
| 93   | Künzel                    | Darmstadt         | 15 June 1848  | Text    |            | x               |                                                          | x            |
| 94   | Kuenzer, Dominikus        | Frankfurt am Main | 31 May 1849   | Text    |            |                 |                                                          | x            |
| 95   | Küstner, Karl Theodor von | Berlin            | August 1849   | Text    | x          | x               |                                                          | x            |
| 96   | Lasaulx, Ernst von        | Frankfurt am Main | 19 Feb. 1849  | Text    |            | x               |                                                          | x            |
| 97   | Leinburg, Gottfried von   | Würzburg          | 1848          | Text    |            |                 |                                                          | x            |
| 98   | Liebig, Justus            | ?                 | 20 March 1849 | Text    |            |                 |                                                          | x            |

Table 1: (continued)

| Fol. | Inscriber                                | Place     | Date                                                                      | Content | Pasted in? | Portrait<br>Format | Notes                                              | In the Index |
|------|------------------------------------------|-----------|---------------------------------------------------------------------------|---------|------------|--------------------|----------------------------------------------------|--------------|
| 99   | Lindpaintner, Peter Joseph               | Stuttgart | 23 April 1849                                                             | Music   |            |                    |                                                    | x            |
| 100  | Lobe, Johann Christian                   | Leipzig   | 29 Jan. 1848                                                              | Music   |            | x                  |                                                    | x            |
| 101  | Biedenfeld, Friedrich<br>Ludwig Karl von | Weimar    | May 1850                                                                  | Text    |            | x                  |                                                    | x            |
|      |                                          |           |                                                                           |         |            |                    | Later addition, different hand/ink, below Lortzing |              |
| 102  | Lewald-Stahr, Fanny                      | Weimar    | 9 July 1851                                                               | Text    |            |                    |                                                    |              |
| 103  | Lortzing, Albert Gustav                  | Vienna    | March 1848                                                                | Music   |            |                    |                                                    | x            |
|      |                                          |           |                                                                           |         |            |                    |                                                    | Below Lobe   |
| 104  | Brockhaus, Heinrich                      | Leipzig   | 9 May 1850                                                                | Text    |            |                    |                                                    |              |
| 105  | Klesheim, Anton von                      | Weimar    | 30 June 1851                                                              | Text    |            |                    |                                                    |              |
| 106  | Meyer, Nikolaus                          | Munich    | 'am Schlusse Decem-<br>bers / 1854' ('at the<br>end of December<br>1854') | Text    |            |                    |                                                    |              |
| 107  | Drouet, Louis François                   | Coburg    | 1 May 1849                                                                | Music   |            |                    |                                                    |              |
| 108  | Gerhard, Wilhelm                         | Leipzig   | August 1855                                                               | Text    |            | x                  |                                                    |              |
| 109  | Zmorsky (?), Roman                       | /         | 12 Dec. 1852                                                              | Text    |            |                    |                                                    |              |

Table 1: (continued)

| Fol. | Inscriber                             | Place  | Date          | Content | Pasted in? | Portrait<br>Format | Notes | In the Index |
|------|---------------------------------------|--------|---------------|---------|------------|--------------------|-------|--------------|
| 110  | Kannegießer, Karl<br>Friedrich Ludwig | Berlin | 14 Dec. 1853  | Text    | x          |                    |       |              |
| 111  | Grimm, August<br>Theodor von          | Weimar | 24 Sept. 1856 | Text    |            |                    |       |              |
| 112  | Endrulat, Bernhard                    | /      | 28 May 1858   | Text    |            |                    |       |              |
| 113  | Jacobi, Karl                          | Weimar | 7 Jan. 1866   | Text    |            |                    |       |              |
| 114  | Grosse, Julius                        | Munich | Autumn 1859   | Text    |            |                    |       |              |

The entries of G[eorg Heinrich] Crola, Ludwig von Gleichen, Caroline Junot (today in vol. 2) and Th[eobald] von Oer are listed in the index but are not part of the album today. All these entries in the index have additions made in pencil: Crola '?', von Gleichen '(Museumszimmer.) Bild zu Wallenstein nach Kaulbach.' '(*Museumszimmer*.) Picture of Wallenstein after Kaulbach'), Junot 'Vitrine' ('showcase'), and von Oer 'Gerahmt im Museumszimmer' ('framed in the *Museumszimmer*'). The entry of von Oer is a later addition to the index, obviously written by another hand.

