

: Von dem grossen =

: mit vilker Arbeit sollest du dich
Distel wird sie dir tragē / u wirst
Zu schweiß deines Angesichts sollest
Zu Erde wirst.) Von der Be/
dass sie wider ihn gemürret / u
Nüch der Zahlen.

he Straff der gebeichtē Sünd /
der Beicht auffgelegte / noch durch
auffgenommene / u verrichtē
abgestattet wird (welches
eintweder nach diesem Leben
eignung der Verdienste
och auff dieser Welt / erlassen
gleich handelt : welcher dem
et breuet zu entgehen / sich
möglichste Weis bewerbet :
gē Rath der h. Väter / ja
wasser / als durchs Feuer ~

die unendliche Verdienst
Verdienst Maria /

Ablas-Fest St. Fran

sich auch kein Schuld einiger Sün
ntzünung dar für zu leiste: sond
nchen er auch noch mit sich hat in
ner h. Kirche auff Erde hin
Ehrste hinterlegt: auff das wir
stige Mittel halten: gleichwie d
Sünd selbst Loß zu werde: also
Verdienste / auch die Schuldē u
die zeitliche Straff / so wir nach
durch das h. Sacrament der
schuldig verbleibē / damit bez
Ferner / Komē zu die
dienst Maria / der Muetter
ander heilige Aufferwehlt
dass der allgemeine Schatz
u Ablas herzunehmē hatt
Genuegthünungē / u Verdi
sten Muetter / der heilige S
lich / des grosse Seraphisch
Clemens VI. Extravag. Unigent

Daniela Kromp
Rare & Unique Books

OTHERNESS

A black-and-white short list of
23 books, manuscripts and prints from stock,
presenting texts by and portraits of people with
disabilities, either mental or physical

**Drawings by an Italian girl with handicapped mobility,
etched by Marcus Behmer**

#1 Elena de Wiskovatoff: Acht Radierungen eines Kindes. Herausgegeben von Marcus Behmer. [Eight Etchings by a Child. Published by Marcus Behmer.] Florence, Luigi Tassini 1908. 8 leaves of etchings, printed on various coloured papers. Loose as issued in original wrappers, lossely inserted in original half cloth portfolio with printed title label. 24.5 x 34 cm.

One of 40 printed copies. Printed on papers of various colours (light grey, light blue, brown, cream white); some printed on Japanese paper and laid down. The originals of the child-drawings were probably by the handicapped daughter of Lydia Wiskovatoffa, Behmer's Russian landlady in Florence (Via Montebello). The naked, somewhat stiff child sitting on a sofa is with high likelihood a portrait of the girl. (cf. Haucke no. 93). The etchings are entitled: 1. Japanerinnen [Japanese women]; 2. Schiffe [Ships]; 3. Die Prinzessin [The princess]; 4. Der Palazzo [The palace]; 5. Die Allée [The avenue]; 6. Strohutflechterin [straw hat maker]; 7. Kinderzimmer [Children's room]; 8. Die drei Kreuze [The three crosses]. - Marcus Michael Douglas Behmer (1879-1958) was a German writer and book illustrator, graphic designer and painter. "Behmer had a lifelong interest for naive forms of expression, wondering particularly at the abrupt and unconceited creativity of the simple. (...) The tremendous excitements of childhood, with their potent creative powers, are part of his artistic inspiration and production." (translated from: Haucke no. 93). His artistic beginnings were in 1896, with his first major success with the illustrations for Oscar Wilde's *Salome* for Insel-Verlag, in 1903. The early works show the influence of Aubrey Beardsley's illustration art. From 1902 Behmer did illustrations for books, designed initials and writings and was responsible for carefully planned book facilities. He worked for the Cranach Press of Count Harry Kessler, and did illustrations for the Insel-Verlag. Starting in 1903, he





was a member of the first homosexual organization in the world in Berlin. Until now, it was little known that Behmer was sentenced in April 1937 by a court in Konstanz to two years in prison and was arrested in Freiburg and other places in southern Germany. Renowned museums and collections such as the graphic collection of the Städel Museum in Frankfurt, the Klingspor Museum for calligraphy and typography in Offenbach or the collection Sternweiler in Berlin today house works by Marcus Behmer. A critical appraisal of his work is only now being undertaken and his art-historical importance realized. (cf. Wikipedia). - Provenance: Our copy (numbered 27) sold at auction by Hugo Helbing, Munich, March 17-19th in 1921 (Cat. Antiquitäten (...) aus verschiedenem Besitz, no. 778). - Only very slight staining to margins. Wrappers with very slight creases. Portfolio a bit rubbed. Else crisp and clean. - Marcus Haucke, Marcus Behmer - Aquarelle, Bücher, Graphik, Exlibris, Zeichnungen no. 93. - OCLC shows copies only in three German libraries, none outside of Germany.

**Delusional ideas, put down by a megalomaniac in a
Viennese lunatic asylum - One of the first printed self-
testimonies of its kind (second known copy)**

#2 [Joseph August Schenk]: Memoire [Memorandum]. Wien, Reisser 1886. 27 pages. Original cloth with gilt title to front cover. 13 x 19 cm.

Apparently one of the first authentic self-testimonies written by a psychiatric patient which has ever been printed. - The text was written on December 1st 1886 by a mental patient then staying at the "k[öniglich] k[aiserliche] n[ieder]-ö[sterreichische] Landes-Irren-Anstalt" [Imperial-Royal Lower Austrian state lunatic asylum]. The name *Joseph August Schenk* is to be found handwritten in the copy in the Österreichische Nationalbibliothek (Vienna), the only known copy other than ours, and is considered to be the author's name (information given by the library in November 2018; cf. shelfmark 76896-B). In fact, on p. 10 Schenk's monogram is mentioned. - The "Niederösterreichische Landesirrenanstalt am Brünnefeld" (also called Bründlfeld), located in Vienna in the district of Alsergrund, was the first "true" mental home for the insane in Vienna. It replaced the Tollhaus ["Madhouse"], which was a special department within the general hospital. The Tollhaus was housed in the so-called Narrenturm ("Fool's Tower"), which was built in 1784 to be the very first psychiatric hospital in the world, though not before the Niederösterreichische Landesirrenanstalt was established in 1853 when they started to treat the mentally ill specifically (cf. Wikipedia). Moritz Gauster (1828-1895) was the director of the asylum at the time when Schenk stayed there. The text reveals that Schenk apparently had delusional ideas, which suggests he probably suffered from megalomania. - Schenk states in his text that he was born in Vienna in 1833 and went to Prague in 1849, where his sister lived with her husband. There he was trained as a pharmacist. He

