

Project: Ludwig Tieck's Library. Anatomy of a Romantic and Comparatist Book Collection

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## Introduction

An extensive history of comparative literature as an academic discipline has still to be written. In contrast to some remarkable histories of national philologies, most introductions and even the more voluminous compendia of all that comparative literature counts among its tasks, dedicate no more than some few pages to the reconstruction of the subject's (pre)history (Tieghem 1939, 19-32; Dyserinck 1981, 19-48; Konstantinovic 1988; Gnisci 1999, 7-25), predecessors (Kappler, 1976; Sainte-Beuve 1868, 5-50; Texte 1895; Mayo 1965), and institutional foundation (Schröder 1979; Weisstein 1968, 22-87; Corbineau-Hoffmann 2004, 66-87; Lampart 2013, 263-284). What the retrospective passages of these books usually comprise can be summarized under these keywords: history of important comparatists, great comparatist books, chairs and institutes, and curricula – in short: as a relatively young discipline that traces its origin back to the transition from Enlightenment to Romanticism, comparative literature tells primarily the story of its emancipation. What this story lacks is not only some light shed on the comparatists *avant la lettre* (beyond even Vico, Herder etc.), but also a focus on important “comparatists“ who never achieved a professorship or identified themselves as representatives of that emerging discipline, and, most important, on all that led to the formation of international philology: methodological discourses, linguistic developments, and material dispositives. This is why the roots of comparatism cannot only be discovered in some pre-modern books or the famous *querelle*, but also certainly in literary book collections on an international scale. That is why the history of libraries, public and private, must be one key source for the investigation of the material resources that brought about the possibility of a real comparatist *episteme*.

The main thesis of this project is that the famous library of the German romanticist Ludwig Tieck (1773-1853) is a private, a scholarly and a poet's library and, thus, represents the ideal type of a material basis for a reading and writing practice that must be described as genuinely comparatist (cf. Hölter 2001, 231-238). It is part of a development of German literature that consequently integrates knowledge into writing. It is little known that Tieck was offered a professorship for literature or philology no less than four times,<sup>1</sup> but refrained from teaching literature on an academic level (while v.d. Hagen and the brothers Grimm, some twelve years younger, looked up to him as their master while outdoing him in strict philological methods). He limited his activity to private editing, translating, and reciting.

## Ludwig Tieck's Library: A History<sup>2</sup>

The investigation of poets' libraries has already formed its own tradition; in the German-speaking countries, the bibliography by Roland Folter (1975) is considered authoritative. Scholars' libraries have also been the focus of research. At the end of his life, Ludwig Tieck was one of the most famous bibliophiles of the 19th century which is the more remarkable as he neither inherited a book collection nor possessed a fortune of any importance. If Tieck's father owned a small number of books, only a few titles and no exact descriptions have come down to us. Moreover, what books a rope maker may have owned was certainly not comparable with Johann Caspar

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<sup>1</sup> In Heidelberg, Berlin, Breslau, and Munich, cf. Hölter 1989, 110-125.

<sup>2</sup> Cf. Hölter 1989, 94-110, 397-424; Hölter 2011, 314-321.

Goethe's private library, which is being reconstructed in Frankfurt/Main because of its supposed effect on the upbringing of his son. Young Tieck's intertextual archive, however, must be sought rather in the collections of his teachers and friends at the Friedrichswerdersches Gymnasium and in the Berlin libraries that were in the 1790s open to the public, especially the Royal Library. One cannot know when exactly Tieck started to buy and classify books and complete his collection systematically. Presumably, his growing interest for medieval poetry around 1800 made the physical possession of manuscripts or early prints for the first time imperative. Possibly the friendship with Brentano animated him to become a book hunter, along with the sudden flood of ancient books as a consequence of the secularization of church patrimony.