Table 2: Table of entries to the Schiller Album, vol. 2.

| Fol. | Inscriber               | Place      | Date        | Content | Pasted in? | Portrait Format | Notes                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | In the Index |
|------|-------------------------|------------|-------------|---------|------------|-----------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------|
| 1    |                         |            |             |         |            |                 | Leaf missing                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |              |
| 3    | Junot, Karoline         | /          | /           | Text    |            |                 | Very thin paper, c. 21.2 x 27 cm (landscape). Cf. title page of index: 'Die Haarlocke Schiller's auf der Außenseite des 2. Bandes / wurde dem Album von Frau Caroline Junot in Rudolstadt, der Tochter Schiller's verehrt. / (Als Beglaubigung ist der Brief von Frau C. Junot hier beigelegt.)' (The lock of Schiller's hair on the outside of the 2nd volume has been dedicated to the album by Mrs Caroline Junot in Rudolstadt, Schiller's daughter. (The letter from Mrs. C. Junot is attached here as an authentication).') |              |
| 2    | Junot, Karoline         | Rudolstadt | 7 May 1849  | Text    |            | x               | Entry listed in index of vol. 1                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |              |
| 4    | Lynar, Otto Fürst zu    | Desden     | April 1848  | Text    |            |                 |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | x            |
| 5    | Mahlknecht, Karl        | /          | /           | Image   | x          | x               | Below the image: 'Gemalt v. Jos. Danhauser 1843.' ('Painted by Jos. Danhauser 1843.')                                                                                                                                                                                                                                                                                                                                                                                                                                             | x            |
| 6    | Maltitz, Appolonius von | Weimar     | 6 Feb. 1848 | Text    |            | x               |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | x            |

Table 2: (continued)

| Fol. | Inscriber                            | Place                | Date          | Content | Pasted in? | Portrait Format | Notes                                                                                                                               | In the Index |
|------|--------------------------------------|----------------------|---------------|---------|------------|-----------------|-------------------------------------------------------------------------------------------------------------------------------------|--------------|
| 7    | Massow, Klara von                    | Coeslin              | March 1848    | Text    |            |                 |                                                                                                                                     | x            |
| 8    | Mauritius, C. von                    | Zerbst               | April 1848    | Text    |            |                 |                                                                                                                                     | x            |
| 9    | Mayer, Johann<br>Christoph Friedrich | Gotha                | 18 May 1849   | Text    |            | x               |                                                                                                                                     | x            |
| 10   | /                                    | /                    | /             | Text    |            |                 | Printed list of the names of the pupils of the Hohe Karlsschule, dated April 1789, notes in pencil on recto and verso, 35.3 x 26 cm |              |
| 11   | /                                    | /                    | /             | Text    |            | x               | Certificate documenting Mayer's being a pupil at the Karlsschule from 1792–1794, c. 29.3 x 20 cm                                    |              |
| 12   | Michelsen, Andreas<br>Ludwig Jakob   | Jena                 | 24 Jan. 1848  | Text    |            |                 |                                                                                                                                     | x            |
| 13   | Moering, Karl                        | Frankfurt am<br>Main | 28 May 1849   | Text    |            | x               |                                                                                                                                     | x            |
| 14   | Müchler, Karl                        | Berlin               | 29 Feb. 1848  | Text    |            | x               |                                                                                                                                     | x            |
| 15   | Müller, Friedrich Konrad             | Heidelberg           | 20 March 1848 | Text    |            |                 |                                                                                                                                     | x            |
| 16   | Müller, Friedrich von                | Weimar               | 18 April 1849 | Text    |            | x               |                                                                                                                                     | x            |
| 17   | Nauwerck, Karl                       | Frankfurt am<br>Main | 20 Feb. 1849  | Text    |            |                 |                                                                                                                                     | x            |

