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FRIENDSHIP ALBUMS OF KARL AUGUST VARNHAGEN VON ENSE (FOUNDER OF THE VARNHAGEN COLLECTION) AND OF HIS SISTER ROSA MARIA ASSING[1] AT THE JAGIELLONIAN LIBRARY COLLECTIONS: CURRENT STATE AND PROSPECTS FOR RESEARCH

DOI: 10.36155/PLib.14.00002

ABSTRACT

Dating from the early 19th century, the friendship albums of Karl August Varnhagen von Ense (1785–1858), a diplomat, writer, journalist, and collector, and his sister, Rosa Maria Assing (1783–1840), a writer and educator, constitute valuable sources for the study of

1 In the main text of the paper, we use Rosa Maria's last family name, the one she took when she married David Assing in 1816.

memorial practices, the archive's materiality, and the social and intellectual life of the early 19th century. Both objects, currently held at the Jagiellonian Library, are part of the collection founded by Varnhagen and his wife, Rahel Varnhagen von Ense, née Levin (1771–1833), who adopted the name Friederike Antonie upon her conversion to Christianity in 1814. Despite their originally compact form, the friendship albums discussed here have survived in different material states: Rosa Maria Assing's album has been preserved as a bound volume; her brother incorporated it as such into his collection. However, he decided to disperse his own album throughout the collection. He assigned the individual leaves to the inscribers' personal folders, although he did not always clearly identify this unusual material. The paper describes the results of archival research that, in its first phase, identified the leaves of the dispersed Varnhagen album and then catalogued inscriptions in both albums, treating them as comparative material in light of the owners' family relationship and intellectual affiliations. This study of both friendship albums considers the context of their creation, the form in which they have been preserved, their specific archival traits, and cultural references. At the same time, the Annex provides a catalogued list of inscriptions.

The paper further indicates the potential for a joint hybrid edition of both albums using digital tools, which would allow not only the introduction of their contents to academic circulation but also a virtual reunion of the dispersed leaves and an analysis and comparison of the two albums.

KEYWORDS: friendship album, *album amicorum*, Jagiellonian Library, Varnhagen Collection, Karl August Varnhagen von Ense, Rosa Maria Assing, 19th century, hybrid edition, digital edition

Introduction

Friendship albums of Karl August Varnhagen von Ense (1785–1858), a diplomat, journalist, and the founder of the Varnhagen Collection, currently held at the Jagiellonian Library in Kraków, and of his sister, Rosa Maria Assing (1783–1840), a writer, educa-

tor, and silhouette artist, while relatively little-studied, are objects of interest in the Collection.[2] Both albums, dated to the early 19th c., show early networks of their owners' contacts, including leading figures of the German intellectual scene, and also document practices that shaped their owners' social and intellectual status. While both albums originally functioned as separate volumes, they survived in different material formats within the Collection. The Collection's owner preserved his sister Rosa Maria's album as an integral volume. Still, he divided his own album into separate leaves. He distributed them to the personal folders of the individual inscribers, without always determining their origin, or the identity of the individuals responsible for the inscriptions on either side of the leaves. The condition of the objects affects both how these materials are identified within the Collection and the feasibility of reconstructing the albums' original form, while identifying inscriptions from Varnhagen's album may be a particular challenge. As the collector had not identified the inscriptions with sufficient accuracy, they were only partially recorded in the only existing catalogue of the collection, authored by Ludwig Stern.[3]

2 Preliminary work on Karl August Varnhagen von Ense's friendship album dates back to 2011. It was initiated by one of the authors of this paper, Katarzyna Jaśtal, the principal investigator of the research mini-grant implemented from March 2025 to June 2026 described in this section. For a long time Varnhagen's album interested only a small group of scholars, but the development of digital humanities' tools opened new research perspectives. In 2024, the album became again the subject of studies: Joachim Jacobs authored a publication presenting Varnhagen's album in the broader context of his Collection, see J. Jacobs, 'Karl August Varnhagen von Enses Stammbuch und seine Sammlung', in: *Signaturen der Vielfalt, vol. Autorinnen in der Sammlung Varnhagen*, ed. J. Kita-Huber and J. Paulus: Göttingen 2024, p. 317–331, here p. 326. In 2025, the project "Within and Beyond the Society of the North Star," launched the work on a catalogue of inscriptions from Varnhagen's album dispersed in the Collection and from his sister Rosa Maria Assing's album preserved in one volume, which was known only in fragments thanks to references to individual inscriptions in a publication documenting her life and works, based on manuscripts from Varnhagen Collection, see P. Zarychta, *Selbstinszenierung und Gedächtnisbildung. Rosa Maria Assing in Briefen und Lebenszeugnissen aus der Sammlung Varnhagen. Edition und Kommentar*, Berlin 2021, vol. I–II. The authors would also like to express their gratitude to Professor Schnabel for his invaluable consultations, careful verification of the archival material and the provision of important insights that contributed substantially to the analysis and interpretation of the sources.

3 L. Stern, *Varnhagen von Ensesche Sammlung in der Königlichen Bibliothek zu Berlin*, Berlin 1911.

This paper presents both objects in the context of their owners' biographies, discusses previous research findings on the albums, and outlines perspectives for further study of these documents. A list of inscriptions from both albums, published here for the first time, constitutes an important element of the present paper. It has been compiled as a result of a research mini-grant titled "Within and Beyond the Society of the North Star (in German: Nordsternbund) – the Friendship Albums of Karl August Varnhagen von Ense and His Sister Rosa Maria Assing – from the Varnhagen Collection Held at the Jagiellonian Library" conducted as part of the flagship project *Digital Authoring of the Berlin Collections* at the Faculty of Philology of the Jagiellonian University.

Generic Particularity of the Corpus: Friendship Album as a Social and Intellectual Document

"Album amicorum", "Philoteca", or "friendship album," developed in the context of German university culture in the 16th century, collected inscriptions from the owner's professors (including outstanding figures of German intellectual life), colleagues from the university, relatives, and friends.[4] These inscriptions recorded significant moments from the album's owner's life, encounters, and social relationships, while also serving as a vehicle for aesthetic and ethical values and norms. Over time, keeping albums became a common practice in academic and intellectual communities. Friendship albums were usually kept for a period of several and up to a dozen or more years; inscriptions were collected in various contexts: during university studies, travels, gatherings, visits from relatives or friends. A typical entry in a friendship album included the main text and a dedicatory paratext supplemented by the date and place of the record.[5] The main text could take different forms (e.g., prose or verse), play various roles (e.g., a motto, a symbol),

4 See W. W. Schnabel, *Das Stammbuch. Konstitution und Geschichte einer textsortenbezogenen Sammelform bis ins erste Drittel des 18. Jahrhunderts*, Tübingen 2003, p. 6.

5 The presented description concerns findings obtained by the leading friendship albums researcher W. W. Schnabel, see ibidem, p. 58–119.

treat specific themes (e.g., friendship, destiny, memory), and have different intertextual status (e.g., an original text written specifically for that record or a quotation from religious, philosophical, or literary texts). In the dedication, the inscriber revealed the intention behind the entry or characterized their relationship with the owner of the friendship album. Some inscriptions included additional elements of a textual nature (e.g., memorabilia – catchphrases referring to key moments shared by the inscriber and the album's owner), graphic elements (e.g., drawings, portraits) and musical notations (e.g., fragments of original composition). In the later period, around 1800, the repertoire of additions expanded significantly and included such elements as: dried flowers, locks of hair, paper cut-outs or embroidery, that were designed to enrich the entries esthetically, symbolically, and/or emotionally.[6] Until the collection of entries was finished, the album remained an object in a constant state of becoming – a place where inscribers presented themselves and a space where the image of the owner was being collectively created. Subsequent contributors read the earlier inscriptions and, in deciding to add an entry of their own, consciously situated it within the already existing "space of memory." The album's meaning was thus shaped cumulatively by its successive entries, each one altering the significance of the whole.

The friendship album provided evidence of personal contacts with each inscriber and of the the owner's participation in a particular intellectual circle. It functioned – as Werner Schnabel described it – as a collection of autographs, a space of intellectual and social legitimation of the owner's self, and a specific repository of individual and collective memory.[7] Contemporary studies view these albums, created as part of past memorial practices, as evidence of greater social and intellectual significance than previously assumed, calling them "historical social media."[8] Namely,

6 See E. Köstler, *Stammbücher um 1800. Katalog*, in: https://www.autographen.org/fileadmin/user_upload/7_Kataloge/189_Stammbuch1.pdf [access 19.03.2026].

7 W. W. Schnabel, *Das Stammbuch*, op. cit., p. 171.

8 A. Pelz, 'Album und Picknickdecke: Stabilisierende Medien und ephemere Formen mobiler Kollektivbildung', in: *Kulturen und Gesellschaften*, ed. A. Ganser, A. Pelz, p. 169–188, here p. 171.

scholars emphasize that friendship albums served not only a commemorative function, but also documented current relationships and signaled intellectual connections. Since the late 20th century, friendship albums have been treated as a subject of scholarly research.[9] German researcher Werner Schnabel's work played here a particularly significant role. His studies on the history of the genre, as well as the digital data base *Repetitorium Album Amicorum* (RAA) he initiated, provided a research foundation for international studies on friendship albums.[10] Zdzisław Pietrzyk, director of the Jagiellonian Library from 2003 to 2021, played a pivotal role in Polish research; beginning in the late 1990s, he studied friendship albums and popularized them as a valuable source for research on writing culture, social networks, and student mobility.[11]

Several distinct trends can be identified in the studies on friendship albums. In their initial phase, scholars focused on friendship albums created in the early modern period, when the genre enjoyed its greatest popularity. The analysis centred primarily on the recorded networks of contacts, conventions of entries, cultural norms, as well as their iconographic dimensions.[12] In parallel, ex-

9 See W. W. Schnabel, 'Erschließung und Erforschung von Alba Amicorum. Geschichte – Stand – Perspektiven', in: *Über Stammbücher schreiben. Erschließung und Erforschung von Freundschaftsbüchern (16.–19. Jahrhundert)*, ed. M. U. Ferber, P. Haas, P. Limbeck, Göttingen 2025, p. 21–53, here p. 42.

10 See W. W. Schnabel, *Das Stammbuch*, op. cit. and database RAA: REPERTORIUM ALBORUM AMICORUM – REPERTORIVM ALBORVM AMICORVM [access 24.03.2026].