His study years in 1792-94, including in particular the Göttingen university library as well as a visit paid to Wolfenbüttel, must have given Tieck ideal images of libraries that bore a considerable influence on the philological side of his life achievement. There can be no doubt that his journeys (Bibliotheca Vaticana, St. Gallen in 1804-6; Munich and Vienna in 1808-10; Paris, London, Oxford, Stratford in 1817) may be seen as *Bibliothekstreisen* (cf. Becker, 1980, 1361-1534) that were also used for the purchase of books which were difficult to obtain in Germany. Thus the foundation of his collection presumably had already been laid before his poetic vein grew temporarily weaker and he took to living mainly in Ziebingen near Frankfurt/Oder. By that time his erudition had widened to a real European horizon. In 1819 he moved his home to Dresden where he had declined the post of head librarian as early as 1812. The domicile on the Altmarkt must have comprised several rooms for the book shelves, because at that time allusions (e.g., by his daughter Dorothea) become frequent to regular and important acquisitions at book auctions. Therefore, one can assume that the main body of his collection consisted of books bought in the 1820s and 1830s, one financial source being the substantial revenues from his novellas, another the private capital of his companion Henriette von Finckenstein. In addition, Tieck had his editors send him books instead of royalties, asking for some extra gifts from their newest publications. Even dedicatory copies and items swapped with the Dresden library contributed to an ever growing private collection. But despite of all the testimonies from letters, book orders or other references, the provenience of his books has up to now only been clarified for a small number, prominent though the former proprietor may have been: in 1823, Tieck was the highest bidder for some books from J. J. Eschenburg's famous collection; in 1824, he acquired nearly 100 volumes from E. v.d. Malsburg's library. After the death of his daughter Dorothea and his wife Amalie, Tieck moved along with his books to Amalienstr. 15 in Dresden (with the book transport taking six days), then on to Berlin. There, the historical auction took place at the end of 1849, where his estimated 16.000 volumes were sold.

Tieck was a lover of books. And he was convinced, as he explained in a letter to Wilhelm Konrad Hallwachs on 14 August 1836, that a scholar had to own important books rather than borrow them, especially if he – like Tieck – was accustomed to marking the most important passages and to write his own marginalia. Tieck was especially fascinated by auction catalogues, which he read like fine literature. The magic resulting from a large number of books is depicted in his fiction, e.g. the novellas *Der Gelehrte* (“What a mass of books, she cried, like in enchantment” [Tieck, *Schriften*, Vol. 22, 1853, 13) or *Des Lebens Überfluss*, in which Heinrich talks about his early love of books and auctions: “In my early youth, book auctions were my passion; and even though I mostly failed to

purchase the works I loved, I nevertheless enjoyed to hear them offered and to think about the possibility that I might possess them. I would read the auction catalogues like my favourite poets [...]” (Tieck, *Schriften*, Vol. 26, 1854 37-38). Tieck’s library was apparently that of a philologist and literary historian with an interest in comparative literature. It contained, besides contemporary literature, presents from admirers and friends and specimen copies of his own works, mainly German literature from the early modern period, English literature with a focus on Shakespeare and his successors, and especially a collection of Spanish drama of the 17th century in original prints. The philologist Tieck proceeded on the assumption that a solid understanding could only arise from examining literally hundreds of texts of the same type.<sup>3</sup> Among his papers left to the Staatsbibliothek Berlin a memorandum about Spanish drama reads: “All in all there are about 3500 old plays in print, so far I own 1200, therefore 2300 are still missing.” (Hölter 1989, 109; cf. Hewett-Thayer 1934, 15) Furthermore, the numbers of the collected prints show Tieck’s interest in authors like Dante, Boccaccio and Cervantes. The collection also contains a remarkable number of works of literary history, and, in addition to *belles lettres*, many books on history and art. This is where Tieck’s library promises to provide the fullest source of information for commentaries on his novellas.

### **The Auction of 1849/50 and the Structure of the Library:**

Many libraries of poets and scholars have come down to us at least indirectly via normally posthumous auction catalogues. Tieck was 76 years old when he released his books for an auction. We can assume a number of motives for this decision: his landlord of the flat in Friedrichstraße 208 objected to the massive expanse of books due to their weight, and his brother was in urgent need of money, but the main motive for parting with his books in the year after the March revolution most likely pertains to psychological reasons and bad health. On 25 February 1849, Tieck sold his library to the Berlin auctioneer Adolf Asher for the comprehensive price of 7000 Taler, with a down payment of 2000 Taler. The question remains unsolved why he undertook the legal risk of this transaction at a time when the library was no longer in his possession: on 8 June 1839, Tieck had already sold his library to the publisher Heinrich Brockhaus for 6000 Taler, to be paid as an annual pension of 300 Taler, and under the condition that Tieck would be guaranteed the usufruct during his lifetime. When Brockhaus, informed by a third party, found the sale confirmed by the auctioneer, a scandal could only be avoided by the intervention of Tieck’s friend Friedrich von Raumer, who convinced Brockhaus to officially sell the library back to Tieck on 14 April 1849. Thus the auction could take place as announced in the *Börsenblatt* on 30 November 1849. The antiquarian Albert Cohn<sup>4</sup> had already begun in 1848 with an examination of the library to prepare an auction

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<sup>3</sup> For the first issue of the journal *Serapeum* (dealing with the history of books, ed. by Robert Naumann, Leipzig 1840, 59-61), Tieck himself wrote the short text “Los Trabajos de Hercules” (so far not listed in the bibliographies and editions). Biographical research should determine why this article was his only contribution to the journal. Tieck’s estate contains numerous papers that have to be considered direct fruits of his work on his own collection that were never published – for example the notes for the *Buch über Shakespeare* as well as the outlined plots of many Spanish plays. Cf. Busch 1999, 60-61; Hölter 1989, 434-452: edition of Tieck-*Nachlass* box 13; 430-433: directory of *archivalia*.