Table 2: (continued)

| Fol. | Inscriber                 | Place             | Date          | Content                                   | Pasted in? | Portrait Format | Notes                                                                                                                  | In the Index |
|------|---------------------------|-------------------|---------------|-------------------------------------------|------------|-----------------|------------------------------------------------------------------------------------------------------------------------|--------------|
| 18   | Neumann, Luise            | Vienna            | Dec. 1848     | Text                                      |            |                 |                                                                                                                        | x            |
| 19   | Nieritz, Gustav           | Dresden           | 8 March 1848  | Text                                      |            | x               |                                                                                                                        | x            |
| 20   | Obbarius, Lobegott Samuel | /                 | /             | Text                                      |            | x               |                                                                                                                        | x            |
| 21   | Orlich, Leopold von       | Berlin            | 1 Feb. 1848   | Text                                      |            | x               |                                                                                                                        | x            |
| 22   | Ottenheimer, Henriette    | Regensburg        | 27 April 1849 | Text                                      |            | x               |                                                                                                                        | x            |
| 23   | Pannasch, Anton           | Vienna            | 29 Feb. 1848  | Text                                      |            | x               |                                                                                                                        | x            |
| 24   | Petzholdt, Julius         | Dresden           | 18 Feb. 1849  | Text                                      |            |                 |                                                                                                                        | x            |
| 25   | Pannasch, Anton           | /                 | /             | Text                                      |            | x               | Printed poem with manuscript signature, sheet 21.8 × 13.2 cm, not bound in but pasted to the last sheet of a gathering |              |
| 26   | Peucker, Eduard von       | Frankfurt am Main | 31 March 1849 | Text                                      |            | x               |                                                                                                                        | x            |
| 27   | Pistorius, Eduard         | /                 | 1849          | Image (ink drawing with watercolour wash) |            | x               |                                                                                                                        | x            |
| 28   | Ploennies, Luise von      | Darmstadt         | 2 Feb. 1848   | Text                                      |            |                 |                                                                                                                        | x            |

Table 2: (continued)

| Fol. | Inscriber                    | Place             | Date          | Content | Pasted in? | Portrait Format | Notes                                                                                                                            | In the Index                                    |
|------|------------------------------|-------------------|---------------|---------|------------|-----------------|----------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------|
| 29   | Radowitz, Joseph Maria von   | Frankfurt am Main | 18 Feb. 1849  | Text    |            | x               |                                                                                                                                  | x                                               |
| 30   | Raumer, Friedrich von        | Frankfurt am Main | 23 Feb. 1849  | Text    |            | x               |                                                                                                                                  | x                                               |
| 31   | Regensburger, Augustin       | Rudolstadt        | 2 April 1849  | Text    |            | x               |                                                                                                                                  | x                                               |
| 32   | Reh, Theodor                 | Frankfurt am Main | April 1849    | Text    |            |                 |                                                                                                                                  | x                                               |
| 33   | Reichensperger, August       | Frankfurt am Main | 14 March 1849 | Text    |            | x               |                                                                                                                                  | x                                               |
| 34   | Reinhold, Ernst              | Jena              | 6 Feb. 1848   | Text    |            | x               |                                                                                                                                  | x                                               |
| 35   | Köstlin, Christian Reinhold  | /                 | March 1849    | Text    |            | x               |                                                                                                                                  | x                                               |
| 35a  | Gleichen-Rußwurm, Emilie von | /                 | /             | Text    |            |                 | C. 21.4 × 29.6 cm (landscape); stained and darkened paper. Letter connected to the handover of the leaf by Christophine Reinwald |                                                 |
| 35b  | Reinwald, Christophine       | /                 | /             | Text    | x          |                 | Intensely darkened paper, 21.5 × 26 cm (landscape)                                                                               | x<br>Addition in pencil: 'Vitrine' ('showcase') |