11 See Z. Pietrzyk, 'Sztambuchy jako źródło peregrynacji studenckich na przykładzie Polaków studiujących w Strasburgu', *Odrodzenie i Reformacja w Polsce*, 1999, XLIII, p. 139–150; Z. Pietrzyk, 'Sztambuch Kryspina Gericiusa jako przykład źródła do dziejów staropolskich podróży edukacyjnych', in: *Źródła do dziejów staropolskich podróży edukacyjnych*, ed. D. Żołądź-Strzelczyk, M. E. Kowalczyk, Wrocław 2017, p. 169–182; Z. Pietrzyk, *Powracać, powracać, powracać... do Wronczyna: sztambuch Anny i Tadeusza Gustawa Jackowskich*, Poznań 2023; friendship albums from Berlin collections as well enjoy a growing interest, see A. Szczepaniec, 'Adam von Gruttschreiber's Album Amicorum: an Unknown Source for the History of Culture in Silesia in the Latter Half of the 16th and Early 17th Centuries', *Polish Libraries*, 2021, vol. 9, p. 24–78 oraz A. Szczepaniec, *Albumy przyjaźni z 2. połowy XVI i 1. połowy XVII wieku na tle kultury umysłowej i artystycznej późnego Odrodzenia na przykładzie sztambuchów ze zbiorów berlińskich w Bibliotece Jagiellońskiej*, Kraków 2026.

12 See W. Klose (ed.), *Stammbücher des 16. Jahrhunderts*, Wiesbaden 1989. G. Heß, *Literatur im Lebenszusammenhang. Text und Bedeutungskonstituierung im Stammbuch*

hibitions at the leading German cultural institutions showcased friendship albums from later periods, which significantly increased their popularity and integration into scholarly awareness.[13] Currently, interest in friendship albums originating in the context of the 19th-century intellectual and salon culture is growing because they facilitate not only studies on social networks but, above all, on the circulation of ideas in intellectual circles.[14] Consequently, contemporary research on friendship albums shifts towards cultural-literary studies which view these albums not merely as media of social communication or tools for documenting the networks of social relationships, but most of all as instruments for the dissemination of ideas and for constructing intellectual identity. The scholarly conference entitled "Über Stammbücher schreiben. Stand und Perspektiven der Erschließung und Erforschung von Freundschaftsbüchern," organized in 2023 at the Herzog August Library in Wolfenbüttel – which holds Germany's largest collection of friendship albums – provided a new research impetus.

Among topics discussed, projects designed to use digital humanities' tools for securing and sharing collections of friendship albums, including digitization projects and a digital edition of Philipp Hainhofer's album executed by Sabine Jagodzinski's team, gained particular importance.[15] This research direction aims to

des Herzog Augusts des Jüngeren von Braunschweig-Lüneburg (1579–1666), Frankfurt am Main 2001; C. Schwarz, *Studien zur Stammbuchpraxis der Frühen Neuzeit, vol. Gestaltung und Nutzung des Album amicorum am Beispiel eines Hofbeamten und Dichters, eines Politikers und eines Goldschmieds (etwa 1550 bis 1650)*, Frankfurt am Main 2002.

13 See P. Maisak, *Das Stammbuch des Freiherrn von Berlepsch. Ein Künstlerstammbuch des 19. Jahrhunderts mit unbekannten Handzeichnungen von Goethe, Caspar David Friedrich und anderen. Ausstellung im Freien Deutschen Hochstift*, Frankfurt am Main 1983; Anonym, *Der Freundschaft gewidmet. Stammbücher der Goethezeit*, Museum für Kunsthandwerk, Frankfurt am Main 1982; C. Göhmann-Lehmann, *„Freundschaft – ein Leben lang…" Schriftliche Erinnerungskultur für Frauen*, Museumsdorf Cloppenburg 1994; N. Witzmann, *Denk an mich! Stammbücher und Poesiealben aus zwei Jahrhunderten. Katalog zur Ausstellung*, Wien 2015.

14 See K. Henzel, *Mehr als ein Denkmal der Freundschaft. Stammbucheinträge in Leipzig 1760–1804*, Leipzig 2014 and H. Rost, *Musik-Stammbücher. Erinnerung, Unterhaltung und Kommunikation im Europa des 19. Jahrhunderts*, Köln 2020.

15 See P. Jagodzinski, 'Ein außergewöhnliches Denkmal der Gunst? Das große Stammbuch Philipp Hainhofers zwischen Norm und Abweichung', in: *Über*

integrate data from friendship albums into digital networks, enabling broader contextualization of the information they contain. Ultimately, the two albums discussed in this paper will be edited in a hybrid format, with digitization as a key component. Its purpose goes beyond the wide dissemination of the content. A digital transformation in the case of K. A. Varnhagen von Ense's friendship album dispersed within the Collection – with its original inscription sequence irretrievable and its dispersal still remaining in the library space – will allow its arrangement in a dynamic hypertext structure that will reveal to readers the complex archival status of the object.

Friendship Albums in the Varnhagen Collection

Varnhagen Collection, which includes valuable manuscripts and prints dating from the 17th to the 19th century, was actively assembled by its founder in the 1840s and 50s,[16] and later handed over and managed by his niece, Ludmilla Assing (1821–1880), who donated it to the Prussian State Library in Berlin in 1880. As a result of WWII, the Collection came to be housed in Kraków, where it is currently held at the Jagiellonian Library.[17]

The manuscript holdings of this Collection include – next to letters, notes, literary and scholarly texts – evidence of social customs of the era, i.e., remains of popular in the 19th century *alba amicorum*, paper albums, often no larger than 12 cm x 20 cm, containing inscriptions by family members, friends, representatives of the academic community, and often eminent figures from the intellectual world. The Varnhagen Collection catalogue, published in

Stammbücher schreiben. Erschließung und Erforschung von Freundschaftsbüchern (16.–19. Jahrhundert), ed. M. U. Ferber, P. Haas, P. Limbeck, Göttingen 2025, p. 271–289; the album's digital edition: https://www.hab.de/digitale-edition-des-grossen-stammbuchs-philipp-hainhofers/ [access 24.03.2026].

16 The earlier holdings accumulated by Karl and Rahel Varnhagen von Ense were the core of the collection.

17 M. Jaglarz, K. Jaśtal, 'Bestände der ehemaligen Preußischen Staatsbibliothek zu Berlin in der Jagiellonen-Bibliothek: Geschichte und Struktur', in: *Bestände der ehemaligen Preußischen Staatsbibliothek zu Berlin in der Jagiellonen Bibliothek: Forschungsstand und –perspektiven*, ed. M. Jaglarz, K. Jaśtal, Berlin 2018, p. 15–30.

1911[18] by Ludwig Stern, serving until now as the basic tool for navigating the Collection, confirms the existence in the Varnhagen holdings of ca. 120 individual leaves with entries in friendship albums dated between 1624 and 1858 authored, among others, by the mathematician Joachim Jungius (1587–1657), the Nurenberg councilman Paul Harßdörffer (1605–1666), the composer Johann Pfeiffer (1697–1761), the writer Anna L. Karschin (1722–1791), the writer Gotthold E. Lessing (1729–1781), the linguist Wilhelm von Humboldt (1767–1835), the writer Sophie Schlegel (1791–1847) or the composer Franz Liszt (1811–1886) and three albums: the already mentioned Rosa Maria Assing's *album amicorum*, the friendship album of her sister-in-law Henriette Wolff, née Assur, impossible to locate in the Jagiellonian Library's collections[19] and an anonymous album [call number SV 300][20] held in the part of the Collection located in the State Library in Berlin.[21] K. A. Varnhagen von Ense's *Stammbuch* constitutes a particular case; the owner decided to break the originally bound volume into individual leaves and added them to specific personal folders within the Varnhagen Collection.

This overview demonstrates that Varnhagen, as a collector, showed no particular interest in collecting friendship albums in their original format. He was far more interested in individual entries, which he included in personal dossiers alongside other manuscripts and printed documents. This method of gathering material aligned with the popular 19th-century practice of separating entries from their original albums and circulating them among col-

18 L. Stern: *Varnhagen von Ensesche Sammlung*, op. cit.

19 There is no personal folder for Henriette Wolff in the Varnhagen Collection, the Stern's catalogue entry next to her name redirects to brothers Abraham and Simon Assur's folder [VS 24], the entry under the brothers' name does not mention the existence of their sister's album; it proved also impossible to locate it in the Jagiellonian Library's holdings, see ibidem, p. 897 and p. 37.

20 References to personal folders in the Varnhagen Collection are cited by their respective folder signatures, e.g. VS 300.

21 The further search in the State Library in Berlin allowed to exclude this document from the group of friendship albums remaining in the Collection, see H. Döhn, *Sammlung Varnhagen. Zeitungen und Zeitungsausschnitte aus den alten Kästen 300 und 302 bis 307*, Berlin [no date], p. 7.

lectors as independent autographs.[22] The leaves from the friendship albums form an integral part of the Collection's structure, in which the material is organized into personal folders. In around 40 folders, they constitute the only handwritten material and the principal means of representing the person to whom the folder relates.

Against this backdrop, Karl August Varnhagen von Ense's and his sister Rosa Maria Assing's albums require particular attention. Preserved in the Collection in different formats, they show how the same cultural genre can function as an integral object in the collection and, at the same time, as a set of single leaves. This difference affects not only the possibilities for research and reconstruction but also makes it possible to trace the Collection's founder's strategies for organizing the material and to examine the albums' function as structural documents reflecting the social representation of the individuals commemorated in their entries.

Friendship Albums' Owners and the Chronological Context of the Entries

Album amicorum, as aptly observes Henrike Rost, constitutes a form of *life writing*, in which the owner plays simultaneously the role of curator and co-author of a small, self-centered collection of autographs functioning as a *Stammbuch*.[23] To understand the dynamic of the entries and the specificity of the objects themselves, it is necessary to recall selected moments of the owners' biography connected to the origin of the album. It will allow to capture social and intellectual context in which the entries were created and to reveal the network of contacts, social positions, and intellectual aspirations, which endow the albums with the important evidence of personal relationships, as well as wider cultural practices of the era.

