

LES ENLUMINURES

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***Album Amicorum* of Emma Chappuis (1845-1915)**
In French and German, illustrated manuscript on paper
Switzerland, Lausanne (most entries), 1858-1862 (dated)

i + 65 + i folios on paper, modern foliation in pencil, 1-65, FIVE PEN AND INK DRAWINGS, NINE PENCIL DRAWINGS, THREE WATERCOLORS, FOUR AQUATINT ETCHINGS, TWENTY LITHOGRAPHS, ONE LOCK OF HAIR, ONE BOUQUET OF DRIED FLOWERS, some minor stains, in overall excellent condition. In its original binding of brown buckram, covers decorated with curving leaves and flowers, a frame in gilt fillets and the title "Album" in gilt on the front cover, flat spine, edges gilt, covers and spine worn, stains, binding detached from the text block. Dimensions 175 x 250 mm.

This charming album was made for Emma Chappuis, the daughter of a Lausanne notary, when she was a young girl, between 13 and 17 years old. It includes a very rich collection of illustrations in many media, including fine drawings in pencil, others in pen and ink, many different types of prints, and even a lock of hair and a bouquet of dried flowers. The drawing in pencil on f. 51 might offer a previously unknown view of the Place Saint-Laurent in Lausanne, where her father had his law practice; other drawings include fine views of the Swiss Alps.

PROVENANCE

1. The album was made for Emma Chappuis, as stated in many of the entries made for her and on the front flyleaf. She is identifiable as Emma Chappuis (1845-1915), the daughter of a Lausanne notary (see below). The front flyleaf states that Emma Chappuis was in Koeningsfeld in December 1859 and in Lausanne in April 1860. The entries were made in the period of 1858-1862, mainly in Lausanne and elsewhere in Switzerland, with some entries made in southwestern Germany near the Swiss and French borders, mainly in Koeningsfeld im Schwarzwald and Baden-Baden.

ILLUSTRATION

f. 1, Mounted bouquet of dried flowers, inscribed below "Souvenir d'un séjour Juillet 1861";

f. 2, Colored lithograph, inscribed below "Le dôme de Milan. Reçu le 29 Janvier 1860 de la part de ma chère tante Mary";

f. 4, Pen and ink drawing representing eleven cards drawn in trompe-l'œil as if laid on a table; the cards contain names of her friends and family, including her grandmother, Elise Veillon Veillon, and many friends from Lausanne and Stockholm;

f. 5, Pen and ink drawing of a large house in the country near a small church, inscribed "Le Bérieux";

f. 7, Color lithograph representing "Vue de la chute du Rhin, prise du Fichetz, publié par Louis Bleuler au Chateau de Laufen...", inscribed in ink "Souvenir de notre promenade à la chute du Rhin 3 Sept 58" and "de papa";

f. 9, Lithography by Benzinger representing the Holy Trinity "Die hl. Dreifaltigkeit", printed onto a paper with a lace frame that is decorated with a garland of roses, lilies and other flowers;

f. 10, Three illustrations pasted onto the page: pencil drawing of a medieval castle, small watercolor of roses, cornflowers, pansies and forget-me-nots painted on a slip of paper mounted in an embossed lace frame, and a color lithograph of two ladies dressed as a cornflower and a poppy listening to a beetle and a cricket making music, inscribed "Kornblumen," pasted within an embossed lace frame;

f. 11, Pencil drawing by Aline Duplan representing "chalet de Colatel Octobre 1859" (she also signed the drawing on f. 63);

f. 12, Pen and ink drawing representing "L'Eglise de St. François à Lausanne," dated "Le 30 Août 1858. Emile d...(?)";

f. 15, Tinted lithograph by F. M. Reichel representing the castle of Baden-Baden;

f. 16, Tinted lithograph by E. Kaufmann representing the town square of Rippoldsau;

f. 17, Color lithograph representing the Lausanne station;

f. 19, Aquatint of the *Virgin and Child* by Carl Mayers, Nuremberg, inscribed "Mutter der göttlichen Gnade! Bitt für uns." (Mother of Divine Grace! Pray for us);

f. 21, Lock of brown hair in a frame of dried flowers, below which is inscribed "Emma"; it is apparently a lock of hair belonging to the album's owner, Emma Chappuis; the lock is pasted on a small piece of paper bound into the book; on this page is inscribed a poem by Georgina Kug;