Table 2: (continued)

| Fol. | Inscriber                          | Place                 | Date          | Content | Pasted in? | Portrait Format | Notes                                              | In the Index |
|------|------------------------------------|-----------------------|---------------|---------|------------|-----------------|----------------------------------------------------|--------------|
| 36   | Reißiger, Karl Gottlieb            | Dresden               | Feb. 1848     | Music   |            |                 |                                                    | x            |
| 37   | Reuß-Schleiz, Heinrich LXII. Fürst | /                     | /             | Text    |            | x               |                                                    | x            |
| 38   | Ritter, Heinrich                   | Göttingen             | 19 March 1849 | Text    |            | x               |                                                    | x            |
| 39   | Röder, Julius                      | Rudolstadt            | 2 July 1849   | Text    |            |                 |                                                    | x            |
| 40   | Römer, Friedrich                   | Frankfurt am Main     | 11 March 1849 | Text    |            |                 |                                                    | x            |
| 41   | Rosenkranz, Karl                   | Königsberg in Preußen | /             | Text    |            | x               |                                                    | x            |
| 42   | Rossi, Henriette Gräfin von        | Berlin                | 24 June 1849  | Music   | x          |                 | C. 17.2 × 27 cm; no embossed seal on backing paper | x            |
| 43   | Rott, Moritz                       | Berlin                | 9 Feb. 1848   | Text    |            |                 |                                                    | x            |
| 44   | Rückert, Leopold Immanuel          | Jena                  | 29 Jan. 1848  | Text    |            | x               |                                                    | x            |
| 45   | Rungenhagen, Karl Friedrich        | /                     | Feb. 1848     | Music   |            |                 |                                                    | x            |
| 46   | Rustige, Franz Gaudenz Heinrich    | Stuttgart             | April 1849    | Text    |            | x               |                                                    | x            |
| 47   | Sander, Friedrich                  | /                     | /             | Text    |            |                 |                                                    | x            |

Table 2: (continued)

| Fol. | Inscriber                    | Place             | Date                            | Content                        | Pasted in? | Portrait Format | Notes                                                           | In the Index                                                               |
|------|------------------------------|-------------------|---------------------------------|--------------------------------|------------|-----------------|-----------------------------------------------------------------|----------------------------------------------------------------------------|
| 48   | Schaefer, Johann Wilhelm     | Bremen            | 20 Feb. 1848                    | Text                           |            | x               |                                                                 | x                                                                          |
| 49   | Schefer, Leopold             | Muskau            | First Thursday in December 1848 | Text                           |            | x               |                                                                 | x                                                                          |
| 49a  | Schiller, Karl von           | /                 | /                               | Text (and additional material) |            |                 | C. 18.5 × 22.7 cm (landscape); darkened paper, no embossed seal | x<br>Below Magdalena von Schiller, pencil addition: 'Vitrine' ('showcase') |
| 50   | Schiller, Magdalena von      | Cologne           | Spring 1848                     | Text                           |            | x               |                                                                 | x<br>Above Karl von Schiller                                               |
| 51   | Schilling, Gustav            | Stuttgart         | /                               | Text                           |            |                 |                                                                 | x                                                                          |
| 52   | Schlöffel, Friedrich Wilhelm | Frankfurt am Main | 26 April 1849                   | Text                           |            |                 |                                                                 | x                                                                          |
| 53   | Schmeller, Johann Andreas    | Munich            | 16 Feb. 1848                    | Text                           |            | x               |                                                                 | x                                                                          |

Table 2: (continued)

| Fol. | Inscriber                        | Place             | Date          | Content | Pasted in? | Portrait Format | Notes | In the Index                         |
|------|----------------------------------|-------------------|---------------|---------|------------|-----------------|-------|--------------------------------------|
| 54   | Schmidt, Christian Friedrich (?) | Weimar            | 5 Feb. 1848   | Text    |            | x               |       | x                                    |
| 55   | Schneider, Friedrich             | Dessau            | 27 May 1848   | Music   |            |                 |       | x                                    |
| 56   | Schoder, Adolph                  | Frankfurt am Main | 17 April 1849 | Text    |            | x               |       | x                                    |
| 57   | Schöll, Adolf                    | Weimar            | Oct. 1848     | Text    |            | x               |       | x                                    |
| 58   | Schreiber, Christian             | Lengsfeld         | 10 Feb. 1848  | Text    |            | x               |       | x                                    |
| 59   | Schröder, Sophie                 | Augsburg          | 2 April 1849  | Text    |            |                 |       | x                                    |
| 60   | Schultheis, Johann Heinrich      | Rudolstadt        | 19 March 1849 | Text    |            | x               |       | x                                    |
| 61   | Schulz, David                    | Wrocław           | March 1848    | Text    |            | x               |       | x                                    |
| 62   | Schulze, Friedrich August        | Dresden           | 4 March 1848  | Text    |            | x               |       | x                                    |
| 63   | Schumann, Christian Friedrich    | /                 | /             | Text    |            | x               |       | x<br>Below Clara and Robert Schumann |