Rosa Maria Assing and Karl August Varnhagen von Ense belonged, by virtue of their origin, to the educated bourgeoisie (in

22 See W. Schnabel, *Das Stammbuch*, op. cit., p. 194.

23 See H. Rost, *Musik-Stammbücher*, op. cit., p. 29.

German: Bildungsbürgertum).[24] The father, Johann Andreas Jacob Varnhagen's (1756–1799) status as a physician and a medical counselor and Anna Maria Varnhagen's, née Kuntz (1755–1826), position as the daughter of a master shoemaker and counselor, Philipp Friedrich Kuntz[25] from Straßburg, ensured a relative material stability to the family, as well as access to home education. The character of the father's occupation required frequent changes of residence. As Varnhagen recalls in his memoirs "Denkwürdigkeiten des eigenen Lebens,"[26] the family lived also in other places, in Straßburg and Aachen, before finally settling in 1794 in Hamburg.[27] The father's death in 1798, marks a turning point, which substantially impacted the material situation of the family deprived of its main source of income. Since then, Rosa Maria's and Karl August's life paths began diverging. While the sister remained in Hamburg and, also due to her brother's support, developed local educational, literary, and social activities, Varnhagen embarked on a period of significant mobility connected to his further education, which enabled him to establish numerous contacts and gain access to many intellectual circles. The friendship albums kept by the siblings – Rosa Maria Assing between 1804 and 1823, containing 42 entries, and Karl August Varnhagen von Ense between 1804 and 1809, containing 77 entries – document their respective life paths, reveal the different possibilities afforded by their social roles, and reflect the cultural practices characteristic of their social environments. Considering that Varnhagen to a significant degree mediated in the contacts established by his sister, selected aspects of his biography will be discussed first.

24 See W. Greiling, *Varnhagen von Ense. Lebensweg eines Liberalen. Politisches Wirken zwischen Diplomatie und Revolution*, Köln/Weimar/Wien 1993, p. 73.

25 See K. A. Varnhagen von Ense's biographical note in the Varnhagen Collection, BJK VS 250.

26 Reminiscenses covering the years 1785–1837 were published in 1837–1846, see K. A. Varnhagen von Ense, *Denkwürdigkeiten des eigenen Lebens*, vol. 1–3, ed. K. Feilchenfeldt, Frankfurt am Main 1987, p. 778 (vol. 1), p. 796 (vol. 3).

27 K. A. Varnhagen von Ense, *Denkwürdigkeiten*, op. cit., vol. 1, p. 9, 35, 75, 138.

Karl August Varnhagen collected the first entries in his friendship album in Berlin, where he moved in 1800 to begin his medical training at the Berlin Pepiniére, a school for military physicians. Initially, a bursary secured his livelihood, and in 1804 he worked as a tutor in the household of the manufacturer Ezehiel Cohen and his wife, the salonnière Philippine Cohen, née Bernhardi (1776–1833). In addition to his natural science interests, the young tutor since his early years, showed a passion for literature, and the life at the Cohens' house favoured contacts with intellectuals and embarking on creative endeavours. There, he also began collecting entries to the friendship album. At this time, around Karl August Varnhagen von Ense and his friend of Franco-German origin, Adelbert von Chamisso (1781–1838) formed a literary circle of young poets, the so-called Society of the North Star, whose name was inspired by the fascination with the North that was developing in Germany since ca. 1800.[28] Members of the circle met at the Cohen family house and jointly undertook writing projects: in 1804–1806, they published literary almanacs (in German: Musenalmanach), in which appeared original poems of the group members, as well as translations of foreign language texts. This literary community was mirrored in the album – several entries by Adelbert von Chamisso, Louis de Lafoye (1781–1847), and Peter Hoßbach (1784–1846) among others, is marked with a sign characteristic for the Society of the North Star members

28 Fascination by the North was a multidimensional phenomenon, it emerged at the moment of formation of a national awareness, and resulted from a search of balance for the earlier dominant orientation towards the classical culture developed in the South, see H. Kliemann, 'Aspekte des Nordenbegriffes in Deutschland um 1800', in: *Das Projekt Norden. Essays zur Konstruktion einer europäischen Region*, ed. B. Henningsen, Berlin 2002, p. 37–57, here p. 44. According to Rudolf Heym, a scholar of the Romantic period, the key importance for the Nordsternbund group development proved to be August Wilhelm Schlegl's (1767–1845) reflections, who in his "Lectures on Literature and Art" (1802–1804) defines the North as a space of scholarship: „Die Wissenschaft ist der Norden, das Bild der Strenge und des Ernstes: im Norden ist der unbewegliche Polarstern, der die Schiffahrenden leitet; nach Norden hin weist der Magnet, das schöne Symbol von der Unwandelbarkeit und Identität des Selbstbewußtseyns, welche das Fundament aller Wissenschaft, aller philosophischen Evidenz ist. ", see R. Haym, *Die romantische Schule: ein Beitrag zur Geschichte des deutschen Geistes*, Berlin 1870, p. 792 sq.

τ.τ.π.α. The abbreviation derives from the initial letters of the Greek phrase *τὸ τοῦ πόλου ἄστρον*, meaning "the Pole/North Star". Apart from organizing meetings of young writers, Varnhagen could participate in social gatherings attended by prominent representatives of the world of culture. Among the guests at the Philippine Cohen's salon, were the writer Heinrich von Kleist (1777–1811), the daughter of the musician Johann Georg Lehmann, Caroline Lehmann (1786–1805), a Portuguese philosopher and diplomat Silvestre Pinheiro-Ferreira (1769–1846) or the wife of the educator and publisher, Johann Daniel Sander, the salonnière Sophie Sander (1759–1825). The entries from this period are also supplemented by inscriptions made by physicians, among them, Johann Heinrich Horlacher (1763–1843) and Johann Gottlieb Bruckert (1771–1827), as well as a philosopher, Johann Gottlieb Fichte (1762–1814), whose lectures on the Science of Knowledge (in German: Wissenschaftslehre) Varnhagen attended personally.[29]

After the Cohen house's bankruptcy, Varnhagen returned to Hamburg and, in late 1804, took a teaching job in the household of Jacob Moses Hertz (1752–1833), a banker. However, the restrictive atmosphere at the Hertz's house was not conducive to social life.[30] Varnhagen collected some entries from teachers of the Hamburg gymnasium Johanneum, among them the philosopher Friedrich Jacobi (1743–1819), philologist and director of the Gymnasium, Johann Gurlitt (1754–1827), and also from colleagues, including Johann Neander (1789–1850), the later Protestant theologian and Church historian.

In 1806, Varnhagen resumed his medical studies at the university in Halle. This decision helped him to establish contacts with eminent scholars from other fields. Entries by classical philologists, Friedrich August Wolf (1759–1824) and Immanuel Bekker (1785–1871) found their way to his album. Studies in Halle were

29 See R. Lauth, 'Über Fichtes Lehrtätigkeit in Berlin von Mitte 1799 bis Anfang 1805 und seine Zuhörerschaft', *Hegel-Studien*, 1980, vol. 15, p. 50.

30 See K. A. Varnhagen von Ense, *Denkwürdigkeiten*, op. cit., vol. 1, p. 299 sq.

quickly interrupted; after Napoleon's victory at Jena and Auerstedt, the university closed, and Varnhagen was forced to return to Berlin. During two next years, Varnhagen continued participating in intellectual gatherings, and visited Berlin literary salons. Among people who are accounted for in the album, are the writers and salonnières, Henriette Herz (1764–1847) and Rahel Levin (1771–1733), Varnhagen's future wife or theologian and philosopher Friedrich Schleiermacher (1768–1834). After this period, Varnhagen returned to academic education. In 1809, he continued his medical studies in Tübingen. There, he encountered another intellectual and literary community, i.e., representatives of the Swabian School (in German: Schwäbische Dichterschule), a 19th-century circle of German Romantic and Biedermeier poets from Southwest Germany, who set themselves a goal of returning "from the world of miracles to the kingdom of reality"[31] and directing their imagination toward nature. The album documents close relationships with the Swabian School in entries by its representatives, Justinus Kerner (1786–1862) and Ludwig Uhland (1787–1862). These inscriptions belong at the same time to the last preserved entries in the discussed album.

The year 1809 is a turning point in Varnhagen's life, a time of professional reorientation: Varnhagen completes his medical studies and joins Austrian military service. This turn ends the active phase of keeping the album. According to Varnhagen's correspondence with his future wife Rahel, in 1812, the album's owner tried to reactivate it, however, a search in the Collection held in Kraków did not yet yield leaves that would have confirmed that he resumed keeping the album.[32]

Further years of Varnhagen's life are marked by his political and journalistic activities. In 1814, he married the writer and salon-

31 See A. Mayr, *Der schwäbische Dichterbund. Ludwig Uhland, Gustav Schwab, Karl Mazer, Eduard Mörike, Gustav Pfizer*, Innsbruck 1886, p. 3 sq.

32 See Karl August Varnhagen von Ense's letter to Rahel Varnhagen dated 6.01.1812, ed. K. Feilchenfeldt, U. Schweikert, R. E. Steiner, *Aus dem Nachlaß Varnhagen's von Ense. Briefwechsel zwischen Varnhagen und Rahel*, vol. 1, München 1983, p. 212.

nière, Rahel Levin, later Rahel Varnhagen von Ense. In 1815–1819, he served as a diplomat, participated among other events in the Vienna Congress debates, and later made Berlin his permanent home, where he was active until the end of his life as a journalist, translator and chronicler of his era. After the death of Rahel Varnhagen in 1833, he devoted himself to writing, journalism, and editing – he published a selection from his wife correspondence and attempted to preserve her intellectual legacy. Since the 1840s, his activities focused increasingly on gathering materials which formed the basis of the Varnhagen Collection, a large archive of correspondence, manuscripts, prints and visual materials, now regarded as a key document of nineteenth-century intellectual culture.

Rosa Maria Assing, after her father's death, took a job as a home educator (in German: Erzieherin), she taught German and French, and also basic geography, history, and natural history.[33] For Assing, it became a journey "from vegetative existence towards the world's affairs."[34] One of the first families she worked for was the Kähler family, with whom she remained until 1806. Entries from the first year of keeping the album provide evidence of this transitional period. They were made by contributors whose biographical data and relationships with Rosa Maria still remain unknown – Charlotte Blume, Lennchen Schacht and Sophie Dohl. An inscription by Amalie Lüders, probably a daughter of the lawyer Johann Lüders, a friend of the Varnhagen family, is an exception. However, detailed biographical data remains unavailable.

Her brother, Karl August Varnhagen von Ense, helped secure further album entries by introducing his sister to his social circle. His extensive entry from 1805 coincides with the return to Ham-

33 See Rosa Maria Assing's Letter to Clara Recha Oppenheimer dated in Spring of 1807, P. Zarychta, *Selbstinszenierung und Gedächtnisbildung*, op. cit., vol. 1, p. 147–149, here p. 148.