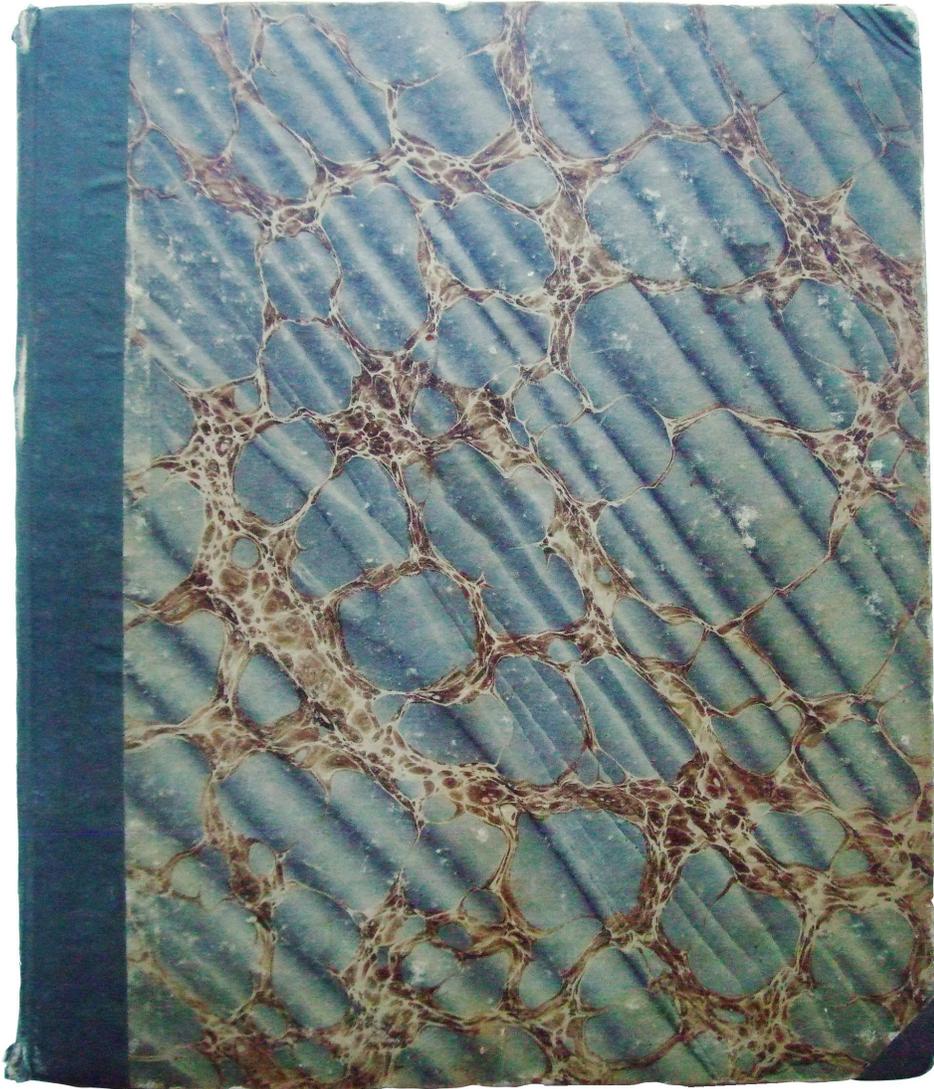
further states that his mother died in 1850. His brother Theodor, now 64 years old, took over his parents' middle-class brandy bar ("bürgerlicher Branntweinschank"). In 1854 he returned to Vienna. In 1870 he started to build up a timber business. On p. 11, he describes an attempted suicide with poison because of his financial insolvency. Afterwards, he goes on doing business and the expected profits he calculates rise to dizzying heights (e.g. on p. 20: 30.000 fl. [guilders] per year, which is about half a million \$ converted). Further, he states his defamatory sister sent him to the asylum claiming he suffered from wastefulness and megalomania (p. 25). Schenk characterises himself as unjustly branded as a fool in the eyes of the world ("vor der Welt als Narr gebrandmarkt", p. 23). He states he has been in the asylum for 36 days when he wrote his memoirs (p. 26). Further, the text reveals the writer's delusional ideas with many further passages, when he describes his various business affairs and plans, including some exact calculations with very high sums. - "Grandiose delusions or delusions of grandeur are principally a subtype of delusional disorder but could possibly feature as a symptom of schizophrenia and manic episodes of bipolar disorder. Grandiose delusions are characterized by fantastical beliefs that one is famous, omnipotent or otherwise very powerful. The delusions are generally fantastic, often with a supernatural, science-fictional, or religious bent. (...) Grandiose delusions or delusions of grandeur can also be associated with megalomania." (Wikipedia). "A delusion is firm and fixed belief based on inadequate grounds not amenable to rational argument or evidence to contrary, not in sync with regional, cultural and educational background. As a pathology, it is distinct from a belief based on false or incomplete information, confabulation, dogma, illusion, or some other misleading effects of perception. They have been found to occur in the context of many pathological states (both general physical and mental) and are of particular diagnostic importance in psychotic disorders including schizophrenia, paraphrenia, manic episodes of bipolar disorder, and psychotic depression." (ibid.). - OCLC shows only one copy worldwide (ÖNB). Probably only a very small number of copies were printed, supposedly for a limited expert audience, meaning the book was most likely not sold officially. - Hinges of endpapers cracked. Paper slightly yellowed. Else very clean and crisp. - **See pic on last page of this catalog.**

**Forgotten poems by a blind Dutch woman
two of which thematize her blindness**

#3 Hessel Haagma (scribe): Een | Bundel Gedichten | Verzameld | door | S[ara] C[ornelia] van Dishoeck [A bundle of poems collected by Sara Cornelia van Dishoeck]. Dutch manuscript on paper. Leiden (the Netherlands) 1839-[(after)1845]. 1 leaf (title page), 113 (recte: 114) pages, 1 leaf (index), including a large portrait photograph of the author wearing dark glasses (albumen print) mounted to front pastedown (13.5 x 18.3 cm). Contemporary half cloth with title label to spine (affixed upside down). 22 x 26,5 cm.

The manuscript includes 38 unpublished poems by the blind poetess Sara Cornelia van Dishoeck (c. 1801-1881) from Leiden, and written down on her behalf by one H. Haagsma (most likely Leiden pharmacist Hessel Haagsma). About a third of the poems are dedicated to family and friends, on the occasion of birthdays, baptisms, wedding celebrations, or funerals. Most compelling is a poem on her blindness on pp. 11-13, entitled: "Het gemis mijner oogen. | met de | Voorregten die ik thans geniet" [On missing my eyes with the blessings I enjoy presently]. The blessings she refers to are that she can smell, can hear more sharply, and that feeling takes the place of sight; further on that she enjoys singing and playing an instrument, she is never bored, and she experiences love. She further mentions that, as a child, she went to a school for the blind. She concludes with a call to other blind people to put their chins up. Sara was apparently a member of a group of musicians, called *Orpheo Duce*, for which she compiled song texts (cf. pp. 36-39, 71, and 91-93). Another remarkable poem is "On the forest of my brother" (pp. 25-71): She says although she may not see the forest due to her blindness, nor its trees, she enjoys hearing the wind blowing through the trees and the birds