Table 2: (continued)

| Fol. | Inscriber                                   | Place      | Date          | Content | Pasted in? | Portrait Format | Notes          | In the Index                                                                     |
|------|---------------------------------------------|------------|---------------|---------|------------|-----------------|----------------|----------------------------------------------------------------------------------|
| 63a  | Schumann, Clara and Schumann, Robert        | Dresden    | 3 April 1849  | Music   |            |                 | Darkened paper | x<br>Above Christian Friedrich Schumann, pencil addition: 'Vitrine' ('showcase') |
| 64   | Schumann, Wilhelm                           | /          | /             | Text    |            | x               |                | x                                                                                |
| 65   | Schwab, Gustav                              | Stuttgart  | 9 Feb. 1848   | Text    |            |                 |                | x                                                                                |
| 66   | Schwarz, J. G. E.                           | Jena       | 18 March 1848 | Text    |            | x               |                | x                                                                                |
| 67   | Schwarzburg-Rudolstadt, Karoline Fürstin zu | Rudolstadt | 24 March 1849 | Text    |            | x               |                | x                                                                                |
| 68   | Schwarzburg-Sondershausen, Günther Fürst zu | /          | /             | Text    |            | x               |                | x                                                                                |
| 69   | Schwetschke, Gustav                         | Halle      | 3 Feb. 1848   | Text    |            | x               |                | x                                                                                |
| 70   | Seidel, Max/Johann Ganganelli               | Weimar     | 18 March 1849 |         |            |                 |                | x                                                                                |
| 71   | Walde, Silphin vom = Bernhard Schneler      | Rudolstadt | /             | Music   |            | x               |                | x                                                                                |

Table 2: (continued)

| Fol. | Inscriber                  | Place                    | Date          | Content | Pasted in? | Portrait Format | Notes                                   | In the Index |
|------|----------------------------|--------------------------|---------------|---------|------------|-----------------|-----------------------------------------|--------------|
| 72   | Smidt, Johann              | Bremen                   | 7 March 1848  | Text    |            |                 |                                         | x            |
| 73   | Simon, Ludwig              | Frankfurt am Main        | 25 Feb. 1849  | Text    |            |                 |                                         | x            |
| 73a  | Spohr, Louis               | Kassel                   | 12 Feb. 1848  | Music   |            |                 | Darkened paper                          | x            |
|      |                            |                          |               |         |            |                 | Pencil addition: 'Vitrine' ('showcase') |              |
| 74   | Stahr, Adolf               | Oldenburg                | 14 Feb. 1848  | Text    |            | x               |                                         | x            |
| 75   | Stauch, Karl               | Volkstädt bei Rudolstadt | 24 April 1849 | Text    |            | x               |                                         | x            |
| 76   | Steiger, Jakob Robert      | Luzern in der Schweiz    | 18 Aug. 1849  | Text    |            | x               |                                         | x            |
| 77   | Stickel, Johann Gustav     | Jena                     | 23 Jan. 1848  | Text    |            | x               |                                         | x            |
| 78   | Storch, Ludwig             | Gotha                    | 4 Aug. 1848   | Text    |            | x               |                                         | x            |
| 79   | Struve, Gustav von         | Mannheim                 | 3 Feb. 1848   | Text    |            | x               |                                         | x            |
| 80   | Stüve, Johann Karl Bertram | Hanover                  | 8 April 1848  | Text    |            | x               |                                         | x            |
| 81   | Täglichsbeck, Thomas       | Hechingen                | 23 June 1848  | Music   |            |                 |                                         | x            |
| 82   | Taubert, Wilhelm           | Berlin                   | 9 April 1849  | Music   |            |                 |                                         | x            |