34 [Ich danke dem Himmel, daß er mich aus meinen vorigen Pflanzenleben in die Weltverhältnisse u. das Weltgewirre geführt hat.], Rosa Maria Assing's letter to Karl August Varnhagen von Ense dated 29.03.1803, ibidem, p. 100 sq., here p. 100.

burg and the work as a tutor for the Hertz family. The inscription also documents the artistic output of the Society of the North Star members. Rosa Maria, like her brother, manifested literary interests and made her own attempts at writing poetry. Shortly after Society of the North Star was founded, she joined the group and took an active part in its work. Assing's poems were appreciated and appeared, under the pen name "Rosa Maria", in the almanac published by the young writers.[35] Album entries by the Society of the North Star members, Wilhelm Neumann (1781–1834) and Adelbert von Chamisso, also point to Assing's connections to the group. These were not sporadic contacts and they transformed into further literary collaboration. In 1807, Rosa Maria published a short story entitled "Fabio und Clara" in the volume "Erzählungen und Spiele," edited by Neumann and Varnhagen; in 1807–1836, she also corresponded with Chamisso.[36]

In the context of contacts established through her brother, the circle of the Hertz family takes on a particular significance for Assing. It was in that household that Rosa Maria formed a closer relationship with Fanny Hertz (1777–1829), the wife of Jacob Moses Hertz, the banker. Her entry in the album documents the beginning of this acquaintance. It had a double importance for Assing: on the one hand, it transformed into a longstanding friendship, as Fanny's letters to Rosa Maria, written in 1808–1827, indicate,[37] and on the other, it played an important role in the further development of her professional path. Fanny Hertz introduced Assing to the circle of other wealthy Jewish families in Hamburg, including the Oppenheimer family who employed Rosa as a home educator

35 In the 1806 literary almanac, Rosa Maria Assing published 7 poems. Among other authors of the volumes were August Ferdinand Bernhardi (1769–1820), Adalbert von Chamisso (1781–1838), Friedrich de la Motte Fouqué (1777–1843), Eduard Hitzig (1780–1849) or David Ferdinand Koreff (1783–1851), see L. A. von Chamisso, K. A. Varnhagen, *Musenalmanach auf das Jahr 1806*, Berlin 1806, p. 20, 135, 143, 145, 153, 155, 176.

36 See [Kerner, Justinus] in: L. Stern: *Varnhagen von Ensesche Sammlung*, op. cit., p. 398.

37 See [Hertz, Fanny] in: ibidem, p. 735 sq.

in 1807–1810.[38] The extensive family entry in the album includes a joint inscription by seven people, parents and children.

During her work for the Oppenheimers, Assing also met Amalia Schoppe, née Weise (1791–1858), the future writer, who was employed as a home educator by a relative of the Oppenheimers.[39] Both women shared literary interests, exchanged their literary texts, and Assing helped her younger friend establish contacts in her brother's literary circle.[40] Schoppe added to her entry in the album a lock of hair, which emphasizes the close character of their acquaintance. In a short time, an inscription made by Amalia's future husband, the lawyer Friedrich Heinrich Schoppe (1787–1829), appeared in the album. Justinus Kerner, a medical student, representative of the Swabian School[41] and Karl August Varnhagen von Ense's friend, was also a guest of the Oppenheimers. Kerner initiated a literary relationship with Assing, as evidenced both by their correspondence and by the poems by Kerner addressed to Assing that have been preserved in the Varnhagen Collection.[42] Additionally, in 1812–13, Rosa Maria published her own work in the volumes edited by Kerner.[43]

In 1811, thanks to the financial support of the Oppenheimer family, Rosa Maria opened in Hamburg a pension for girls, which in a short time welcomed its first pupils and attracted growing interest.[44] Since that time, the album entries became sporadic, two per year at most. It could have resulted on the one hand, from the obligations related to the pension management, and on the other,

38 See P. Zarychta, *Selbstinszenierung und Gedächtnisbildung*, op. cit., vol. 1, p. 82.

39 See P. Zarychta, *Amalia Schoppe*, in: https://ruj.uj.edu.pl/server/api/core/bitstreams/513af46e-aa84-4759-a069-da1c3d7c5544/content, p. 79 [access 21.03.2026].

40 See Rosa Maria's letter to Justinus Kerner dated 17.01.1812, P. Zarychta, *Selbstinszenierung und Gedächtnisbildung*, op. cit., p. 284–287, here p. 285.

41 See N. Gatter, 'Rosa Maria Assing (1783–1840), „Was doch der Assing und der August für vortreffliche Frauen haben!" Heines Freundin Rosa Maria', in: *Vom Salon zur Barrikade. Frauen der Heinezeit*, ed. I. Hundt, Stuttgart / Weimar 2002, p. 91–110, here p. 96.

42 See [Assing, Ludmilla] in: L. Stern: *Varnhagen von Ensesche Sammlung*, op. cit., p. 51.

43 See L. Geiger, *Dichter und Frauen. Abhandlungen und Mitteilungen*, Berlin 1899, p. 208.

44 See N. Gatter, 'Rosa Maria Assing (1783–1840)', op. cit., p. 97.

from the beginning of a new phase of her private life. Through contacts with Justinus Kerner, Rosa Maria met her future husband, the physician David Assing (1786–1862). Their acquaintance rapidly developed into a close relationship. An original poem by her future husband, inscribed in the album in 1812, constitutes a memento of that period. Another important acquaintance established at the same time is her friendship with Gustav Schwab (1792–1850), next to Kerner, another representative of the Swabian School. Assing, aware of Schwab's planned stay in Hamburg, asked her brother to give him her address, intending to establish a direct contact and widen her circle of literary acquaintances.[45] Also Fanny Tarnow (1779–1862) respected by Assing as translator and writer, who stopped in Hamburg during her trip to St Petersburg,[46] added her entry to the album.

The marriage to David Assing in 1816 inaugurated the next stage in Rosa Maria's life. The years 1817, 1819 and 1821 are marked by important family events, the births of children Carl (†1817), Otilia (1819–1884) and Ludmilla (1821–1880); the younger daughter will play an important role in the future as the heiress of Rosa Maria's brother Karl August Varnhagen von Ense's legacy. These years saw also a visible pause in the collection of entries. Soon after the births of children, the family situation stabilized and the Assing couple began keeping in Hamburg a literary salon; their home became in time one of the most important addresses in the city. Among their guests were Gustav Schwab, Friedrich de la Motte Fouqué (1777–1843), Friedrich Hebbel (1813–1863) and Heinrich Heine (1797–1856).[47] Curiously, the flourishing social activities are not reflected in the friendship album. The last entries, dated 1822–23, belong inter alia to a distant relative, Friedrich Wilhelm von Varnhagen (1783–1842), and to the Hamburg-based architect and archaeologist Adolf Weißenburg

45 See Rosa Maria's letter to Karl August Varnhagen von Ense dated 2.7.1815, P. Zarychta, *Selbstinszenierung und Gedächtnisbildung*, op. cit., p. 358 sq., here p. 358.

46 List Rosa Maria's and David Assing's letter to Justinus and Friederike Kerner dated 5–16.05.1816, ibidem, p. 372–376, here p. 372.

47 See N. Gatter, 'Rosa Maria Assing (1783–1840)', op. cit., p. 98.

(1790–1840), who visited the Assings on the recommendation of Rosa Maria's brother.[48] The year 1823 marks a turning point in Assing's memorial practices; she ends collecting entries in her album (by the same token, closing the active phase in keeping it) and begins writing a diary,[49] what could be termed from the biographical perspective as a change in the "memory regime": *Album amicorum*, in which memory was constructed by the polyphony of inscriptions is replaced by a chronological narration where identity and experience are perpetuated through a subjective, introspective record.

In the following years of her life, in addition to keeping a literary salon, Assing intensively developed her own writing, published prose and poetry, and maintained numerous literary contacts. An important milestone was the publication of selected letters exchanged between Rosa Maria and her friend, the writer Adelbert von Chamisso, from the early years of their acquaintance. The correspondence was published the year the poet died and it had the character of a personal tribute and recognition for the writer.[50] Rosa Maria also took many trips with her daughters within the German lands, but also abroad. At this time, she was also busy gathering and organizing family documents and literary material, laying the groundwork for a legacy that is now part of the Varnhagen Collection.[51]

State of Preservation and Characteristic Traits of the Objects

The different preservation formats of the discussed albums require different descriptive strategies. Studying Varnhagen's dispersed friendship album proved more complex than studying his

48 See Rosa Maria's and David Assing's letter to Karl August Varnhagen von Ense dated 21.11.1821, P. Zarychta, *Selbstinszenierung und Gedächtnisbildung*, op. cit., p. 415–419, here p. 416.

49 Rosa Maria keeps a diary in 1823–31, see [Hertz, Fanny] in: L. Stern, *Varnhagen von Ensesche Sammlung*, op. cit., p. 51.

50 See Anonym, 'Adelbert von Chamisso und Rosa Maria (Mitgetheilt von Rosa-Maria)', in: *Der Freihafen. Galerie von Unterhaltungsbilden aus den Kreisen der Literatur, Gesellschaft und Wissenschaft*, 1839, vol. 2, fasc. 1, p. 1–28.

51 See P. Zarychta, *Selbstinszenierung und Gedächtnisbildung*, op. cit., p. 35 sq.

sister's bound album, as reflected in the characterization below. At the same time, it demonstrates that Varnhagen's philoteca – as a dismantled and subsequently reordered set – poses a particular challenge for both archival and analytical work.

A search for Karl August Varnhagen von Ense's *Stammbuch* within his archival legacy leads the scholar – according to Stern's catalogue – to personal folders numbered [VS 16], [VS 49], [VS 58], [VS 61], [VS 62], [VS 81], [VS 85], [VS 86], [VS 88], [VS 92], [VS 100], [VS 102], [VS 118], [VS 202], [VS 228], [VS 252], [VS 278], [VS 280]. Almost all boxes contain single entries, which were removed from the initially bound album and are today in individual people's personal folders. The leaves measuring 11,5 × 18,5 cm can be identified by their green-tinted edges. Studies conducted within the project failed as yet to produce the binding of the album: the lack of this element is surprising, because Varnhagen often preserved in his Collection even very minor archival remnants, not only envelopes but also small cut-outs from notes, letters or documents. However, the part of his own album, as important as the cover, did not survive.