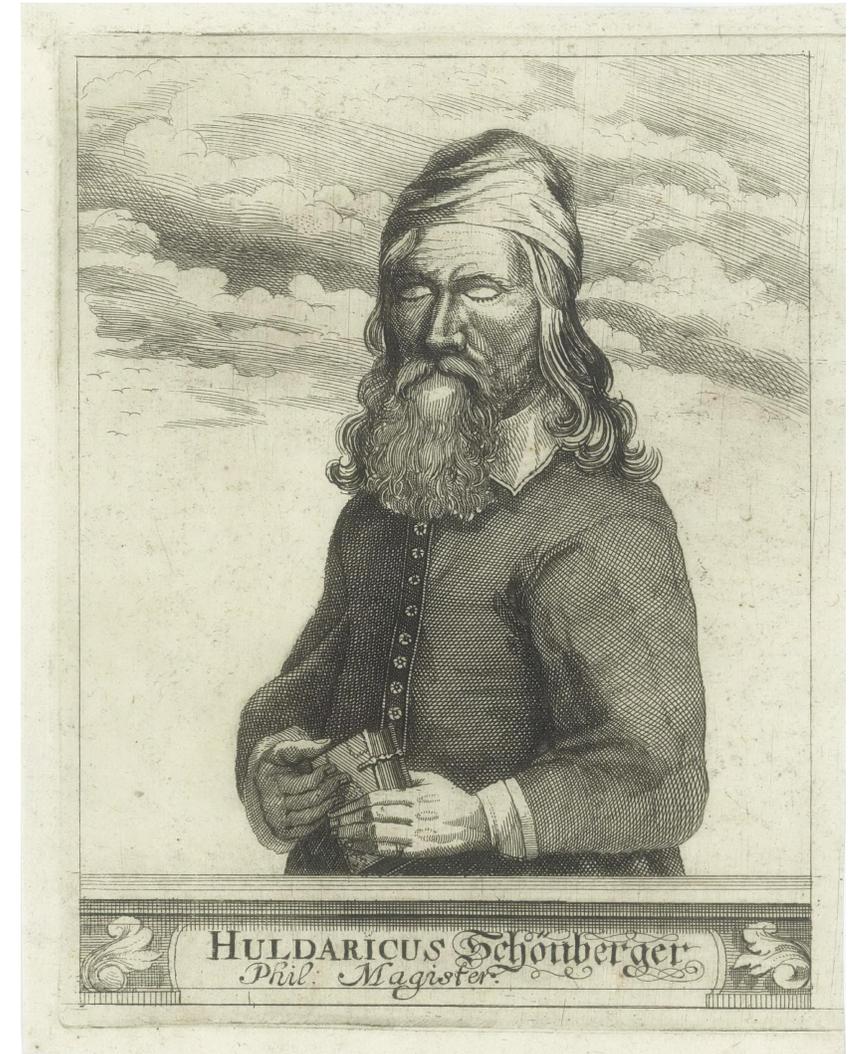
singing, and smelling the flowers. Despite her blindness, she also mentions the setting sun. So these poems reveal details on her different perception. Some of the other poems are religious, two of which are inspired by the popular German evangelic preacher Friedrich Wilhelm Krummacher. - Sara Cornelia van Dishoeck was a younger contemporary of the nearly blind Dutch poetess Petronella Moens (1762-1843), who became known through her political writings, published a lot and gathered ten awards throughout her life. In contrast to her, van Dishoeck was completely blind and appears to have been blind by birth. In one of the poems, a reference of Sara's blindness in childhood is given (p. 89, line 3). The Van Dishoeck family came from Vlissingen in the province of Zeeland, in the south-west of the Netherlands. Sara Cornelia van Dishoeck was a daughter of lawyer Anthonij Ewout van Dishoeck, councillor of the town of Vlissingen, and Sara Catharina Lammens. Her brother Anthonij (or Anthonie) Pieter van Dishoeck was a pharmacist in Leiden. The family home is called *Vaartwijk* (cf. pp. 89-90), a stately farm in Axel near Terneuzen in Zeeuws-Vlaanderen in the south of Zeeland. Sara died in Axel on 22 April 1881 at the age of eighty. - The present manuscript is the second writing down of Dishoeck's poems; the first one (written by one Mister Wernink) was damaged and became illegible in places somehow, as stated by Haagsma on p. 34. A note signed "van Dishoeck" (probably Sara's brother) on the bottom of the title page states that the first scribe (Mr Wernink) wrote "verzameld" [collected] but actually meant "vervaardigt" [made]. In the poem on pp. 83-84, Dishoeck cordially thanks her scribe Haagsma for writing down her poems. On p. 97 the hand changes: The new hand is the same which wrote the note on the title page signed "van Dishoeck". The rest of the book is written in this second hand. Also included is a letter (loosely inserted) by one Ms C. Hirgen[db]rick (?) to van Dishoeck dated 1869 concerning blindness. - Binding rubbed to extremities. Corners bumped. - For Vaartwijk (Axel): cf. bit.ly/2U9MXgr. For Hesel Haagsma: cf. bit.ly/2tDU4Sr.

More details on the contents of the poems available on request.

**A blind universal genius of the 17th century, who
"carried a thousand eyes in his heart as a philosopher"**

#4 [Anonymous]: Portrait of Huldaricus Schönberger holding a book in his hands. Etching, 17th century. Inscribed in the plate: Huldaricus Schönberger | Phil. Magister. 13.8 x 17.4 (plate).

Huldreich Schönberger (1601-1649) was a blind German mathematician, physicist, philosopher, orientalist, musician and organ builder. An inscription to another very similar 17th-century portrait engraved by Johann Hermann II reads: "Schoenbergerus hic est, qui lumine captus utroque | Argos Philosophus pectore mille tulit." [This is Schönberger, who went blind on both eyes, but carried a thousand eyes in his heart as a philosopher]. - Ludwig von Baczko (1756-1823), a German writer who was blind himself, wrote about him in his autobiographical work "Ueber mich selbst und meine Unglücksgefährten die Blinden" [About myself, and on my miserable fellows, the blind]: "Schönberger (...) was born in Weida in the Upper Palatinate and lost his eyesight in his third year as a result of smallpox. He was neglected until the age of 11, as he was regarded incapable of doing anything. Finally, he was sent to school because he was bored at home. Due to his readiness of mind he understood and remembered everything he heard in school and went to the academy at Altdorf in 1621. In 1623, he went to Leipzig and took his Master's there in 1625. Then he went to Copenhagen, and then to Holstein, where he earned respect as a tutor for several younglings. In 1645, he came to Königsberg to lecture. In addition to his mother tongue he understood French, Latin, Greek, Hebrew, Syrian, Chaldean and Arabic and gave lessons in these languages. (...) He wrote the oriental languages after he had felt the letters made from wire and retraced them several times. He calculated the most difficult arithmetic problems merely with the help of some tally sticks. He was well grounded in mathematics, philosophy and physics, played several



instruments, the organ exquisitely, and made musical instruments. He had an extraordinary acuesthesia and tactile sense. In Königsberg he held a disputation on colours and opposed professor Contius in a disputation on rainbows while explaining the genesis of colour (though he wasn't able to recognize them with his senses). He was a skilled skittles player: He targeted the disc and stroke quite well after somebody had let him know the position by knocking on the disc. He died in Königsberg." (p. 60-61). - Very fine. - Mortzfeld A 19484. Perkins School for the Blind Archives, accession #AG129_11_0067.

A "self-taught" blind vocalist from Switzerland

#5 Hindelang: Anna Zinggeler. The blind singer | Die blinde Sängerin. Lithograph, (after) 1850. Signed and dated in the stone: Hindelang 1850 London | Printed by Metchim & Co. 1. Adam St. Strand. 27.2 x 35 cm (leaf).

Anna Zinggeler was born in Elgg (Canton of Zurich) in 1826. From 1834 to 1836 and again from 1841 to 1846 she lived in the Home for the Blind in Zurich (cf. Neujahrsblatt Zürcherische Hülf-Gesellschaft, vol. 3 (1849), p. 100). Hardly anything is known about her training in singing, except for the fact that Felix Mendelssohn-Bartholdy in person is said to have handed out advice for her artistic education "in the kindest manner" (cf. Neujahrstück der Allgemeinen Musik-Gesellschaft in Zürich, p. 16). However, from contemporary newspapers and magazines we learn that (at least) between 1847 and 1853 she performed in several European cities: we were able to trace evidence for concerts in 1847 or earlier (Munich and Stuttgart), in 1847 (Frankfurt am Main and Regensburg), in 1848 (Frankfurt am Main, Berlin, Vienna and Munich, where she performed for the Queen of Bavaria), in 1849 (Berlin, Hamburg and Leipzig), in 1851 (London), in 1852 (Magdeburg and Hannover), and in 1853 (Rostock). On her London performance the *Musical World* writes: "The young lady who gave this concert at Willis's rooms is afflicted with the dreadful calamity of blindness, and consequently labours under disadvantages unknown to her more favoured compeers. Mdlle. Zinggeler possesses a mezzo soprano voice of good quality, without much power, which requires training before its true flexibility and tone can be developed. The concert on Thursday evening was the means of introducing this vocalist to an English audience for the first time, but we understand her intention is to return immediately to Germany, so that there will be no further opportunity of judging her merits. The room was exceedingly well filled, and the audience apparently of a superior class. (...) We have reasons for believing that Mdlle. Zinggeler's audience were throughout satisfied with their evening's performance." (vol.