Table 2: (continued)

| Fol.  | Inscriber                          | Place     | Date          | Content | Pasted in? | Portrait Format | Notes                                               | In the Index |
|-------|------------------------------------|-----------|---------------|---------|------------|-----------------|-----------------------------------------------------|--------------|
| 83    | Textor, Kaietan von                | Würzburg  | 12 April 1849 | Text    |            | x               |                                                     | x            |
| 84    | Thiersch, Friedrich                | Munich    | 26 Aug. 1849  | Text    |            |                 |                                                     | x            |
| 85    | Tholuck, August                    | Halle     | 20 April 1848 | Text    |            | x               |                                                     | x            |
| 86    | Uechtritz, Friedrich von           | /         | /             | Text    |            |                 |                                                     | x            |
| 87    | Uhlich, Leberecht                  | Magdeburg | /             | Text    |            | x               |                                                     | x            |
| 88    | Varnhagen von Ense, Karl August    | Berlin    | 28 Jan. 1848  | Text    |            | x               |                                                     | x            |
| 89    | Venedey, Jakob                     | /         | June 1849     | Text    |            |                 |                                                     | x            |
| 90–91 | Vesque von Püttlingen, Johann      | /         | /             | Music   |            |                 | Other paper (music paper, printed decorated border) | x            |
| 92    | Vilmar, August Friedrich Christian | Marburg   | 22 Feb. 1848  | Text    |            | x               |                                                     | x            |
| 93    | Voigt, Bernhard Friedrich          | Weimar    | 20 Jan. 1848  | Text    |            |                 |                                                     | x            |
| 94    | Vogel, Karl                        | Weimar    | 14 Feb. 1848  | Text    |            | x               |                                                     | x            |
| 95    | Vogl, Johann Nepomuk               | Vienna    | Feb. 1848     | Text    |            | x               |                                                     | x            |
| 96    | Wachsmann, Karl von                | Dresden   | 2 April 1849  | Text    |            | x               |                                                     | x            |

Table 2: (continued)

| Fol. | Inscriber                      | Place                 | Date                                                    | Content                                                                                | Pasted in? | Portrait Format | Notes                                                                                                                                                                                                        | In the Index |
|------|--------------------------------|-----------------------|---------------------------------------------------------|----------------------------------------------------------------------------------------|------------|-----------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------|
| 97   | Waitz, Georg                   | Frankfurt             | 'in den Ostertagen 1849' ('in the Easter days 1849')    | Text                                                                                   |            |                 |                                                                                                                                                                                                              | x            |
| 98   | Walesrode, Ludwig              | Königsberg            | March 1849                                              | Text                                                                                   | x          |                 |                                                                                                                                                                                                              | x            |
| 99   | Weil, Jakob                    | /                     | /                                                       | Text                                                                                   |            | x               |                                                                                                                                                                                                              | x            |
| 99a  | Wenng, Karl Heinrich           | Munich                | 1848                                                    | Image ('im Kunstdruck ohne Presse verfertigt' – 'produced in art print without press') |            | x               | Traces of glue might point to earlier framing with a passepartout; 'No 7' written in blue pencil on verso might indicate that the leaf had been part of a different context at a time (cf. vol. 1, fol. 74a) | x            |
| 100  | Wessenberg, Ignaz Heinrich von | Konstanz              | 25 Feb. 1848                                            | Text                                                                                   |            | x               |                                                                                                                                                                                                              | x            |
| 101  | Wichert, Friedrich von         | Königsberg in Preußen | 'im ersten Halbjahr 1848' ('in the first half of 1848') | Text                                                                                   |            | x               |                                                                                                                                                                                                              | x            |