<sup>4</sup> One major task will be to measure Tieck’s influence on collectors and philologists by showing visitors through his library (e.g., A. Graf von Schack, Eduard von Bülow, G. Ticknor, F. J. Wolf). Another example of Tieck’s interactions with younger scholars may be found in his unpublished letter to Heinrich Brockhaus, 9 March 1848, where he declares his willingness to support Bülow with all his knowledge and his library, especially with a rare edition of Lope de Vega’s works: “Bei der

catalogue, *Catalogue de la bibliothèque célèbre de M. Ludwig Tieck...* This rare and important source was published with a short preface by Erich Carlson in 1970 under the title *Bibliotheca Tieckiana* as a reprint, which lacks the original fly leaf and the cover with an important list of abbreviations. Only this list allows a full usage of the catalogue, where an asterisk marks copies with notable marginalia. Of similar importance is the (not always reliable) hint “n.r.” (“non rogné”), marking uncut copies. The catalogue, lacking detailed description, was conceived for the standards of that time, i.e., no longer dividing the books according to their size, but is still difficult to use as Asher’s main concern was not to present the library as an organic unity of books, but to meet the demand of potential customers. The catalogue contains the following categories: A. “Langue et littérature” [sic] with German, English, Asian, Spanish and Portuguese, French, Greek, Dutch, Italian, Latin, Scandinavian, Slavic literature, B. “Histoire” with general history, biographies, geography and travel literature, C. “Histoire littéraire [sic] et bibliographie” and D. literature concerning theatre. The categorie E. “Miscallénées” contains all other books. All in all, the catalogue lists 7930 items, many of them consisting of works with more than one volume. The fact that the numbers BT 1603-1619 of German literature and BT 7856-7930 are dedicated to “livres omis” allows the deduction that Asher insisted on the complete delivery of all books, including those which were actually in use or which had only just been acquired. Also the mysterious manuscript after Fiorillo (ÖNB Wien, Ms. 12.821; Hölter 1987, 134-150) must have been sold via this business connection. The division of books into categories is not helpful for scientific usage, as works of the same author are separated into different groups. Furthermore, the catalogue contains a large section of American literature which did not belong to Tieck’s library.

After the auction had been postponed to 18 December 1849 out of consideration for the Russian collector S. Sobolevsky, Asher started with the section of Spanish literature and went on to the history section before Christmas. The auction terminated on 10 January 1850. We have reports about the course of the auction from Ferdinand Joseph Wolf, agent of the Court Library in Vienna, and his superior, Hofbibliothek director Eligius Franz Joseph Frh. von Münch-Bellinghausen (known as a playwright under the pseudonym of Friedrich Halm). Asher’s business policy caused a scandal because he had already sold parts of the library en bloc. The curate of the British Museum’s library, Antonio Panizzi, had gained a right of preemption especially for German literature (works of Goethe and Tieck) and for precious English books, so that about one tenth of the offered items went to London before the auction even started. Asher simply skipped over these numbers as “missing” and omitted German, Scandinavian and Dutch literature (up to BT 1620) altogether.

Not all of the great European libraries had sent agents – it appears that Paris, Leipzig, Wolfenbüttel and Dresden did not participate. The libraries of Göttingen, Halle/Saale and Munich bought some dozen books each. Apart from London, the largest contingent seems to have gone to Vienna, where Wolf had also secretly made preemptive arrangements with the auctioneer. The Royal Library in Berlin bid for 344 titles, but obtained only 125. Unsold books were offered for fixed prices (*Catalogue d’une collection précieuse...* 1850). In addition, one has to consider the returns from the auction. The situation is complicated by the fact that King Friedrich Wilhelm IV had bought some of the Spanish dramas back from Asher beforehand and restored them to Tieck as a Christmas

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Auswahl würde ich ihm sehr gern mit meinem Rath und meinen Büchern beistehn [...]“. Source: ‘Historical-Critical Edition of Tieck’s Letters’ prepared at the *Dresden Arbeitsstelle*. The volumes start to appear early in 2014.

present. Tieck himself regretted the dispersion of his collection,<sup>5</sup> which was even more lamentable as Brockhaus had written in 1844: “I do not know yet what to do with Tieck’s library, which will come into my possession sooner or later. It is likely I will donate it to a public institution.”<sup>6</sup> Following a rash impulse, Tieck began to build up a second library in only two years’ time.<sup>7</sup> It is difficult to understand: with whose money, in what dimension and from which sources? And on 19 May 1852, history repeated itself: Tieck sold his second library to his friend, the Silesian Count Yorck von Wartenburg, again for the sum of 6000 Taler and again under the condition that the books become Yorck’s property as a complete collection only after Tieck’s death. The Spanish books bought back by the King, which were to go to the Berlin library, were excluded from this legacy. During this last year of his life, Tieck had his library catalogued by his secretary Dammas (no such document found) and his servant Glaser put the seal of Yorck von Wartenburg into each book.