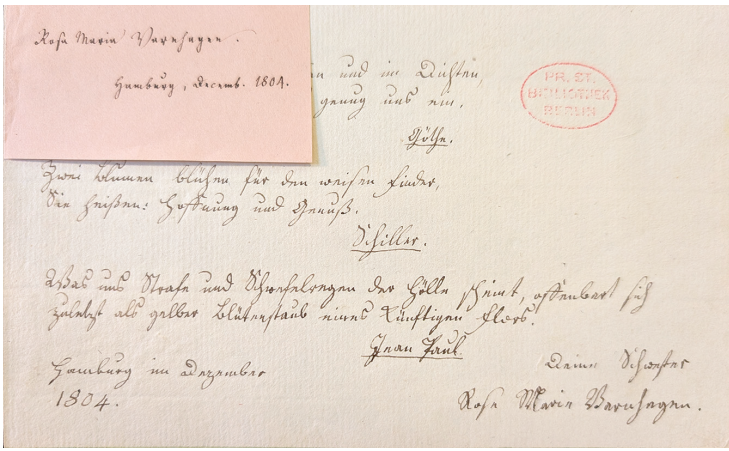


FIG. 1. Rosa Maria Assing's, née Varnhagen, inscription in Karl August Varnhagen von Ense's album, BJK VS 16[52]

52 Objects were photographed by Joanna Jamrozik.

The fact that the album existed as a bound volume is attested by physical remnants: the box [252], one of Varnhagen's personal folders, includes leaves with entries by the the Society of the North Star members preserved in the original binding stitching.

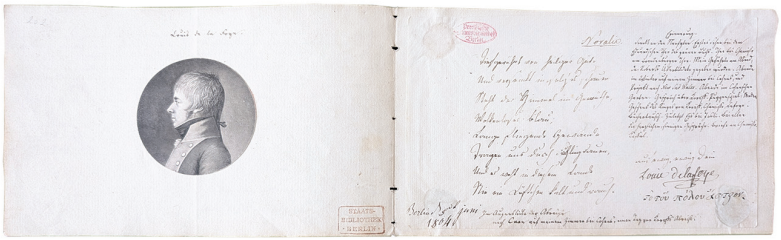


FIG. 2. Louis de Lafoye's inscription in Karl August Varnhagen von Ense's friendship album, BJK VS 252

Inscriptions by Louis de Lafoye, Adelbert von Chamisso, Heimann Efraim, and Wilhelm Neumann, Varnhagen's youthful friends, document the time when the literary circle of the young poets was formed. The set of leaves is held along with other autobiographical documents of the collection owner, such as among others, travel memories from trips made in 1808 and 1813, a diary from 1813, *Tagesbemerkungen* from 1819–1831, and *Tagesblätter* from 1834–1840. The proximity of these materials suggests that this part of the album was included in Varnhagen's personal folder because of its commemorative nature and was viewed as a document directly related to the early stage of his biography.

The contemporary poet, Achim von Arnim (1781–1831), described Varnhagen's album as "the chest of a master guild, filled with families of poets."[53] Twenty-five entries recorded in the Stern catalogue and described as a "leaf from Varnhagen's friendship album" allow us to assume that the preserved material constitutes only part of the original whole. Searches in the Varnhagen Collection in the

53 [Ich hab mich in sein Stammbuch geschrieben, das wie die Lade einer Meistergilde voll Dichterfamilien war.], Achim von Arnim's letter to Clemens Brentano dated on 1–6.07.1806, ed. H. Härtl, U. Härtl, *Ludwig Achim von Arnim. Briefwechsel 1805–1806, Teil 1: Text*, Berlin/Boston 2011, p. 274–277, here p. 277.

Jagiellonian Library holdings located 52 more entries and determined the number of inscriptions to be 77.[54]

Based on the gathered materials, it is possible to determine approximately the time during which the album was kept. The earliest entry was made in 1803, even though, regular inscriptions appear only in June 1804; the actual beginning of the album's functioning should most likely be associated with this date.[55] The surviving material suggests that the album was kept until 1809; it accompanied Varnhagen during his university years and documented the circle of his early social and literary relationships.

The entries' structure shows a majority of male inscriptions, female entries constitute ca. 20%. A multitude of locations from which the entries originate (Berlin, Giebichenstein, Halle, Hamburg, Hanover, Nennhausen, Potsdam, Tübingen) facilitates tracking of the owner's student mobility and defines the diversity of communities in which he spent time. Despite the multitude of contexts which generated the entries, their format remains consistent. The inscribed texts are literary in nature. Quotations from contemporary literature dominate, e.g., Novalis' "Heinrich von Ofterdingen" Friedrich Schlegel's "Monologe", "Die natürliche Tochter", "Torquato Tasso" or "Wilhelm Meisters Lehrjahre" by Johann Wolfgang von Goethe. Next to quotations, there are also original texts authored by the inscribers. They testify to

54 Details related to the process of identification of the Varnhagen album's entries were presented in a lecture given by the authors of the present paper titled "Potenzierte Latenz und Chancen digitaler Rekonstruktion: Das zerstreute Stammbuch von Karl August Varnhagen von Ense" at the international conference "Latenz und Ubiquität. Wege der (Er-) Forschung von Handschriften aus der ehemaligen Preußischen Staatsbibliothek zu Berlin in der Jagiellonen-Bibliothek Krakau" organized by the Jagiellonian University on March 5–6, 2026. The text will be published in the post-conference volume.

55 The 1803 entry presents Varnhagen's friend, Alexander Graf zur Lippe. The silhouette is signed in Varnhagen's handwriting: "Alexander Graf zur Lippe 1803" and has been pasted on a leaf from the album, which may suggest that the entry was completed later, and the year 1803 is the year when the silhouette was done. The year 1804 as the initial date is also suggested by the fact, that Varnhagen's sister Rosa Maria began collecting entries in that year, indicating that the purchase of both albums was made at a similar time.

their creative activity and to treating the album as a "laboratory," a place for poetic experiments and literary endeavours. This rich and diverse material merits a separate and detailed literary analysis.

Multilingualism is a particular feature of the album distinguishing it against the background of other friendship albums of the period. Ten languages used in the entries were identified as: English, Chinese, Danish, French, Greek, Spanish, Latin, German, Polish, Portuguese, and Italian, which additionally emphasizes the international character of the community in which Varnhagen functioned. The owner's various editorial practices applied to the text of the entries indicate that the album was not intended to serve merely as a private but also as an archival document: for instance, he supplemented the inscriptions with biographical data facilitating identification of inscribers, or made contextual annotations allowing to associate entries with significant moments.

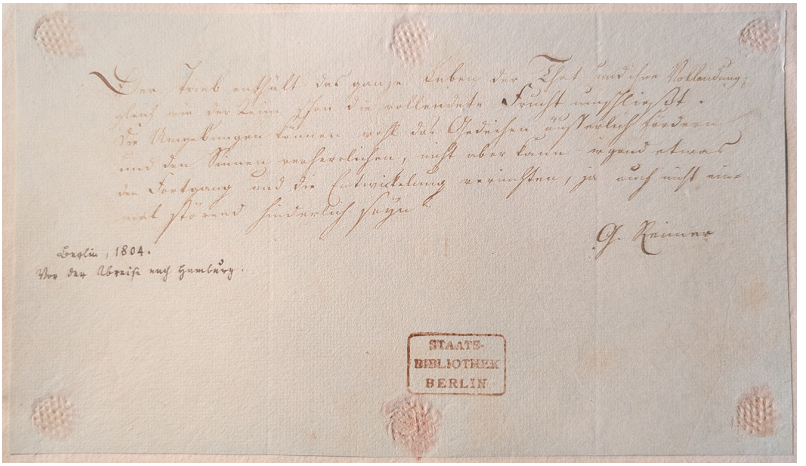


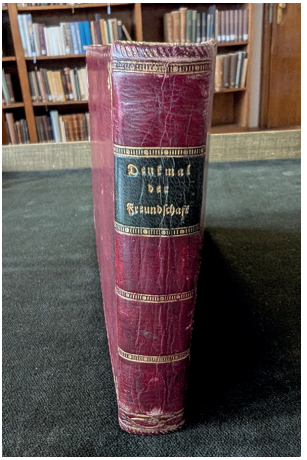
FIG. 3. Georg Reimer's inscription in Karl August Varnhagen's album with Varnhagen's postscript: "Berlin 1804, vor der Abreise nach Hamburg" / "Berlin 1804, before the departure for Hamburg", BJK VS 211

Varnhagen's album does not constitute a single archival entity: it consists of many leaves placed in individual personal folders that make up the Collection. The arrangement of entries in the

album was not based on their chronology but on the contingent logic of social relationships. For that reason, restoring the album to its original format is not possible. Each attempt to reconstruct the album by reordering the dispersed fragments will become an act of interpretation. Physical evidence (format, handwriting, remnants of binding) allows only for the reconstruction of minimal units, such as a quire or – in one case – a configuration of two leaves. Such interventions make it obvious that any attempt at reconstruction lends the original order a merely hypothetical coherence, which is not identical with the album's historical logic. A possible way to meet the editorial challenge posed by the planned edition of the album is to publish a hybrid edition in book format, which would reflect the chronological order of the entries, while a digital format would allow entries to be freely arranged, compared, and explored. The latter would ensure a wider accessibility to this important corpus established within the project and making it a subject of research. At the same time, it would not eliminate interpretative tension associated with the restoring of the sequence of entries: by revealing to the public the challenge of reconstruction of a long-lost original, it would expose the interpretative nature of any such attempt. By admitting the existence of a multitude of possible configurations of entries, it would make the issue of reconstruction a subject of reflection.

Rosa Maria Assing's friendship album is located in her personal folder [VS 15], next to other personal documents, such as songs with musical notations, excerpts, reflections, and poems. This configuration of manuscripts in the folder allows to read it in the context of Assing's interests in various creative forms, and perceive Assing herself as an active participant in her era's cultural life.

The layout and format of the album's binding correspond to the type of friendship album popular in the first half of the 19th century, intended for collecting inscriptions from friends, relatives and members of the owner's social circle. Rosa Maria Assing's landscape-format album measures 12,5 cm x 19 cm, its pages measure 12 cm x 18,5 cm; it was preserved bound in red leather, decorated



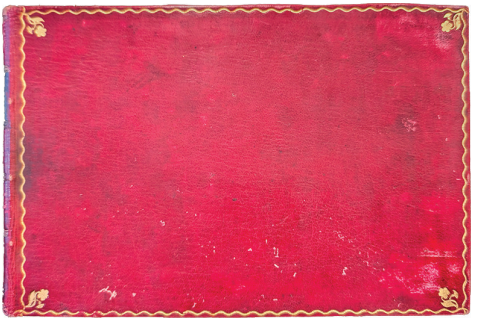


FIG. 4 and **5.** Rosa Maria Assing's friendship album, BJK VS 15

with a delicate gilded border running along the album's edges. Small, gilded floral motifs are placed in the corners. In its present condition, the album contains 328 pages. There are traces of interference in the album's original structure in two places, resulting from cutting out of leaves following page 4 and page 82. Within the extant material, 42 inscriptions are distributed across 52 written pages, arranged without a clear chronological order. Based on the preserved entries, the *album amicorum* was kept between 1804 and 1823.