Table 2: (continued)

| Fol. | Inscriber                       | Place             | Date         | Content                       | Pasted in? | Portrait Format | Notes | In the Index |
|------|---------------------------------|-------------------|--------------|-------------------------------|------------|-----------------|-------|--------------|
| 102  | Wigand, Otto                    | Leipzig           | 1 Feb. 1848  | Image (pencil drawing) / Text |            | x               |       | x            |
| 103  | Willmers, Rud.                  | Weimar            | 26 Jan. 1848 | Music                         |            |                 |       | x            |
| 104  | Winkler, Karl Gottfried Theodor | Dresden           | 6 March 1849 | Text                          |            |                 |       | x            |
| 105  | Winter, Christian Friedrich     | Heidelberg        | March 1849   | Text                          |            |                 |       | x            |
| 106  | Wislicenus, Gustav Adolf        | Halle             | 3 June 1849  | Text                          |            |                 |       | x            |
| 107  | Wolff, Oskar Ludwig Bernhard    | Jena              | 20 Jan. 1848 | Text                          |            | x               |       | x            |
| 108  | Wuttke, Heinrich                | /                 | /            | Text                          |            |                 |       | x            |
| 109  | Wydenbrugk, Oskar von           | Weimar            | 4 March 1848 | Text                          |            | x               |       | x            |
| 110  | Ziegler, Günther von            | Sondershausen     | 12 Feb. 1848 | Text                          |            | x               |       | x            |
| 111  | Zitz, Kathinka                  | Mainz             | 17 Feb. 1848 | Text                          |            | x               |       | x            |
| 112  | Zuccalmaglio, Anton Wilhelm von | Frankfurt am Main | 2 April 1848 | Text                          |            | x               |       | x            |

Table 2: (continued)

| Fol. | Inscriber                                | Place   | Date         | Content | Pasted in? | Portrait Format | Notes                            | In the Index                             |
|------|------------------------------------------|---------|--------------|---------|------------|-----------------|----------------------------------|------------------------------------------|
| 113  | Panse, Karl                              | Weimar  | 20 Aug. 1850 | Text    |            |                 |                                  | x<br>Other ink, obviously later addition |
| 114  | Preußen, Wilhelm Prinz von               | Berlin  | 11 Dec. 1850 | Text    |            |                 | Recto considerably darkened      | x<br>Obviously later addition            |
| 115  | Moscheles, Ignaz                         | Leipzig | Oct. 1851    | Music   |            |                 |                                  |                                          |
| 116  | Linck, Helene                            | Weimar  | 11 Aug. 1861 | Text    |            |                 |                                  |                                          |
| 117  | Jörissen, Franz                          | Weimar  | 11 Aug. 1861 | Text    |            |                 |                                  |                                          |
| 118  | Oscar [Prinz von Schweden und Norwegen?] | Weimar  | 26 May 1862  | Text    |            |                 | Entry in Swedish, signed 'Oscar' |                                          |
| 119  | No entry                                 |         |              |         |            |                 |                                  |                                          |

Table 2: (continued)

| Fol. | Inscriber                                                   | Place                | Date               | Content | Pasted in? | Portrait Format | Notes                                                                                                                                                                                                                                                                                                                                                                               | In the Index |
|------|-------------------------------------------------------------|----------------------|--------------------|---------|------------|-----------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------|
| 120  | Wette, Wilhelm Martin<br>Leberecht de / Adelbert<br>Wiegand | Basel /<br>Buttstätt | 1849 / May<br>1876 | Text    |            | x               | ‘Ein Blatt zu dem Weimariſchen Schiller-Album / von / Prof. Dr. W. M. L. de Wette / Baſel 1849. / (Aus de Wette’s Hinterlaſſenſchaft mitgetheilt durch Adelbert Wiegand [...] / Buttſtätt im Mai 1876.)’ (‘A leaf to the Weimar Schiller album by Prof. Dr. W. M. L. de Wette, Baſel 1849. (From de Wette’s eſtate tranſmitted by Adelbert Wiegand [...], Buttſtätt in May 1876.)’) |              |

An entry by Giacomo] Pozzi, the Dessau painter, is listed in the index but is not part of the album as it is today. It has the pencil addition 'Das Mannheimer Theater. Gerahmt im Sammlungszimmer' ('The Mannheim Theatre. Framed in the *Sammlungszimmer*') in the index.