### **The Destiny of the Library**

Due to the complex story of Tieck’s famous library the books today are scattered all over Europe, though not without traces. Only the list of books from the first catalogue of 1849 can be seen as a reliable source for research in the field of literary history, because Tieck scarcely wrote any literary texts after the auction. Larger numbers of books can be found in the central academic libraries of Vienna, London, Berlin, Göttingen, Munich and Halle, while research on other potential purchasers has not yet been undertaken. It is difficult to estimate how many books have gone into private ownership, either *en gros* or as single volumes. A scattering from Tieck’s possession can now and then be found for sale or in libraries. These are even more difficult to locate because of war losses and the evacuation of the Berlin library to Krakow, where 1850 miscellaneous volumes from Tieck’s library (signatures Xk 1-Xk 7300) were integrated into the catalogue: “...a portion of Tieck’s library, especially Spanish drama; 1544 original prints in 110 volumes.” (Pertz 1867, 10). It is not clear how many of Tieck’s books belonged to the collection which was transferred after his death to the Silesian castle of Klein-Oels, where Joachim Ringelnatz as a librarian attended to them in 1911. The fideicommissum library of 150.000 volumes went under when the Silesian territory was conquered near the end of World War II. Paul Graf Yorck von Wartenburg (1902-2002) managed to save 90 volumes from Tieck’s possession in Western Germany, but the fate of Yorck’s books is still to be established, along with the question of whether they originate from Tieck’s collection, and if so, from which one. In the meantime, parts of the collection have been found in the university libraries of Łódź, Breslau and Warsaw, the National Library of Warsaw and the public library of St. Petersburg. The marginalia in the Elisabethan literature illustrate how the reconstruction of Tieck’s library helps to enlighten his work on Shakespeare. Zeydel wrote only an alphabetical list of the English books, but literary historians quite early saw the importance of Tieck’s library as a document of the development of (medieval) German, English or

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<sup>5</sup> Tieck expressed this regret several times in his letters, e.g. in one from 25 August 1850 to Eduard Leibrock, bookseller in Braunschweig and Tieck’s confidant in the rebuilding of his library. He wrote about his “Uebereilung, meine sehr beträchtliche Bibliothek zu verkaufen”.

<sup>6</sup> Brockhaus’ Diary, Berlin 13.3.1844, in: Lüdeke von Möllendorff 1928, 153.

<sup>7</sup> His numerous letters to Eduard Leibrock, 20 after June 1850, are devoted to the activities of book collecting. They are a valuable source since most of these letters contain lists of books Tieck wanted or had received. He also notes marks of books from former collectors which may now be helpful in identifying them. Cf. 26 July 1850: “Wissen Sie vielleicht, wer der Herr T. ist, dessen Nahme und Zeichen auf vielen Büchern? Ein Engländer gewiß: er war ein guter Sammler.”

Spanish studies. The marginalia in some English books of the British Library were presented in excerpts by H. Hewett-Thayer (1934 and 1935) and W. Fischer (1926, 120f.), and investigated in detail by E. Neu (1987). London owns important copies used by Tieck such as Solger's *Erwin* (BT 1240), Avellaneda's false *Don Quixote* (BT 2503) and Spenser's *Fairie Queene* (BT 2292), with bibliographical notes. Sidney's *Arcadia* (BT 2264) shows numerous underlining and marginalia in Tieck's handwriting, as does *All the workes* (1630) of John Taylor (BT 2306), in which he noted: "How often I have looked through it, and at how many different times, the written annotations can attest, which are all from my own hand. Since 1811 this book has been in my possession. L. Tieck." Numerous notes concerning literary history from Tieck's estate must be considered in direct connection with his having read certain books. Furthermore, it can be assumed that Tieck made less use of public libraries as his own collection grew.