XXIX, p. 172). A note in the *Neue Berliner Musikzeitung* from 1849 reads: "Die Sangerin besitzt ein ausgezeichnetes Material, einen Umfang von 2½ Octaven, der vollstandig bildungsfahig ist. Um des Schicksals der Unglucklichen willen wunschten wir, dass die Stimme kunstlerisch ausgebildet werden mochte. Das, was sie leistet ist, da wir die Sangerin mehr oder weniger als Naturalistin zu betrachten haben, hochst anerkennenswerth." [The singer has an excellent voice comprising 2½ octaves which is completely developable and promising. For her fortune, we wish that her voice would be educated artistically. What she's performing is highly commendable since we have to consider her as a "naturalist" (meaning: autodidact, or self-educated person)]. (vol. 3, p. 62). – About the lithographer Hindelang nothing could be traced. – Very fine. – Not recorded in Digitaler Portraitindex nor in the National Portrait Gallery nor in Perkins School for the Blind Archives. Cf. *The Illustrated London News*, vol. 18 (1851), p. 194. Cf. *Bohemia*, vol. 22 (1849), no. 69. Cf. Heinrich von Orell, *Die Blinden- und Taubstummen-Anstalt in Zurich von deren Errichtung bis zu Ende des Jahres 1834*, p. 73.



ANNA ZINGGELER.
The Blind Singer. — Die Blind Sangerin.



A blind carver and organist from Tyrol

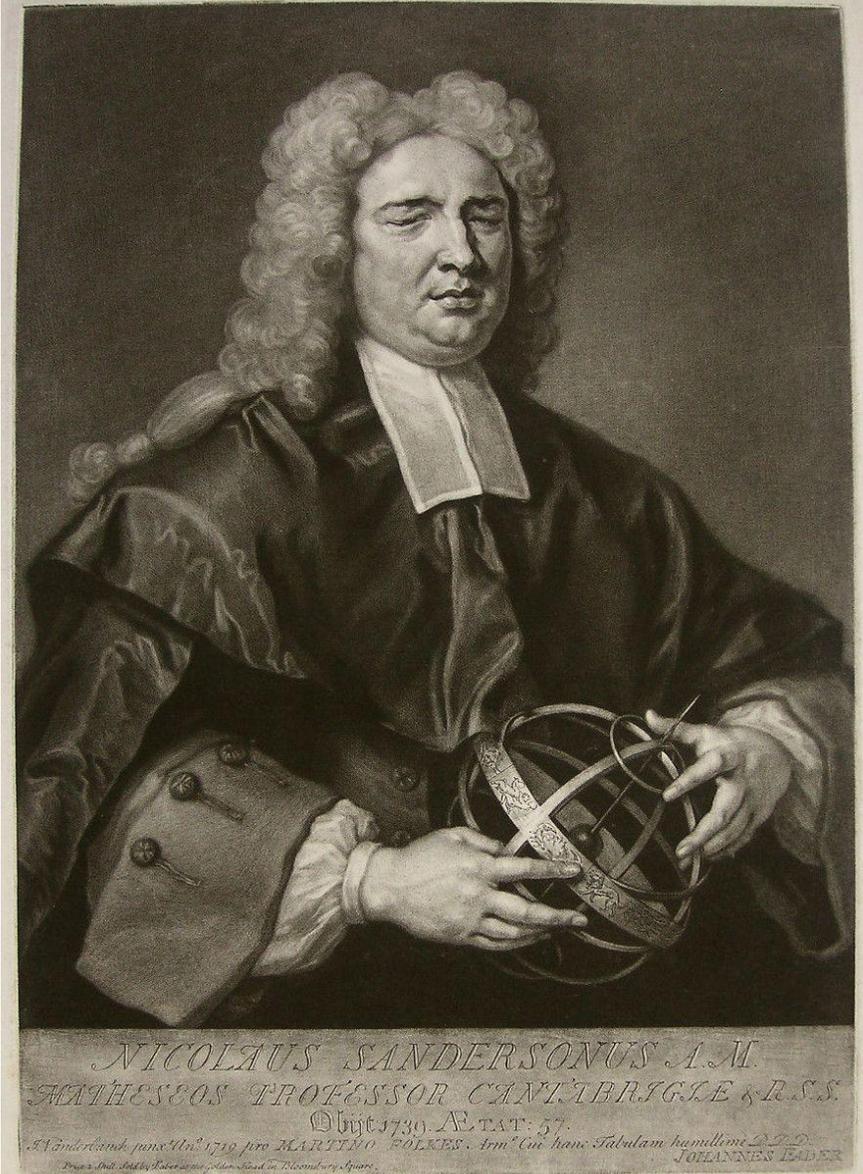
#6 [Anonymous]: Jos[ef] Kleinhans der blinde Bildhauer zu Nauders in Tirol [Josef Kleinhans, the blind sculptor of Nauders in Tyrol]. Lithograph on thick cream wove paper, c. 1830/40. With imprint beneath the title: Lith[ographische] Anstalt z[u] Innsbruck. 12 x 16.5 cm (leaf).

Josef Barthlmä Kleinhans (1774-1853) was an Austrian carver who lost his eyesight at the age of five from smallpox, while seven of his thirteen siblings died from this epidemic. When he was seven years old, he started to carve animals and other toys from wood. Being instructed by a joiner in his neighborhood, he carved his first crucifix at the age of twelve, while copying another one, which he only achieved through his extraordinarily subtle tactile sense. At the age of 22 he went to Fügen in the Zillertal to take lessons from the important Tyrolean sculptor Franz Xaver Nißl for several weeks. Over the course of his lifetime, Kleinhans carved more than 300 crucifixes and several other sculptures. As a specialty, he made some crucifixes with movable eyes, mouth and head (cf. Gertrud Pfaundler-Spat, *Tirol-Lexikon* p. 274). Some of his works are now held at the Ferdinandeum (Tyrolean State Museum) in Innsbruck, the Kunsthistorisches Museum Vienna, the Church of Nauders, the Museum of Naudersberg Castle, the Marienberg Abbey in Mals (South Tyrol), and others. Kleinhans also learned to play the organ and was the organist of the pilgrimage church of Kaltenbrunn for nine months. - Some traces of former mounting to verso. Very slight staining to margins. - Not in Digitaler Portraitindex. Unrecorded. In the Perkins School for the Blind Archives another printed portrait of Kleinhans is recorded (accession #AG129_11_0039). - Cf. Thieme/Becker 19, p. 444. Cf. ÖBL 3, p. 388f. Cf. ADB 16, pp. 104-105. Cf. Ludwig Steub, *Drei Sommer in Tirol*, pp. 271-273. One of his works, a small family altar, is reproduced in: Naredi-Rainer / Madersbacher, *Kunst in Tirol* vol. 2, p. 210. A portrait of Kleinhans painted in oils by his nephew Franz Stecher is reproduced in: Martha Reinhardt, Franz Stecher reproduction no. 4.

Portrait of a blind Mathematician

#7 Johannes Faber [John Faber]: Nicolaus Sandersonus AM [Nicholas Saunderson]. Mezzotint after John Vanderbank. 24,8 x 35 cm (plate size); 27,8 x 44,5 cm (paper size).