Rosa Maria Assing's album shows a relative balance in the gender of the inscribers; inscriptions by men and women occur in similar proportions. This feature distinguishes this album from many other contemporary friendship albums dominated by contributors of the same gender as the albums' owners.[56] The topography outlined by the entries is not diversified; all inscriptions were made in Hamburg and nearby Altona, indicating, on the one hand, the owner's limited mobility and, on the other, the album's strong connection to the place of her permanent residence and employ-

56 See C. Göhmann-Lehmann: *„Freundschaft- ein Leben lang…" Schriftliche Erinnerungskultur für Frauen*, op. cit., p. 30.

ment. In terms of the entries' typology, Assing's album maintains a distinctly literary character. It is dominated by quotations from works contemporary to the author, in particular, references to Friedrich Schiller's plays and poems (including "Braut von Messina", "Die Hoffnung", "Die Mannigfaltigkeit", "Die Ideale") and to Johann Wolfgang Goethe (including "Torquato Tasso", "Faust", "Egmont", "Es rauschet das Wasser").

Next to these, appear also original texts written by the inscribers. As with the inscriptions in K. A. Varnhagen von Ense's album, these records documenting both the reception of literary works considered today as canonical and of original amateur writing merit a separate literary study. Individual inscriptions in the album were supplemented with additional data. In one case, a handwritten note of small artistic value was added to the entry. Locks of hair were attached to two entries. This kind of mementos the close relationship between the inscriber and the album's owner, reinforcing the personal nature of the entry and lending it a unique quality.

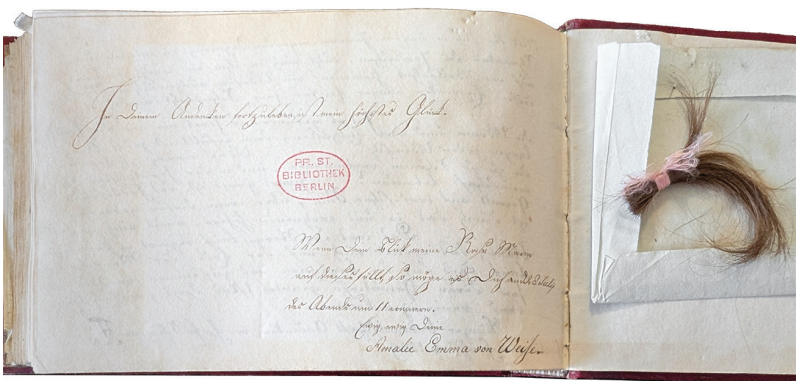


FIG. 6. Inscription by Amalia Schoppe, née Weise, made in Rosa Maria Assing's album amicorum, with an attached lock of hair, BJK VS 15

Despite limited opportunities to obtain inscriptions, English and French also appear alongside German, suggesting the owner's intention to give her album an international character. Annotations by Rosa Maria Assing accompanying selected inscriptions are a

distinctive feature of the album; these take the form of responses to the inscribed texts, presented either as quotations from literary works of her choosing or as her own commentary. In this way, the album ceases to be merely a collection of inscriptions but becomes a space of dialogue, where individual texts enter into relations with each other.

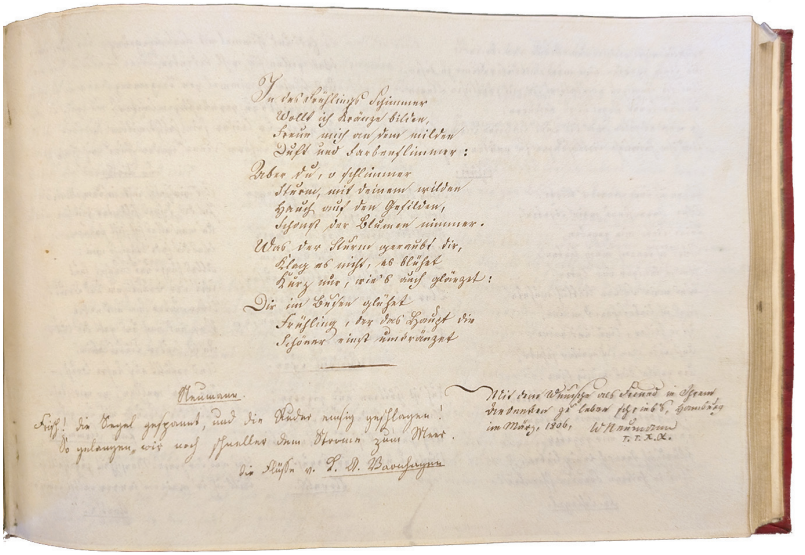


FIG. 7. Wilhelm Neumann's inscription in Rosa Maria Assing's album amicorum, containing his original poem "In des Frühlings Schimmer" / "In the Radiance of Spring", together with a quotation from K. A. Varnhagen von Ense's poem "Die Flüße" / "The Rivers", copied in Assing's hand, BJK VS 15

Rosa Maria Assing's album emerges as a coherent and multidimensional record of its owner's social and intellectual life, while its dialogic nature offers insight into the literary and intellectual interactions between the inscribers and the album's owner. Including it in a joint hybrid edition with the first of the albums discussed in the paper will introduce its contents into academic circulation and, at the same time, create conditions for a detailed comparison of both albums. Such a comparison will lead to a broader contextual understanding of the connections between the inscribers and

the inscriptions themselves, and enabling an analysis of the social and intellectual affiliations represented by the albums and of the mutual literary inspirations.

Conclusions and Prospects for Further Research

Karl August Varnhagen von Ense's and Rosa Maria Assing's friendship albums – part of the extensive Varnhagen Collection currently housed at the Jagiellonian Library – constitute holdings that are not merely personal in nature but serve, above all, as a witness to the social and intellectual life of the early 19th century. They fit into the broader tradition of the *alba amicorum*, a genre dating back to the 16th century, and, alongside other similar materials in the Collection, offer a relevant source for studying the evolution of this form of communication.

A discussion of selected aspects of the owners' biographies related to the creation of the friendship albums has made possible an identification of both similarities and differences in how the albums were kept and how they functioned within social networks. The condition and distinctive features of the objects indicate that both albums hold significant analytical potential, particularly for research into social networks, mobility, circulation of literary texts, practices of memory, gender issues, archival matters, and editorial techniques. Indeed, an analysis of the collected entries enables:

- reconstructing of the owners' network of contacts and relationships between inscribers
- capturing mobility patterns
- tracking reception of literary texts and inspirations within literary communities
- understanding individual memory practices (based on postscripts, supplementary data and other material elements)
- determining the significance of the gender for participation in 19th-century social and intellectual life
- identifying strategies for preserving documents in the Varnhagen Collection (bound format and dispersed leaves)

- recognizing optimal methods for preparing and presenting material (a hybrid edition).

The compiled catalogues of entries from both albums constitute a first step towards in-depth analyses of these objects, and the present paper suggests a framework for further research into the presented manuscript material.

Annex

A CATALOGUE OF ENTRIES IN THE KARL AUGUST VARNHAGEN VON ENSE'S FRIENDSHIP ALBUM[57]

Arndt, Anna (Nanna/Nanny) Maria Louise, de domo Schleiermacher (1786–1869), Friedrich Schleiermacher's half-sister, from 1817, Ernst Moritz Arndt's 2nd wife, later his widow

24.09.1807, Berlin, one page, verso, in German, call number VS 102

Arnim, Achim von (1781–1831), a writer

6.07.1806, Giebichenstein, one page, verso, in German, call number VS 8

Assing, Rosa Maria, de domo Varnhagen (1783–1840), a writer, silhouette artist, educator

no calendar date, 12.1804, Hamburg, one page, recto, in German, call number VS 16

Bekker, Immanuel (1785–1871), a classical philologist, university professor

8.04.1807, Halle, one page, verso, in Greek, German, call number VS 27

Bernhardi, August Ferdinand (1769–1820), a writer, poet, educator, teacher, philosopher, linguist

16.08.1804, place unknown, one page, verso, in Greek, call number VS 58

57 The inscribers' dates of birth and death provided in the Catalogue of entries in both friendship albums are based on data from https://lobid.org/gnd, an open access database maintained in collaboration with the German National Library (DNB), German language library networks, Base of Periodicals (ZDB) and other institutions [access: 27.03.2026].

Blanc, Ludwig Gottfried (1781–1866), a Romance philologist, preacher, university professor

28.08.1804, Berlin, one page, verso, in Latin, call number VS 30

Bribes, J. F., probably Jean François (born before 1780–1825), a French captain staying in Berlin, later in Foix

20.06.1808, Berlin, one page, verso, in French, call number VS 202

Bruckert, Johann Gottlieb (1771–1827), a surgeon practicing in Berlin

23.08.1804, Berlin, one page, recto, in German, call number VS 39

Casa, Pedro Felipe de Valencia y Codllaos (1767–1816), a Spanish diplomat in Berlin in 1799–1806

calendar date unknown, 1804, Berlin, verso, in Spanish, call number VS 43

date and place unknown, recto, in Spanish, call number VS 55

Chamisso, Adelbert von, also Ludolf Karl Adelbert von Chamisso and Louis Charles Adélaïde de Chamisso de Boncourt (1781–1838), a German writer of French origin, naturalist, traveler

calendar date unknown, 07.1804, Berlin, one page, recto, in German, call number VS 252

date and place unknown, one page, verso, in German, call number VS 252

(the second inscription identified based on handwriting)

Clementi, Caroline, née Lehmann (1786–1805), daughter of the musician Johann Georg Gottlieb Lehmann (1745/46–1816) and wife of the Italian virtuoso pianist and composer Muzio Clementi (1752–1832)

calendar date unknown, 06.1804, Berlin, one page, recto, in German, call number VS 142

Cohen, Philippine Amalie Henriette, née Bernhard, Pessel (1776–1833), a salonnière, writer