### **Research Goals and Hypotheses**

The goal of this project is the virtual reconstruction of Ludwig Tieck's book collection: a private, a scholarly, a poet's, and a comparatist's library, which represented in an ideal way the material basis for a reading and writing practice that one can describe as genuinely comparatist. A reconstruction and appreciation of Tieck's library would be a pioneer work for studies in European Romanticism and an important contribution to the systematic exploration of pre-comparatist book collections. If Heinrich Brockhaus had kept the property at Tieck's books, they would today, as a whole, be part of an important public library. But as the history of the dispersion of the "Bibliotheca Tieckiana" is extremely complex, the only option and desideratum consists in listing Tieck's complete library, following modern standards of cataloguing, i.e., to assign comprehensive data on Tieck's purchase or use as well as to localize and evaluate all copies. An important additional achievement will be the historical evaluation of the notable acquisitions from the Tieck library for the Viennese Hofbibliothek that has to be carried out by an expert of the ÖNB archives (cf. p. 14). The information on Tieck's libraries will be combined and amended to represent an extensive body of knowledge, and the results will be presented in a digital database designed according to its particular functions. An open access internet presentation will be implemented, as well, in order to enhance the depth and quality of the data so that further questions can be considered. The specific and additional value for the understanding of Tieck's library, also in its diachronic dimension, will be combined search parameters and searching procedures extending far beyond the possibilities of book-indices. The database will be open to different classification systems for Tieck's books and will allow for continuous renewal, as current information can easily be incorporated into the database. This is a necessary prerequisite for the sustainable use of the project's results and qualifies it as a 'meeting point' for the international community of contributors. Thus, one of the most important libraries of a poet in literary history would, at least virtually, be restored and persevere.

In order to make the results relevant for the entire field of research, the significance of Tieck's library for the history of comparative literature should be analysed by a team member, possibly in the form of a PhD thesis. Tieck's library should be compared to other pre-comparatist private erudite libraries such as the book collections

of Johann Adolf Schlegel, Johann Joachim Eschenburg, Johann Gottfried Herder (all born before Tieck) and by August Wilhelm Schlegel (see Folter, 1975, 175f.).

### State of Research

The research dedicated to Ludwig Tieck's life, oeuvre and its reception constitutes an intricate net of various scholarly endeavors against the background of romanticism studies. There is hardly any other German language author (except Goethe and Kafka) who has been the main focus of so many PhD theses. Tieck's "Kunstmärchen" *Der blonde Eckbert* is one of the most frequently interpreted literary texts ever. Naturally, the major part of research on Tieck has centered on his fiction. But in the meantime, other aspects of his works – in themselves as creative and important as his poetical writings – have also been examined: his various roles as a mediator of literature, as an editor, translator, commentator, critic, drama consultant, bibliophile, and book historian. Fortunately, after diverse research assessments over the decades, the recently published Tieck handbook offers an overview of all research and editorial work that has focused on Tieck up to 2011.<sup>8</sup> It may be useful to add that the applicant has personally contributed to the systematization of Tieck studies on a large scale and on a bibliographical, documentary and critical level.

As pertains to book history, Tieck is considered to be one of the important bibliophiles, but has – outside the field of German studies – not attracted much attention up to now. The book historian L. Thompson reports much on private libraries from antiquity to the present, but tells little about their structural importance. It may therefore look as though they were to be considered mainly in terms of bibliomania, but true as this may be, in Tieck's case (cf. Thompson 1978, 171), it is the stimulus to other collectors, literary historians and to European libraries that is significant. First of all, J. Overmier's summary - "Many private libraries developed far beyond the general books that an educated person would read for pleasure or purpose into scholarly collections focusing in depth on a specific subject area." (Overmier 1994, 515) – fully applies to the romanticist. Many publications have recently demonstrated the close relationship between the fate of certain libraries (scholarly, noble, bourgeois or other) and the origin and development of scientific thought. A fine paradigm is presented by Isolde Quadranti's history, analysis and catalogue of the classicist (scholar/translator) Ippolito Pindemonte's library (2009). Another most recent example is the new edition of the catalogue of the Leopardi library in Recanati (Campana 2011): Giacomo Leopardi's father Monaldo was a fervent treasurer of his own books which immediately influenced his son's formation. At Dresden, one PhD thesis on the important private library of a Saxonian nobleman, Heinrich count of Büнау (1697-1762), has just now pointed out the connection between the diverse systems of book classification and the order of knowledge as proposed during the 18th century, as well as the interrelation between noble/private and public libraries, and, of course, the importance of library history as a background for the constitution and the development of the humanities (cf. Sander 2011, esp. 125-135). While there are famous private libraries (especially those of noble proprietors outside the countries predominantly damaged by the wars of the

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<sup>8</sup> On Tieck as literary historian cf. Hölter 1989 and Zyburá 1994. On the state of research: Hölter 2003, 93-129. – Also cf. the aforementioned handbook: Stockinger/Scherer 2011, esp.: Steffen Martus: "Der Literaturkritiker" (389-400); Jochen Strobel: "Der Theaterkritiker" (401-407); Peter Reinkemeier: "Der Dramaturg" (408-423); Antonie Magen: "Der Philologe" (424-440); Janet Boatín: "Der Vorleser" (177-189).