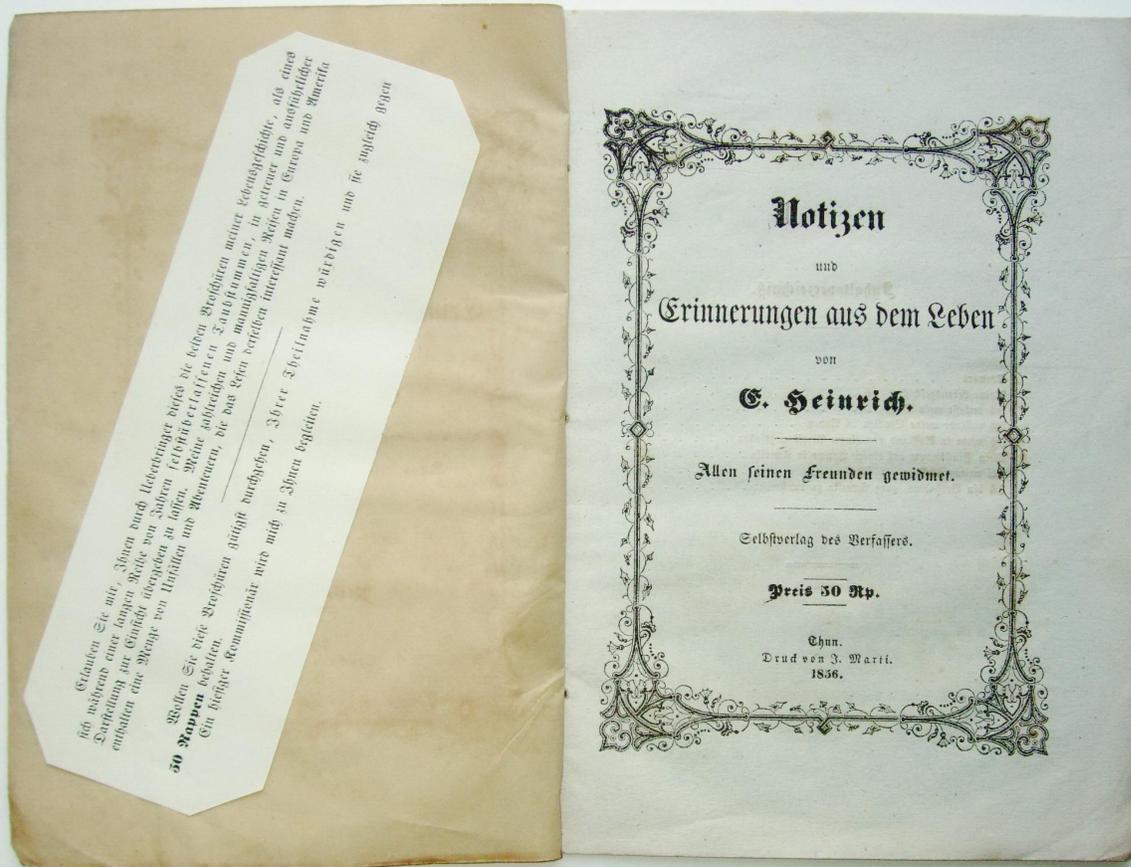
Nicholas Saunderson (1682-1739) was a blind English scientist and mathematician. According to one historian of statistics, he may have been the earliest discoverer of Bayes theorem. He worked as Lucasian Professor, a post also held by Isaac Newton, Charles Babbage and Stephen Hawking. Saunderson lost his sight through smallpox when he was about one year old. (cf. Wikipedia). - John Faber Jr. (circa 1695-1756) was an engraver and portrait and miniature painter. He "was born in Amsterdam. His family settled in England and he learned drawing and mezzotint engraving from his father before enrolling at the academy in St Martin's Lane founded by Louis Cheron and John Vanderbank. A prolific portraitist, Faber became a well-respected engraver of portraits. Sir Godfrey Kneller and Peter Lely had him make prints after their works. He is best remembered for his forty-seven plates of members of the Kit-Cat Club after Kneller and a series of twelve portraits entitled Beauties of Hampton Court." (National Portrait Gallery online). - Portrait painter John Vanderbank (1694-1793) "received his training as a portraitist under Sir Godfrey Kneller before becoming a successful artist. Noted primarily for his portraiture, he also worked as a book illustrator, and produced numerous small oil versions of scenes from Don Quixote. Vanderbank established an academy for life-drawing at St Martin's Lane, which included the artist William Hogarth amongst its members." (ibid.). - Soiled to lower margin. Manuscript number to upper right margin. Else a fine copy. - NPG D4164, D27603, D40053 and D40054.



**Autobiography of a deaf Frenchman
who claims to have travelled
through Europe, Russia and America**

#8 E. Heinrich [i.e. Eugène Henry]: Notizen und Erinnerungen aus dem Leben. Allen seinen Freunden gewidmet. [Notes and Memories from my Life. Dedicated to all of his Friends.] Thun, "Selbstverlag des Verfassers", Druck von J. Marti [privately published, printed by J. Marti] 1856. 32 pages. Original plain wrappers. 14 x 20,5 cm.

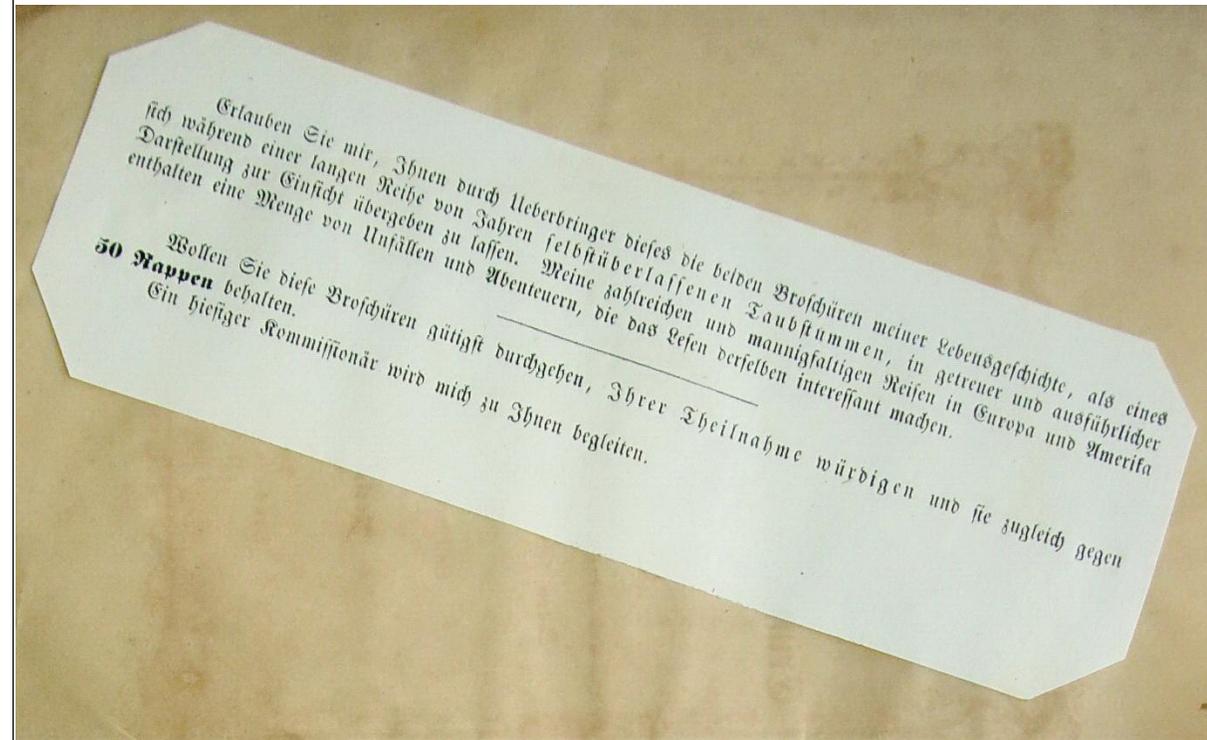
Only one copy of this particular edition (with the author's name translated to German) is listed in OCLC (Schweizerische Nationalbibliothek). - Eugène Henry notes in his first sentence that he was at the time 32 years old, so he must have been born in 1824. He also states that he was born to poor parents in a village in the departement Côte d'Azur (France). On pages 7 and 8, he explains he was not born deaf and dumb, and how he lost his ear and speech as a child. Later, we learn more about his education, his travels and that he earned his living from working as a pedlar, or as a huckster for cutlery and engravings ("Gravüren"), and later as a colporteur. An extensive printed note tipped to the inner face of the front wrappers reads as follows: "Erlauben Sie mir, Ihnen durch Ueberbringer dieses die beiden Broschüren meiner Lebensgeschichte, als eines sich während einer langen Reihe von Jahren selbstüberlassenen Taubstummen, in getreuer und ausführlicher Darstellung zur Einsicht übergeben zu lassen. Meine zahlreichen und mannigfaltigen Reisen in Europa und Amerika enthalten eine Menge von Unfällen und Abenteuern, die das Lesen derselben interessant machen. | Wollen Sie diese Broschüren gütigst durchgehen, Ihrer Teilnahme würdigen und sie zugleich gegen 50 Rappen behalten. Ein hiesiger Kommissionär wird mich zu Ihnen begleiten." [Allow me to communicate to you through the means of two