29.08.1804, Berlin, one page, verso, in German, call number VS 232

Conz, Carl Philipp (1762–1827), a classical philologist, writer

6.02.1809, Tübingen, one page, recto, in Latin, German, Greek, call number VS 49

Cotta, Johann Friedrich, from 1817 Cotta von Cottendorf (1764–1832), from 1822 baron Cotta von Cottendorf, a publisher, politician

20.02.1809, Tübingen, one page, recto, in German, call number VS 49

Darbes, Joseph Friedrich August, also d'Arbes (1747–1810), a Danish painter, portraitist

11.10.1805, Berlin, one page, verso, in Latin, German, French, Italian, Danish, call number VS 51

Diebeck, first name unknown, dates of birth and death unknown, prob. a Polish physician

29.08.1804, Berlin, one page, recto, in German, Polish, call number VS 52

Eberty, Hermann, until 1810 Ephraim, Heimann Joseph (1784–1856), a merchant, banker

calendar date unknown, 08.1804, Berlin, one page, verso, in German, call number VS 252

Erhard, Johann Benjamin (1766–1827), a philosopher, physician, writer

29.08.1804, Berlin, one page, recto, in German, call number VS 56

Fichte, Johann Gottlieb (1762–1814), a philosopher, professor at the University of Jena, co-founder of the university in Berlin, 1811–1812 its rector, a journalist, writer

6.08.1804, Berlin, 5 pages, 1r, 1v, 2r, 2v, 3r, in German, call number VS 58

Fouqué, Caroline, Philippine de la Motte, née von Briest, primo voto von Rochow (1773–1831), a baroness, writer, salonnière

7.06.1807, Nennhausen, one page, recto, in German, call number VS 60

Fouqué, Friedrich Heinrich Karl de la Motte (1777–1843), a baron, writer, translator, pseud. Pellegrin and A. L. T. Frank

2.06.1807, Nennhausen, one page, verso, in German, call number VS 246

Franceson, Charles Frédéric, Carl Friedrich (1782–1859), a philologist, educator, lexicographer

calendar date unknown (day and month), 1805, Berlin, one page, recto, in Greek, call number VS 61

Fricke, W. (no years of birth and death), a librarian

calendar date unknown, 04.1806, Hannover, one page, recto, in Greek, call number VS 61

Friedländer, Babette, earlier Bela**,** née Efraim (1758–1838), wife of Joachim Abraham Friedländer, an entrepreneur

17.08.1804, Berlin, one page, verso, in German, call number VS 89

Frohberg, Regina (nom de plume), née Rebecca Salomon, married name Friedländer, later Saaling (1783–1850), a writer, salonnière

26.08.1808, Berlin, one page, recto, in French, German, call number VS 62

Goldschmidt, Caroline (1760–1828), a representative of arts and crafts, including artistic embroidery, from 1806 to 1808, an extraordinary member of the Prussian Academy of Fine Arts in Berlin (Preußische Akademie der Künste)

11.10.1806, Berlin, one page, verso, in German, call number VS 61

Gurlitt, Johann Gottfried (1754–1827), a philologist, teacher, director of the Hamburg Johanneum and Academic Gymnasium

28.03.1806, Hamburg, one page, recto, in Latin, call number VS 79

Harscher, Nicolaus (1783–1844), a physician

28.09.1807, Berlin, one page, recto, in German, call number VS 81

Henriette, probably Henriette von Bardeleben, née Hübschmann (1780–1852), wife of Karl Moritz Ferdinand von Bardeleben (1777–1868), a Prussian general

calendar date unknown, 07.1804, Berlin, in German, call number VS 43

Hertz, Moses (1784–1837), a banker, Jacob Moses Hertz's son

25.02.1806, Hamburg, one page, recto, in German, call number VS 85

Herz, Henriette, née Lemos (1764–1847), a writer, salonnière, translator

29.09.1807, Berlin, one page, recto, in German, call number VS 86

Hitzig, Julius Eduard, until 1808 Isaac Elias Itzig (1780–1849), a lawyer, publisher, writer

17.06.1807, Potsdam, one page, verso, in Spanish, German, call number VS 237

Horlacher, Johann Heinrich (1768–1843), a physician

28.08.1804, Berlin, one page, recto, in German, call number VS 88

Hoßbach, Peter Wilhelm Heinrich (1784–1846), a Protestant theologian and preacher

16.02.1806, Hamburg, one page, recto, in German, call number VS 89

Jacobi, Friedrich Heinrich (1743–1819), a philosopher, writer, President of the Academy of Sciences in Munich

8.02.1806, Hamburg, one page, recto, in Latin, German, call number VS 92

Julius, Nikolaus Heinrich, until 1809 Heyman(n) Julius (1783–1862), a physician, prison reformer

3.03.1806, Hamburg, one page, recto, in Latin, German, call number VS 27

Kerner, Justinus Andreas Christian (1786–1862), a physician, poet

1.03.1809, Tübingen, one page, recto, in German, call number VS 99

Kiesewetter, Johann Gottfried Karl Christian (1766–1819), a philosopher

10.10.1805, Berlin, one page, recto, in German, profile, call number VS 100

Klaproth, Heinrich Julius (1783–1835), an orientalist, sinologist, traveler, member of the Tsarist Russian Academy of Sciences

5.07.1804, Berlin, one page verso, in German, call number VS 55

Inscription listed in the Stern Catalogue, call number VS 100, borrowed from the Manuscript Reading Room of the former

Prussian State Library in Berlin; the inscription was found in the folder VS 55.

Kleist, Heinrich von (1777–1811), a writer

11.08.1804, Berlin, one page, recto, in German, call number VS 100

Koerte, Wilhelmine Friederike, née Wolf (1786–1861), daughter of Friedrich August Wolf

7.04.1807, Halle, one page, recto, in German, call number VS 102

Lafoye, François Louis Éleonore de, also Delafoye (1781–1847), a French naturalist,

9(5?).06.1804, Berlin, two pages, verso, recto, in German, a graphic portrait, call number VS 252

Lippe, Alexander Graf zur (1776–1839), other biographical data unknown

Silhouette 1803, VS 109

Marwitz, Alexander von der (1787–1814), a Prussian officer

14.09.1806, Halle, one page, recto, in German, call number VS 118

Mendelssohn, Nathan, also Carl Theodor Nathanael (1781–1852), the philosopher's Moses Mendelssohn's (1729–1786) son; a mechanic, constructor of music instruments

30.09.1807, Berlin, one page, recto, in German, call number VS 121

Müller, Adolph Wilhelm (1784–1811), a physician

27.09.1807, Berlin, one page, recto, in German, call number VS 128

Neander, Johann August, earlier David Mendel (1789–1850), a Protestant theologian and Church historian

calendar date unknown, 03.1806, Hamburg, one page, recto, in Greek, call number VS 131

Neumann, Wilhelm (1781–1834), a writer, translator, editor, ministry official

calendar date unknown, 06.1804, Berlin, one page, recto, in German, call number VS 252

date and place unknown, one page, verso, in German, call number VS 252

(the second inscription identified on the basis of handwriting)

Nolte, Johann Wilhelm Heinrich (1768–1832), a philologist, theologian

16.08.1804, Berlin, one page, recto, in German, call number VS 133

Otto (first name or surname, biographical data unknown)

24.08.1804, place unknown, one page, verso, in German, call number VS 62

Pinheiro Ferreira, Silvestre (1769–1846), a Portuguese philosopher, diplomat, politician

calendar date unknown (day and month), 1804, Berlin, one page, verso, in Portuguese, call number VS 142

Pregizer, Christoph Friedrich (1782–1811), a theologian

calendar date unknown, 02.1809, Tübingen, one page, recto, in Greek, call number VS 143

Raumer, Karl Georg von (1783–1865), a geologist, educator, brother of Friedrich von Raumer (1781–1873), a historian

26.06.1806, Giebichenstein, one page, recto, in German, call number VS 228

Reichhardt, Louise (1779–1826), a composer, singer, music teacher

6.12.1806, Berlin, one page, verso, in German, call number VS 8

Reimer, Georg Andreas (1776–1842), a bookseller, publisher

calendar date unknown (day and month), 1804, Berlin, one page, verso, in German, call number VS 211

Reinhold, Johann Gotthard Ritter (1771–1838), a Dutch diplomat, writer, translator

14.04.1805, Hamburg, one page, recto, in German, call number VS 212

Sander, Sophie, née Diederichs (1768–1828), a salonnière, wife of Johann Daniel Sander (1759–1825), a bookseller

27.08.1804, Berlin, one page, recto, in German, call number VS 242

Schede, Charlotte (Lotte) Wilhelmine Elisabeth (1772–1858), sister of a state counselor Karl Wilhelm Ludwig Schede

3.08.1808, Berlin, one page, recto, in German, call number VS 225

Schede, Karl Wilhelm Ludwig (1774–1833), a notary
3.08.1808, Berlin, one page, verso, in German, call number VS 225

Schleiermacher, Friedrich Ernst Daniel (1768–1834), a theologian, educator, translator, philosopher, university professor
26.09.1807, Berlin, one page, verso, in Greek, call number VS 228

Schlesinger, J. D., biographical data unknown, probably a publisher
17.02.1806, Hamburg, one page, verso, in French, call number VS 99

Schütz, Wilhelm Christian von, also Schütz-Lacrimas (1776–1847), a writer
16.08.1804, Berlin, one page, recto, in German, call number VS 232

Sieveking, Karl (1787–1847), a trustee, diplomat, politician, writer, patron of the arts, philanthropist
calendar date unknown, 03.1806, Hamburg, one page, recto, in Greek, call number VS 234

Theremin, Ludwig Friedrich Franz (1780–1846), a Protestant theologian, preacher, author
17.10.1806, Berlin, one page, recto, in German, call number VS 242

Thiel, Karl (Carl) (1783–date of death unknown), a philologist
10.11.1806, Berlin, one page, verso, in Greek, call number VS 242

Uhland, Ludwig (Louis) (1787–1862), a writer, historian of literature, university professor, lawyer, politician
28.02.1809, Tübingen, one page, verso, in German, call number VS 246

Uthe-Spazier, Johanne Caroline Wilhelmine (Minna), née Mayer, from 1796 to 1817 Uthe-Spazier (1777–1825), a writer, translator
calendar date unknown (day and month), 1807, Berlin, one page, recto, in German, call number VS 237

Uthmann, Adolf von (1779–1806), a friend and brother-in-law of Julius Eduard Hitzig
2.10.1805, Berlin, one page, recto, in German, call number VS 246