20th century) that can still be visited in their original setting and topography, Tieck's library is scattered and even hardly imaginable as concerns the details of its former quarters. While proud book collectors made a point of writing (or having written or printed) their own catalogue – “signs of a closed collection which remains in its identity for all times” (Jochum 1995, 44) –, Tieck's collection was only then catalogued when on the verge of being destroyed as a whole. While nobles and citizens of inherited wealth tried to give their books a uniform appearance (in order to enhance the aesthetic impression and to secure the future of the collection), Tieck had inherited only a few books and no coat of arms that he could have used as a *supralibros*, and after his wife and his beloved book-loving daughter passed away, there were only heirs left to whom, as it seems, he did not want his books to come to: the two sons of his sister Sophie and his younger daughter Agnes who – it is said – was not his, but his friend Wilhelm von Burgsdorff's offspring. So Tieck's library was by no way prepared to survive over the course of the centuries.

It is important to distinguish private libraries of the nobility, sometimes flourishing over generations, from those of middle-class scholars who compiled large and highly specialized collections with their limited financial means and during their own lifetime only. In the case of Tieck, it is the scholarly library that applies as a functional model, even if his collection was initially considered an author's library rather than that of a philological expert. Still, it seems as though the further destiny of his books was somehow to make up for the “lack of nobility”, the remainders merging with the typical “Adelsbibliothek” at Klein-Oels, and then partially perishing with that library. The catalogue of the Silesian collection records printed works from A through Z without numbering, description, or notes to provenance (cf. *Graf Yorck von Wartenburgsche Fideicommiss-Bibliothek ...1874*). There is an extensive Tieck section (566-571, including the first Asher-catalogue), but, as for the rest, without direct reference to the former proprietor. One would need to check, e.g., if the 1477 *Titirel* (BT 285 “conservation parfaite”) is identical with the 1477 copy (“unvollst.”) in Klein-Oels (572).

As for research on the dissemination of Tieck's books in international public libraries, there are few clues. The printed version of the *Handbuch der historischen Buchbestände in Deutschland* has only casual remarks on the exact stock of some libraries in question (Fabian 1996-2000). The *Handbuch der historischen Buchbestände in Österreich* epitomizes that the 2nd, 3rd and 4th Shakespeare folio, now preserved in the Austrian National Library (ÖNB), “gelangten aus der Sammlung Ludwig Tieck's [...] in die Hofbibliothek” (Fabian, 1994-1997, Vol. 1, 100). As to the Spanish section in Vienna the information is: “Von den im 19. Jh. erfolgten systematischen Ergänzungen sind Ankäufe bei den Auktionshäusern Dumont in Paris, Butsch in Augsburg, Asher in Berlin (Ternaux-Compansche Sammlung aus der Auktion Ludwig Tieck), Leibrock in Braunschweig (Lemkesche Sammlung) und Hiersemann in Leipzig (Suelta's spanischer Dramatiker) nachzuweisen.” (Ibid., 93) For the Staatsbibliothek Berlin the main difficulty will consist in tracing the numerous displacements of books during World War II: *Verlagert, verschollen, vernichtet* displays a map of all book depositories during world war II (1995, 46 [47-50 further bibliography]). In B. Fabian's *Handbuch deutscher historischer Buchbestände in Europa* (1999-2001), some precise information is given on how an important number of books were transferred to London: “A marked copy of the sale catalogue survives [...], in which 1547 of the 1931 lots are marked, but some marked items were not acquired, and vice versa.” (Vol 10, 53 [56sq. on the author of the catalogue, Albert Cohn, and 84 “The Tieck Col-

lection”]). Some items were first carried to London “for inspection”, and afterwards “rejected as duplicates”. So even here lingers the risk of some confusion which is heightened by the London collocation (and by the change of shelfmarks when the British Library moved to St. Pancras): “Some, but by no means all, of the books with Tieck’s manuscript notes, are placed at C.182.a-b, but the majority of his books are not placed together; his copy of Martin Opitz’s *Teutsche Poemata* (Breslau 1629), for instance, is placed amongst miscellaneous German poetry. The Museum acquired everything it wanted from the Tieck sale, for a total of £643, with the exception of a mid-16th-century Antwerp *Cancionero*, which turned out to have been abstracted from the library at Wolfenbüttel before it was acquired by Tieck, and had to be returned.” (Fabian 1999-2001, Vol 10, 84)