Erlauben Sie mir, Ihnen durch Ueberbringer dieses die beiden Broschüren meiner Lebensgeschichte, als eines sich während einer langen Reihe von Jahren selbstüberlassenen Taubstummen, in getreuer und ausführlicher Darstellung zur Einsicht übergeben zu lassen. Meine zahlreichen und mannigfaltigen Reisen in Europa und Amerika enthalten eine Menge von Unfällen und Abenteuern, die das Lesen derselben interessant machen. | Wollen Sie diese Broschüren gütigst durchgehen, Ihrer Teilnahme würdigen und sie zugleich gegen 50 Rappen behalten. Ein hiesiger Kommissionär wird mich zu Ihnen begleiten.

Notizen
und
Erinnerungen aus dem Leben
von
E. Heinrich.
Allen seinen Freunden gewidmet.
Selbstverlag des Verfassers.
Preis 50 Rp.
Thun.
Druck von J. Marti.
1856.

brochures my life story, which is the truthful and detailed story of a deaf-and-dumb man having been left to his own devices for many years. My numerous and manifold travels in Europe and America contain many adventures and misadventures which is interesting to read. | Will you go through these brochures most kindheartedly and solicitously, and keep them for 50 centimes. A local factor is going to accompany me to your place.] (Saying "two brochures" Henry merely means that the book consists of two sections.) Given the book only has 32 pages, using terms like "detailed", "numerous" or "manifold" appears quite exaggerated. One of the chapters is entitled "Mein Glückstraum auf einem Baum in Amerika" [My Dream of Happiness on a Tree in America (where he stayed the night)], and the last (very short) one "Ich bin Vorhabens ganz Amerika zu durchreisen" [I'm up to perambulate the whole American continent]. Apparently, Henry tried to intrigue his audience with the small book, hoping they would ask for more stories to be printed. - OCLC lists several other German editions with varying titles, as well as one French edition (being the very first), all with the author's original French name, Eugène Henry: (1) Notice sur la vie d'un sourd-muet. Mémoires (Mulhouse, Christmann 1854); (2) [similar to our edition, with the only difference that the author's name hasn't been translated to German]; (3) Notizen und Erinnerungen aus dem Leben eines Taubstummten (Freiburg in Baden, Wangler 1856); (4) Notizen und Erinnerungen aus dem Leben (Lucerne, Meyer 1857); (5) [Title similar to our edition, but:] (Zurich, Kiesling 1858). Only two libraries outside of Switzerland hold any of these editions (Freiburg and Manchester). - Yet in 1852, Eugène Henry had edited an anthology entitled "Der Taubstummtenfreund. Eine Auswahl von Gedichten und Aufsätzen für und von Taubstummten und ihren Freunden" [The Deaf-and-Dumb's Friend. A Selection of Poems and Essays for and by Deaf-and-Dumbs and their Friends]. - Wrappers dusty. Else very fine. - For the Mulhouse edition: Denis Bertholet, Les Français par eux-mêmes (1815-1885) no. 170. Bibliographie Les écrits du pour privé, XIXe siècle (without any number).



Erlauben Sie mir, Ihnen durch Ueberbringer dieses die beiden Broschüren meiner Lebensgeschichte, als eines
sich während einer langen Reihe von Jahren selbstüberlassenen Taubstummten, in getreuer und ausführlicher
Darstellung zur Einsicht übergeben zu lassen. Keine zahlreichen und mannigfaltigen Reisen in Europa und Amerika
enthalten eine Menge von Unfällen und Abenteuern, die das Lesen derselben interessant machen.

Wollen Sie diese Broschüren gütigst durchgehen, Ihrer Theilnahme würdigen und sie zugleich gegen
50 Rappen behalten.
Ein hiesiger Kommissionär wird mich zu Ihnen begleiten.

An eccentric actor and Bohemian who died in mental derangement

#9 Danny Gürtler: Selbsterlebnisse im Gefängnis und Irrenhaus. Gedichte und Prosa [Experiences in prison and in the madhouse. Poetry and prose]. Mannheim, Stern-Ellreich 1912. 202 pages. Original publisher's wrappers. 14.5 x 20.5 cm. [With:] **Danny Gürtler:** König der Bohême. Gedichte [King of Bohemians. Poems]. Mannheim, Stern-Ellreich [c. 1907]. 191 pages. Original publisher's wrappers with a portrait of Gürtler mounted to front wrapper. 14 x 22 cm.

Both volumes signed with a manuscript dedication by Danny Gürtler in pencil to first or second leaf, respectively (both illegible, as usual). *Selbsterlebnisse* in first edition. - Georg Daniel Gürtler (1875-1917) was a German cabaret artist, poet, and stage and movie actor. He was part of the Berlin *Bohème* [bohemian world]. On the 5th January 1902 Gürtler played the leading role in the premiere of Georg Büchner's *Dantons Tod* at the Berlin Volksbühne. He was an actor at the Burtheater in Vienna, before being employed for the Deutsches Theater. In 1913 he was admitted to a psychiatric institution. Gürtler is said to have died in mental derangement in the lunatic asylum Herzberge in Berlin (cf. Wikipedia). However, he must have been in a lunatic asylum already before, as he has described his experiences in *Selbsterlebnisse* as early as 1912: "Meine Erfahrungen sind derartig ungeheuerlich, derart kraß, daß es wirklich nur dann möglich ist, aufklärend in dieser wichtigen Frage zu wirken, wenn man selbst am eigenem Leibe die Überhebung, den Unfehlbarkeitsdünkel, die schablonenhaft geschäftliche Behandlungsart so mancher Irrenärzte, die Seelenärzte sein sollten, kennen gelernt hat. Haben denn die Psychiater, die mich behandelt, überhaupt eine Ahnung von meiner Psyche? Ist denn die kranke Seele ein Teil des menschlichen Organismus, den man mit mechanischen Hilfsmitteln