Varnhagen von Ense, Rahel, née Levin, from ca. 1790 Robert/Robert-Tornow, from 1814 Friederike Antonie (1771–1833), a salonnière, writer

18.06.1808, Berlin, three pages, 1r, 1v, 2r, in German, call number VS 202

Veit, David (1771–1814), a physician

14.03.1806, Hamburg, two pages, 1r, 2r, in German, English, call number VS 270

Willisen, Karl Wilhelm von (1790–1879), from 1866 baron von Willisen, a major general, author of books on military topics

12.09.1808, Berlin, one page, verso, in German, call number VS 278

Winterfeld, Karl Georg Vivigens von (1784–1852), a lawyer, musicologist, senior court counsel

17.09.1808, Berlin, one page, verso, in Spanish, call number VS 118

Winzer, Johann Gottlieb, pseud. Adolph Werden (birthdate unknown–1808), a lawyer, writer

28.08.1804, Berlin, one page, recto, in German, call number VS 30

Wolf, Friedrich August Christian Wilhelm (1759–1824), a classical philologist, researcher of antiquity, university professor

07.04.1807, Halle, one page, recto, in Greek, call number VS 280

Zieten, August von, also Zieten-Liberati, (1784–1844) an actor, opera singer, theatre director, writer, cavalry officer

13. 08.1807, Charlottenburg, one page, recto, in English, German, call number VS 278

CATALOGUE OF ENTRIES IN ROSA MARIA ASSING'S FRIENDSHIP ALBUM

Amalie, biographical data unknown

1.01.1810, Hamburg, one page, verso, in German

Anonym (signature: ein aufrichtiger Freund), based on a comparison of handwriting, probably David Assur

date and place unknown, one page, verso, in German

Assing (Assur), David (1787–1842), a physician, writer
8.07.1812, Hamburg, two pages, verso, recto, in German

Blume, Charlotte, no biographical data
5.06.1804, Hamburg, one page, recto, in German, a lock of hair

Chamisso, Adelbert von, also Ludolf Karl Adelbert von Chamisso and Louis Charles Adélaïde de Chamisso de Boncourt (1781–1838), a German writer of French origin, naturalist, traveler (inscription on a separate leaf, included in the album; on the verso, two poems by K. A. Varnhagen von Ense handwritten by Assing)
23.11.1806, place unknown, one page, inserted leaf, in German

Dehn, Sara, née Israeli (1774–1811), wife of Johann Baptist Sigismund (1765–1837), a merchant
23.11.1810, Altona, one page, recto, in German

De la Belle, Friedrich August Otto (1786–1845), a tutor, clergyman, painter, graphic artist
4.07.1812, Hamburg, one page, recto, in German

Dohl, Sophie, no biographical data
calendar date unknown, 10.1804, Hamburg, one page, recto, in German

Fanny, probably Fanny Hertz, née Frommet Bacher / Fanny Bacher (1777–1829), wife of the banker, Jacob Moses Hertz, a salonnière
27.07.1806, Hamburg, one page, verso, in German

Favally (Favalli), John Andrew (date of birth unknown–1814/1815), son of Francesco and Giovanna (Johanna) Francesci de domo Penet, from 1813, husband of Julie (Juliette) Lappenberg, later Paulsen
date and place unknown, three pages, 1v, 2r, 2v, in English

F. A. T. / F. T. O., first name or surname unknown, biographical data unknown
calendar date unknown, 01.1813, one page, verso, in German

F. R. K., first name or surname unknown, biographical data unknown
12.08.1811, Altona, one page, recto, in German

Hertz (Herz), Rose (Rosa), née Bacher (1782–1847), Jette Gittel Lehmann's sister

10.09.1806, Hamburg, one page, recto, in German

Julia, surname unknown, other biographical data unknown

7.07.1818, Hamburg, two pages, recto, verso, in German

Kerner, Justinus Andreas Christian (1786–1862), a physician, poet

8.07.1809, Hamburg, two pages, verso, recto, in German

Lefebvre, Jean Baptiste (1766–1833), the Colonel Basil Guy Marie Victor Baltus de Pouilly's (1766–1845) Secretary

1.07.1808, Hamburg, one page, recto, in French

Lehman(n), Jette Gittel, née Bacher (1788–1834), wife of Bendit (Benny/Bendix) Michel Lehman/Leman (1785–1835), a merchant

1.09.1806, Hamburg, one page, verso, in German, a drawing of birds

Lichtenstädt, (Lichtenstedt), Clara Friederike (dates of birth and death unknown), Jeremias Rudolf Lichtenstädt / Lichtenstaedt's (1792–1849), a Silesian physician's sister

23.01.1810, Hamburg, one page, recto, in German

Lüders, Amalia, (dates of birth and death unknown), probably a daughter of the lawyer, Johann Lüders (1765–1846)

30.10.1804, Hamburg, one page, recto, in German

Lüders, Johann Andreas (dates of birth and death unknown), the lawyer Johann Lüders' son

calendar date unknown, 03.1806, Hamburg, one page, recto, in German

Minna, surname unknown, other biographical data unknown

1.01.1810, Hamburg, one page, recto, in German

Neander, Eleonore, earlier Ester Mendel, née Gottschalck (1755–1819 or 1818), the theologian Johann August Wilhelm Neander's (1789–1850) mother

6.04.1809, Hamburg, one page, recto, in German

Neander, Elisabeth, earlier Betty Mendel/Mendahl (1788–1856), the theologian Johann August Wilhelm Neander's (1789–1850) sister

20.04.1809, Hamburg, one page, verso, in German

Neander, Johann August, earlier David Mendel (1789–1850), Protestant theologian and Church historian

calendar date unknown, 04.1809, Hamburg, two pages, recto, verso, in German

Neander, Johanna Carolina, earlier Hanchen Mendel/Mendahl (1782–1854), the theologian Johann August Wilhelm Neander's (1789–1850) sister

6.04.1809, Hamburg, one page, recto, in German

Neumann, Wilhelm (1781–1834), a writer, translator, editor, ministry official

calendar date unknown, March 1806, one page, recto, in German

Oppenheimer (a family inscription on two pages)

1.02.1810, Hamburg, two pages, verso, recto, in German, in one case (Georg Oppenheimer) an inscription in English

Oppenheimer, Clara (1799–date of death unknown), a daughter of Georg Oppenheimer (1772–1838), a merchant, and of Clara Recha Oppenheimer, née Gottschalck (1776–1836)
1.02.1810, Hamburg, one page, verso, in German

Oppenheimer, Caroline (1800–date of death unknown), a daughter of Georg Oppenheimer (1772–1838), a merchant, and of Clara Recha Oppenheimer, de domo Gottschalck (1776–1836)
1.02.1810, Hamburg, one page, verso, in German

Oppenheimer, Clara, earlier Recha, née Gottschalck (1776–1836), wife of the merchant Georg Oppenheimer
1.02.1810, Hamburg, one page, recto, in German

Oppenheimer, Georg, earlier Isay/Isaak Amsel (1772–1838), a merchant
1.02.1810, Hamburg, one page, verso, in English

Oppenheimer, Jette, probably Henriette Oppenheimer (1802–date of death unknown), a daughter of Georg Oppenheimer (1772–1838), a merchant, and of Clara Recha Oppenheimer, de domo Gottschalck (1776–1836)
1.02.1810, Hamburg, one page, verso, in German

Oppenheimer, Mathilde, signed by first name only in a group of signatures of the Oppenheimer family children (1805–date of death unknown), primo voto Lieber, a daughter of Georg Oppenheimer (1772–1838), a merchant, and of Clara Recha Oppenheimer, de domo Gottschalck (1776–1836)
1.02.1810, Hamburg, one page, verso, in German

Oppenheimer, Wilhelm Gustav (1803–date of death unknown), a son of Georg Oppenheimer (1772–1838), a merchant, and of Clara Recha Oppenheimer, de domo Gottschalck (1776–1836)
1.02.1810, Hamburg, one page, recto, in German

Paulsen, Georg Heinrich Peter (1793–post 1745), a merchant
27.02.1823, Hamburg, two pages, recto, verso, in German

Reinhold, Friederike (1786–post 1849), sister of Johann Gotthard Reinhold (1771–1838), a Dutch diplomat
15.04.1807, Hamburg, one page, verso, in German

Reinhold, Johann Gotthard Ritter (1771–1838), a Dutch diplomat, writer, translator
15.04.1807, Hamburg, one page, recto, in German

Reißig (Reissig), Elisabeth Amalia, née Hekker (ok. 1743–1833), other biographical data unknown
17.12.1805, Hamburg, one page, recto, in German

Remde, Johann Heinrich Christian (1779–1850), a music teacher, Kapellmeister, composer
calendar date unknown, 01.1809, Hamburg, one page, recto, in German

Schacht, Lennchen, biographical data unknown
21.06.1804, Hamburg, one page, recto, in German

Schneider, Julie, biographical data unknown
6.01.1805, Hamburg, one page, recto, in German, French

Schoppe, Amalie Emma, also Emerentia Catharina Amalia Schoppe (1814–1817 Schuppe), née Weise, 1791–1858, a writer, pseud. Adalbert von Schonen, Julius von Meerheim, Marie
28.07, year unknown, one page, verso, in German, a lock of hair

Schoppe (until 1817 Schuppe), Friedrich Heinrich (1787–1829), a lawyer, from 1814 married to the writer Amalia Weise
calendar date unknown (day and month), in the Spring of 1809, one page, recto, in German

Schwab, Gustav Benjamin (1792–1850), a Protestant theologian, pastor, writer, historian of literature, teacher
23.09.1815, Hamburg, one page, recto, in German

Tarnow, Betty (dates of birth and death unknown), a sister of the writer and translator, Fanny Tarnow
calendar date unknown, 06.1816, Hamburg, one page, recto, in German

Tarnow, Fanny von, properly Franziska Christiane Johanna Friederike Tarnow (1779–1862), a writer, translator, teacher
calendar date unknown, 06.1816, Hamburg, one page, recto, in German

Varnhagen, Friedrich Ludwig Wilhelm von (1783–1842), an engineer, soldier, forest administrator
20.09.1822, Hamburg, one page, recto, in German

Varnhagen, Karl August von (1785–1858), a diplomat, writer, journalist, collector
calendar date unknown, 10.1805, two pages, verso, recto, in German

Weißenburg, Adolf (1790–1840), an architect, archaeologist
27.07.1822, Hamburg, one page, recto, in German

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Translated by Dr. Elżbieta Olechowska