### Theories and Methods

The study of Tieck’s library may be compared to the minute cataloguing of Goethe’s book collection and his use of the Weimar and Jena libraries (cf. Bulling 1932; Keudell 1931; Ruppert 1978), or to the reconstruction of the library of the Brothers Grimm (Denecke/Teitge 1989), in terms of their rank, their history, available evidence and methodology. Unlike Tieck, the Grimms’ book collection (over 7000 titles) was largely uniformly bound and featured an *ex libris* stamp; just as Tieck, the Grimms did not maintain a complete list, and like Tieck’s library, the majority of the Grimms’ books were sold to Asher in 1869 and strewn in many directions. A large number remained in Berlin; valuable texts were lost in World War II, and just as in Tieck’s case, heirs played an important role. Denecke and Teitge’s procedure of examination (the individual volumes were investigated in reference to provenance, traces of usage, dedications and annotations) may serve as a model for the analysis of Tieck’s library. The catalogue is arranged by subject matters, contains an alphabetical index, and some images. So far, it would seem that no digital library comparable to the one of Ludwig Tieck is available on the internet. Even if the Schiller-library is stored in an electronic file containing bibliographical information and marginalia,<sup>9</sup> this database is not accessible via internet.<sup>10</sup>

### Securing the Data

The research team will scan Tieck’s oeuvre in general and his estate in Berlin for information regarding his library. The international cooperation partner from Dresden, Walter Schmitz, will provide extended experience and results in reference to testimonies of Tieck’s book acquisition (see note 2 and 5). Additionally, the archives of various companies (such as Asher or Perl, Berlin) and probably nationwide appeals to book collectors should provide further information. The increasingly networked antiquarian book trade recently offered for sale individual titles from the Yorck von Wartenburg collection. These books could stem – with varying degrees of probability – from Tieck’s possession. We also have hints to a stock of books from the Yorck collection in Russia. The investigation will not concentrate on the abstract and indirect analysis of indices (such as the catalogue of the auction in 1849), but rather use them to directly identify and localise Tieck’s books, followed by a personal

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<sup>9</sup> Cf. <http://www.klassik-stiftung.de/sammlungen> - *Schillers Bibliothek: Versuch einer Rekonstruktion*. Von Friedrich Menzel. Bearb. von Konrad Kratzsch. [S.I.], 2009.

<sup>10</sup> The Nietzsche-Library of the Anna-Amalia-Bibliothek digitized all of Nietzsche’s books, including marginalia. An online version is forthcoming. Cf. <http://www.klassik-stiftung.de/sammlungen>.

examination: the books will be described and analyzed, and their digitization – if not already effected<sup>11</sup> – encouraged. It is not likely that – within this project's scope – all of Tieck's books can be identified and localized, but certainly the overwhelming majority. The outcome will consist not only of information about the whereabouts and condition of the books, but of information on the channels of the dispersal caused by the sale of Tieck's library as well, thus facilitating the future completion of the virtual library.

### Configuration of the Database

Regarding the technical realization of the project, various bibliographic databases have already been assessed in advance to make sure that they meet the key requirements:

- the use of the database should be free of charge
- a multi-user capability enabling various team members to edit the same data sets is paramount, as is
- the possibility to freely configure (additional) fields in order to store specific information (e.g., the number of individual titles in the auction catalogues),
- an exchange format (such as *DublinCore*) is crucial in order to transmit complementary data to the ÖNB Vienna and other interested libraries possessing books from Tieck's library, and
- the subsequent presentation of the project's results on a website (offering links to digitized works, research articles, images, etc.) is imperative and should be ensured as an attractive and flexible dissemination of content to a wide public audience.

The platform will not only supply links to existing digital versions of individual books from Tieck's library. An additional benefit of this web-oriented approach is a presentation of the geodata of the sites of Tieck's books provide the basis for the dynamic generation of a map that would illustrate their physical scattering, and those of the intermediate stations at any given time could make the various whereabouts of the books visible; even their itineraries may be shown in a grid-like structure. The clarity of this representation (as opposed to a presentation exclusively in the form of records) would be a useful addition in terms of the increasingly established semantic technologies. As a supplement to the explanations given in writing, it will use the additional web media value exceeding search functions.

The ÖNB shows great interest in the research project and will support it as much as possible, in particular:

- support for the staff of the research project in creating compliant library bibliographic catalogue records
- support for the staff of the research project with the data sources of the ÖNB (House documents, catalogues)
- privileged use of the "Augustinian Reading Room" and working space

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<sup>11</sup> Random samples show that libraries such as the ÖNB and the British Library have up to now digitized a very limited number of books that probably originate from Tieck's library, e.g., a collection of Shakespeare's works (*The Plays*. 23 voll. Basel: Tourneisen 1799-1802; BT 2152, now BL: General Reference Collection SFX lsidyv342562a0 sqq.; [http://access.bl.uk/item/viewer/lsidyv32b77483#ark:/81055/vdc\\_00000002A1DF.0x00000B](http://access.bl.uk/item/viewer/lsidyv32b77483#ark:/81055/vdc_00000002A1DF.0x00000B) sqq.), or an early print of Robert Greene's *The Honorable History of Fryer Bacon* (BT 1833, now ÖNB: 23824-A; <http://data.onb.ac.at/ABO/%2BZ16752000X>), which served obviously as source for Tieck's translation in *Shakespeare's Vorschule* (vol. 1, Leipzig 1823), 1-112.