f. 22, Aquatint by Martens representing the "souterrain du château de Chillon" from her uncle, "de l'oncle Charles" in August 1858;

f. 23, Tinted lithography representing the "Promenade de Montbenon" in Lausanne;

f. 24, Pencil drawing representing a very tall tree (a cypress?) in the countryside by Marie Kirstein, "Le 25 Nov 1859";

f. 25, Tinted lithography of Raphael's *La Belle Jardinière*, pasted within a lace frame, pasted onto a page with a poem inscribed by Louisa Bourquin;

f. 27, Fine pencil drawing by "H.S.R.", "de Mr Reichel" made in Gengenbach in July 1859 representing a bell tower on which a stork has made a nest;

f. 29, Lithograph of St. Peter printed within a lace frame;

f. 32, Color lithograph representing roses, forget-me-nots, peonies, a dove, a lyre and a frame on which is inscribed birthday wishes in German "Heuzlichen Glückwunsch zum Geburtstage", within a lace frame painted in gold and colors;

f. 33, Fine watercolor of a branch of flowers by Emily Borchert in 1860;

f. 34, Lithograph published by Th. Beck representing Schaffhouse in Switzerland;

f. 35v, Tinted lithograph representing a country landscape;

f. 36, Colored lithograph representing the Annunciation to Shepherds, below which is printed the text from Luke 2:8-14, within a lace frame painted in gold;

f. 38, Pen and ink drawing enhanced in watercolor, similar to the trompe-l'œil drawing on f. 4, representing a large scatter of paper strips on which are written names of Emma's friends and family members; in the middle is a scrolled sheet of paper on which is written the name Aline Chappuis;

f. 39, Fine pencil drawing by B. Walder representing a sailing ship in rough waters near a large rock on which stands a citadel;

f. 42, Tinted lithograph representing Kinzigbrücke bei Offenburg;

f. 44, Colored lithograph representing young Christ in a rose garden with the printed text "Ora et labora," within a lace frame;

f. 45, Small watercolor representing a pansy stem, painted next to a poem in French inscribed by Charlotte Beyer;

f. 46, Colored lithograph depicting a loving couple in a row-boat, pasted onto the page;; the inscription underneath mentions Trisda or Frieda Kauffman;

f. 47, Aquatint representing Tryberg im Schwarzwalde; inserted loose;

f. 49, Aquatint representing Baden-Baden;

f. 50, Two small colored lithographs pasted on lace paper frames, one representing a town by a lake and mountains (Lucerne?), and the other representing a town with a castle on a hill; the inscription next to the first lithography reads "Souvenir d'Elisa Herrenschmidt," perhaps Elisa Caroline Herrenschmidt (1847-1921) of a notable Strasbourg family (the entry is not dated and could have been added after 1862); the inscription next to the second lithography reads "D'Elisa Ritzenthaler";

f. 51, Very fine pencil drawing representing the Place Saint-Laurent in Lausanne; it might offer a previously unknown view of square, before the continuity of the rue Haldimand was made in

1860-1861, penetrating through the wall that is seen in the drawing (see the Online resources for comparison);

f. 54, Colored lithograph representing Zurich;

f. 55, Very fine pencil drawing representing two children disputing over a doll;

f. 59, Fine pencil drawing representing a two-storied house in front of which stretches a long rectangular pool flanked by trees, pasted onto the page;

f. 61, Fine pencil drawing representing a country landscape with a fortified tower, signed Jules Duplan;

f. 63, Very fine pen and ink drawing with watercolor representing a chalet in the mountains, signed Aline Duplan, 20 april 1860;

f. 64, Pencil drawing representing a chalet in the mountains, inscribed "Koeningsfeld" and signed by Fanny Dieterich.