perkutieren und auskultieren kann? Ist denn die kranke Seele durch operative Eingriffe heilbar wie etwa ein bösertiges Gewächs? Ist denn die Seele überhaupt bei jedem Menschen gleich?" (pp. 4-5). As eccentrics have sometimes been confused with mentally ill persons at that time, just because of being different, Danny Gürtler may have been diagnosed and sent to the asylum erroneously (at least the first time). - "Eccentricity is unusual or odd behavior on the part of an individual. This behavior would typically be perceived as unusual or unnecessary, without being demonstrably maladaptive. Eccentricity is contrasted with normal behavior, the nearly universal means by which individuals in society solve given problems and pursue certain priorities in everyday life. People who consistently display benignly eccentric behavior are labeled as "eccentrics". (...) Psychologist David Weeks believes people with a mental illness "suffer" from their behavior while eccentrics are quite happy. He even states eccentrics are less prone to mental illness than everyone else." (cf. Wikipedia). - Bohemianism is the practice of an unconventional lifestyle, often in the company of like-minded people and with few permanent ties. It involves musical, artistic, literary or spiritual pursuits. In this context, Bohemians may or may not be wanderers, adventurers, or vagabonds. This use of the word bohemian first appeared in the English language in the 19th century to describe the non-traditional lifestyles of marginalized and impoverished artists, writers, journalists, musicians, and actors in major European cities. Bohemians were associated with unorthodox or anti-establishment political or social viewpoints, which often were expressed through free love, frugality, and - in some cases - voluntary poverty. (cf. Wikipedia). - Wrappers slightly worn. Wrapper of *König* waterstained. Interiors crisp and fine. - Cf. Emil Szitty, Das Kuriositäten-Kabinett p. 84.

An early non-judgmental portrait of an intellectually disabled person, in his time called "feeble-minded"

#10 Ludwig Emil Grimm (1790-1863): Holzhanne aus Ihringshausen bei Kassel [Holzhannes from Ihringshausen near Cassel]. Etching on cream China paper, (after) 1825. Monogrammed in the plate inversely: L.G. ad viv. [ad vivum: from the life]. 9.8 x 10.3 cm (plate). 16.7 x 18.3 cm (leaf).

Ludwig Emil Grimm was a German painter, art professor, etcher and copper engraver. His brothers were the well-known folklorists, Jacob and Wilhelm Grimm. Ludwig Emil Grimm is one of the most important German draughtsmen and etchers of the 19th century. - Stoll states on this depiction: "Breites Gesicht eines wohl nicht Vollsinnigen" [broad face of someone probably feeble-minded] (Stoll 93). The German nickname "Holzhannes" is used for someone named Hannes who is involved with timber trade. - Grimm here creates a neutral, non-judgmental, respectful portrait of the visibly mentally impaired *Holzhannes*, which is not self-evident for that time at all, when persons with intellectual disabilities were called "feeble-minded". "At the time, mental deficiency encompassed all degrees of educational and social deficiency. Within the concept of mental deficiency, researchers established a hierarchy, ranging from idiocy, at the most severe end of the scale; to imbecility, at the median point; and to feeble-mindedness at the highest end of functioning. The latter was conceived of as a form of high-grade mental deficiency." (Wikipedia). - Provenance: Hessian private collection. Three small collector's stamps with initials "WM" (in a rectangle) to verso (margins). - A brilliant copy in nearly mint condition. - Stoll 93. Cf. Ingrid Koszinowski (ed.), Ludwig Emil Grimm no. 115.



A.101. St.93



**Easy shriving:
A deaf girl's pictorial confession manual**

#11 [Henri Daniel Guyot (after)]: [No title]. Confession manual for a deaf girl, most likely made by herself. Pictorial manuscript on laid paper. Groningen (the Netherlands), 1803. 42 leaves, mostly written one-sided, including an introducing text in Latin (one page), 39 full-page drawings in pen and ink with only little colouring and Latin inscriptions. Primitive and plain limp vellum binding with a flap, made from reused binding material. 10.5 x 12.5 cm.

An exceedingly rare survival from the very beginning of systematic deaf education. As the leading character in the pictures is female we assume it belonged to a girl. An additional 4 multicoloured drawings were added later by another hand. The manuscript is dated "1803" to leaf no. 20 on one of the coins depicted there (just as in similar manuscripts with different dates, see below). The introductory text reads: "Reverende admodum Pater introduc me surdum et mutum in locum secretum ut confitear tibi peccata mea, et injungas mihi salutarem paenitentiam, et confessum et contritum absolvas a peccatis, si me sufficienter dispositum invenias." [Very reverend Father, lead me deaf and mute to a private place, that I might confess my sins to you, and bind me with penitential salvation, and absolve me, confessed and contrite, from my sins, if you find me sufficiently penitent.] - Reverend Henri Daniel Guyot (1753-1828) was a priest of the Walloon congregation in Groningen (the Netherlands). In France, he became acquainted with the work of Abbé Charles-Michel de l'Épée, who had pioneered deaf education in France and founded the *Institut National de Jeunes Sourds de Paris*, the world's first free school for the deaf. In 1790, Guyot founded his own school in Groningen, the *Henri Daniel Guyot Instituut*, together with Willem Hora Siccama, Gerrit van Olst and Hendrik van Calcar, which was the first school for the deaf in the Netherlands.

In the beginning, there were only 14 pupils and Guyot taught them himself in small premises. In 1808, the school had to move to a larger building as the number of pupils substantially grew. Between 1819 and 1838, the school was converted into a boarding school for girls and boys. Guyot worked for the institute until his death and was followed by his son, Dr Charles Guyot, who was active until 1854. - Guyot's institute was one of the very first public schools for the deaf in the world: The very first school was not founded until 1760, when Charles-Michel de l'Épée (1712-1789) pioneered deaf education by founding the world's first school for the deaf, open to the public, in Paris. In the same year, the first British school for teaching the deaf was established in Edinburgh by Thomas Braidwood. The first German school was founded in 1778 by Samuel Heinicke, followed by Vienna (1779), Karlsruhe (1783) and Berlin (1788). Deaf education in the United States began only during the early 1800s. - At that time, the question on confessing was one of the most important problems relating to deaf persons and their social exclusion. In the middle ages, the deaf were denied to receive sacraments like the Eucharist, confession or confirmation, as they were considered incapable of taking in the Word of God (cf. Rauthgundis Kurrer, *Gehörlose im Wandel der Zeit* p. 30). Only in 1571 were the deaf officially granted to receive these sacraments (cf. *ibid.* p. 34), though people still believed that those who were deaf and mute would be doomed as they were not able to confess their sins in spoken words. In line with emerging philosophical thought of the time, the Abbé de l'Épée came to believe that deaf people were capable of language and concluded that they should be able to receive the sacraments and thus avoid going to hell. Therefore, he founded his school, because he didn't want to be responsible for the deaf passing away without confession and absolution (cf. Andrea Runggatscher, *Lebenssituationen Gehörloser Menschen zur Zeit des Nationalsozialismus in Tirol* (online)). De l'Épée's first work, printed in 1776, includes a chapter called "Exercice des Sourds et Muets (...); sur le Sacrement de Pénitence" [Exercises of the Deaf and Dumb (...); on the Sacrement of Penance] (Charles Michel de l'Épée, *Institution des sourds et muets, par la voie des signes méthodiques*, second part, p. 113-126). That text possibly served as a justification because de l'Épée got into trouble with his superiors regarding the confession of his pupils (cf. François Legent: *L'abbé de l'Épée et*