- the ÖNB guarantees that the migrated data will be permanently maintained and therefore freely available for scientific use
- as some prints have already been and many other are bound to be digitized in the *ABO*-project (“Google”), the catalogue data will in most cases be supplemented by available digital versions. The ÖNB will provide and advance, where necessary, further digitization.

Furthermore, the ÖNB will use its allocated funding to further research on Ferdinand Joseph Wolf (1796-1866) who rose from a mere unpaid intern at the *K.K. Hofbibliothek* (1819) to become the head of the manuscript collections (1853-1866), and who attended the auction of Tieck’s library on behalf of the *K.K. Hofbibliothek* (see p. 6). The research will focus on the recently organized house archive of the ÖNB<sup>12</sup> and supplementary sources in the *Haus-, Hof- und Staatsarchiv (Akten des Obersthofmeisteramtes)*, and numerous letters from the *Sammlung von Handschriften und alten Drucken*, mostly from the estates of Theodor Georg von Karajan (1810-1873) and Münch-Bellinghausen (1806-1871). In addition, the library of Ferdinand Wolf (purchased in 1866) and the protocols of the meetings regarding the purchases of the court library (since 1845) will offer further information on the acquisition history of Tieck’s library in particular and the acquisition policy of the *Hofbibliothek* in general. This will also contribute to important topics within the history of book collections, such as the disposal or sale of duplicates (and therefore the assessment of the value of single copies) and the separation of collections bound together (“Adligate”) that results from a systematic collection. Finally, the purchase will be evaluated within the context of the revolutionary year of 1848 which had a direct impact on the acquisition policy and the use of the *Hofbibliothek*.

The Berlin Staatsbibliothek (Mr. Andreas Wittenberg) has also agreed to support the project by providing, for example, privileged working space and help with accession registers and relocation lists from World War II. In Berlin, digitization is also possible and may be coordinated with the ÖNB after existing cooperation treaties. Obviously, the British Library (London) will also play a major role in the realization of this project.

### **Dissemination Strategies**

All results will be published as a publicly accessible database created by the project team and hosted by the *Österreichische Nationalbibliothek* ([www.tieckbibliothek.at](http://www.tieckbibliothek.at)) and by the University of Vienna, respectively (<https://phaidra.univie.ac.at/>). The *Tieck-Gesellschaft* will link the platform to its “Tieck-Portal”, hosted by the TU Dresden ([www.tieckarbeitsstelle.de](http://www.tieckarbeitsstelle.de)).

A printed version is desirable and could take a bearing on the Denecke/Teitge Grimm Catalogue. An exhibition in Vienna is regarded as a suitable way to introduce the results to an interested public audience.

### **A Summary of Expected Results, Effects and Implications**

The goal is to analyse and evaluate the importance of a private “Dichter- und Gelehrtenbibliothek” (cf. Raabe 1987). The extent, the composition, the inner proportions and of course the genealogy of the library form the basis for abstract systematic and diachronic analysis. The identification, localization and examination of the per-

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<sup>12</sup> [http://aleph.onb.ac.at/F?func=file&file\\_name=login&local\\_base=ARCH](http://aleph.onb.ac.at/F?func=file&file_name=login&local_base=ARCH)

sonal copies will provide the grounds for an entirely reliable and sound recording, whereas catalogues of auctions and the like offer only unsatisfactory indirect data. These data will be completed. The examination of personal items – including the description of marginalia and signs of usage – will further the understanding of the process of appropriation and highlight the importance of the library as a physical trace of reading and learning. The platform will not only supply links to existing digital versions of individual books from Tieck's library, but will furthermore – in synergetic interaction with other Tieck-related projects – contribute to the general elucidation of Tieck's oeuvre. And they will, for the first time, enable comparative literature as a discipline to go back to its roots in the mode of physical self-description. As a secondary effort, the itemization of additional intertextual connections and references to books Tieck obviously read but did not possess (e.g., Tieck's loan records at the library of the University of Göttingen; cf. Gillies 1936/37, 206-223) can be included. Finally, the project will contribute to the ongoing discussion of the use of new media in the humanities, in particular in the re-organisation of the structure of knowledge according to different modes of presentation.

## B. Attachments

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