TEXT

Friends or family who made other entries, mainly poems, include E. Borchert (f. 3), M. Wied (f. 8), Sophie Herr (f. 8bis), Caroline Kayan (f. 9), André Falke (f. 14), Fanny Dieterich (f. 16), Eugenie (f. 18), Georgina Kug (f. 21), L. Reichel (f. 26), Maria Weiss (f. 30), L. Merot (f. 30v), Salome Weiler (f. 31), Frida Sprenger (f. 32), Fanny Rünff (f. 36), Clara Schmiette (f. 37), Auguste Thurmann (f. 37v), Léa (f. 40), Emma Hoer (f. 41), Emilie Osiander (f. 43), A. Köehlin (f. 48), Bachette Walder (f. 53), Sophie Roth (f. 56), Sophie Du Bois (f. 58), and Isabella (f. 62). There is an entry on almost every recto, and on some of the versos of the leaves.

This owner of this album can be identified as Emma Chappuis (1845-1915), the daughter of the Lausanne notary Louis Chappuis and Aline, née Veillon. The name of her maternal grandmother, Elise Veillon, is found on f. 4. The law practice of her father, Louis, continued by Emma's brother Paul (1842-1887), was at no. 6 rue Haldimand, the location seen in the drawing of Place Saint-Laurent on f. 51. In addition to her brother Paul, Emma had two sisters, Elisabeth, the eldest of the children, and Laurence (1849-1924), the youngest of them. Emma would marry Hermann de Vallière (1841-1934), the brother of Elisabeth's husband. Strikingly, the Musée Historique in Lausanne conserves an album of photos offered by Aline Chappuis for her eldest daughter, Elisabeth, in 1869 (ref. P.1.P.alb.03.0; inscribed "Donné par ma chère maman le 26 avril 1869"). The album contains 87 portraits taken in a photographic studio of family members and friends, many of which made entries in our album; see Online resources for a list of the names inscribed on the photos. In addition, a later photograph survives of Emma Chappuis with her two sisters, taken in 1890 when she was 35 years old (Musée Historique Lausanne, ref. P.1.P.3.ChappVei.001). This studio photograph shows the three sisters taking tea at a table set against a canvas with a country landscape (not digitized).

Emma was only a girl, aged thirteen to seventeen, when her album was made. Many of the prints were acquired as souvenirs of the travels she made with her family, such as the lithograph on f. 7, "Souvenir de notre promenade à la chute du Rhin 3 Sept 58," inscribed also affectionately

"de papa". Others were sent by friends or family members, such as the lithography of the Milan Cathedral sent by her aunt Mary (f. 2).

This album shows that Emma Chappuis had a very wide circle of friends. The entries include charming testimonies of affections from her female friends, such as the short note by her Swedish friend, Clara Schmiette, made on 6 June 1860 in Lausanne: "Chère Emma! Je te prie de me donner une place non seulement dans ton album, mais encore dans ton cœur. Garde toujours un peu d'affection pour ton amie Clara Schmiette (Suédoise)."

The *album amicorum*, or album of friends, is a booklet in which the owner collected entries made by their friends and relatives. The entries are typically poems, wishes, drawings and watercolors, signed with a date and location. The *album amicorum* was popular from the sixteenth until the nineteenth century. It was initially favored by men in aristocratic, bourgeois and university circles, and entries were collected from acquaintances met during travels and studies. Later the *album amicorum* became very popular among women. Our album is especially interesting because it was made for a young girl.

The *album amicorum* is central in modern transdisciplinary research studying texts, reception and collecting in cultural and social contexts and the history of mentalities; see especially the comprehensive study by Werner Wilhelm Schnabel published in 2003. Albums for women have generally been less studied than have those for men (see Reinders, 2016 and 2017, studying early examples of albums for women).

LITERATURE

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Reinders, Sophie. "Social Networking is in Our DNA: Women's *Alba Amicorum* as Places to Build and Affirm Group Identities," in Dieuwke Van Der Poel, Louis P. Grijp, and Wim van Anrooij, eds., *Identity, Intertextuality, and Performance in Early Modern Song Culture*, Leiden, 2016, p. 150-177.

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ONLINE RESOURCES

Place Saint-Laurent, Lausanne

<https://lausanneretro.ch/2022/12/1837-2022-la-place-du-14-juin-a-la-place-st-laurent/>

The Chappuis family album of photos

<https://museris.lausanne.ch/SGCM/Consultation.aspx?Id=148229>

Repertorium Alborum Amicorum

<https://raa.gf-franken.de/de/startseite.html>

Our manuscript:

https://raa.gf-franken.de/de/suche-nach-stammbuechern.html?permaLink=1858_chappuis

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