la langue des signes (online)). This question was of such an importance that it was even mentioned in de l'Épée's funeral oration: "Il s'agissoit de recevoir la confession des sourd et muets de naissance que seul il pouvoit entendre." [He pleaded for obtaining the confession of the congenitally deaf and dumb, which he alone was able to understand.] (Claude Fauchet: Oraison funèbre de Charles-Michel de l'Épée p. 18). Guyot might have been influenced in particular by these ambitions of de l'Épée when he invented a "confession aid" for his pupils. He appears to have used his pictorial confession book not only to help deaf children shriving: While copying the pictures from the original book themselves, the children would improve their skills in drawing (which was another important way to enunciate along with writing and sign language), as well as memorizing the many various sins, and in the end, they had a compendium to keep for all of their lives, ready to help confessing at any time: They could just take the book to a priest, simply showing it to him while pointing at the picture with the particular sin they had committed, and they would be absolved. On that point, Guyot appears to have been ahead of his times and of his contemporaries. The handwritten Latin text on the first page (see above) was meant to let the priest know that the person showing it was deaf and up to confess. So, the "confession book" served several purposes at the same time. - This is only the fifth book of its kind we have come to know during many years. All of these books have the same pictorial motifs in common, and most of the pictures are in the same order. So apparently, all these manuscripts were copied from the same original. A total of four of these books are in our possession at this moment, dating from 1819, 1821 and one clearly later. One more we saw in the trade in 2014. - Provenance: Collection of late John Landwehr, the Dutch bibliographer, book historian and author of several reference works on emblem books and early fable books; through the trade. - Heavily worn with finger prints. By means of frequency and intensity of the finger prints one can discern the favourite sins of the book's owner. - Unrecorded: We have not been able to trace any similar manuscripts in institutions or in any reference work. Hitherto, these "confession books" have not been mentioned in any works on the history of deaf education, as far as we know.



A foot artist and early freak show attraction

#12 O[tto] C[hristian] Sahler (c. 1723-1810): Johanna Sophia Libscherin. Mezzotint. Dresden, 1769. Signed in the plate below: *O. C. Sahler fecit 1769*, and numbered to upper right: No. XI. 24.7 x 36.2 cm (motif). C. 31 x 43.3 cm (leaf).

Johanna Sophia Libscherin was a so-called foot artist, who was born without arms. As we learn from a broadsheet, she was able to eat with her left foot with knife, fork, and spoon, she was able to draw and to spin flax with a spindle (cf. Stargardt, auction 673, no. 1071). An announcement labels her as a "Wonder of Nature" and explains that she can execute many feats worth seeing with her feet (Bassenge, auction 111, no. 5438). The inscription reads: "Diese unglückliche Vater und Mutterlose Waise Johanna Sophia Libscherin ist eines Müllers Tochter aus Clausniz 4. Meilen von Dresden, ist von gutem Verstande, lernet leicht, kan nehen und schreiben. Ich habe sie nach dem Leben gezeichnet. Man sichtet an keinem Bein ein Knie. Wenn sie stehet, so stehet sie auf dem rechten Bein, mit dem lincken arbeitet und isset sie, am rechten sind nur vier Zehen, der Fuß Daume ist von der folgenden Zehe separiret, und die andern sind zusammen gewachsen, kan nichts mit verrichten, außer daß sie etwas mit haelt. Sie ist XXII Jahr alt gesund und wohl disponiret." [This unfortunate fatherless and motherless orphan Johanna Sophia Libscherin is the daughter of a miller from Clausniz, 4 miles from Dresden, is of good sense, learns easily, can sew and write. I have drawn her after life. One sees knees on neither leg. When she stands, she stands on her right leg, she works and eats with the left. On the right are only four toes, the big toe is separated from the others, and the others are grown together, and therefore she cannot do anything with this, other than holding something with it. She is 22 years old, healthy, and in good shape." - "People like J. S. Libscher were marveled at, but were also always excluded by the curiosity of



their broad publicity and were shown at fairs." (translated from Martin Kügler und Cornelia Eisler: Johann Gottlieb Milich. Gelehrter und Sammler, p. 81). – Several tears to margins, professionally restored recently. Paper dusty. – For Sahler: Cf. Thieme/Becker XXIX, p. 341.

Nuts about painting cats - An autistic savant

#13 [Gottfried Mind (1768-1814):] Oeuvre de Geofroi Mind de Berne recueilli de différens Cabinets particuliers. Livraison accompagné d'une Notice historique et biographique du Peintre. Berne and Bâle, J[ohann] P[eter] Lamy [c. 1818]. Etched title page, 8 pages of text, and 4 (out of 33 at least) hand-coloured aquatint plates after Gottfried Mind featuring cats and children, printed on white wove paper and tipped-on as issued to grey paper with ink borders (loosely inserted). [With:] 4 lithographic plates after Gottfried Mind from another series, loosely inserted, featuring cats. Contemporary boards with title label "Jeux d'enfants de Mind. 33,5 x 24 cm (oblong).

The title page of the biographical text shows a portrait vignette of Gottfried Mind drawing with his cat alongside. – Gottfried Mind (1768-1814) was a Swiss autistic savant who specialised in drawing. He was called the "Raphael of Cats" because of the excellence with which he painted the animal. Some sources state that he was "crippled" at birth (cf. Thieme/Becker XXIV, p. 575). "In the course of his narrow, indoors life, he had worked himself into an almost paternal relation with domestic animals, especially with cats. While he sat painting, a cat might generally be seen sitting on his back or on his shoulder; many times he kept, for hours, the most awkward postures, that he might not disturb it. Frequently there was a second cat sitting by him on the table, watching how the work went on; sometimes a kitten or two lay in his lap under the table". (Wikipedia). Mind was the first artist to depict cats without a narrative setting. The British Museum holds a unique album of original drawings by Gottfried Mind, entitled "Mindiana", including an extensive manuscript entry by G. Fairholme on Mind's life, starting as follows: "Amongst the endless varieties of character & disposition presented to our contemplation in the study of the human mind, it would be difficult to find one

Oeuvre
de
Geoffroi Mind
de Berne
recueillie de différents Cabinets particuliers

par J. P. Lamy, Peintre & Arts

à Berne

à Bâle



LIVRAISON
accompagnée d'une Notice historique et biographique du Peintre

more worthy of our attention than the unfortunate subject of the present memoir: for the character of Godfrey Mind exhibits such an anomalism of mental powers, as has perhaps never been recorded, to a similar degree. This poor cretin may be regarded as a singular instance of innate natural talent of a high class, & of a particular kind, combined with almost total deficiency of reason, upon any other subject, however simple." (BM museum no. 1958,0712.3026.1-63). - The whole series of prints by Lamy after Gottfried Mind includes at least 15 depictions of children's plays and 18 depictions of cats. The most complete collection of the print series by Lamy is apparently held by the Graphische Sammlung of the National Library in Bern, within the Collection of Rudolf und Anne-Marie Gugelmann. - With the printer's ticket to front pastedown. - Provenance: Collection of Marianne C. Gourary (1920-2014; birth name Wilmersdoerffer), New York, through the trade. Purchased from August Laube, Zurich, in 1981 along with another, more complete copy. - Poor copy: Lacking most of the plates, while complete copies are hardly ever found, and OCLC shows only three copies including the text in Switzerland and one in Germany. Rebacked. Two plates got loose from their grey paper support. Paper repairs to text part. - Cf. Georg Theunissen and Michael Schubert, *Starke Kunst von Autisten und Savants*, pp. 41-43. Cf. Rümman no.s 2760 (including 3 groups of cats) and 2761 (including 6 groups of cats). Cf. Jochen Hesse, *Gottfried Mind (genannt Katzen-Raphael)*, in: *SIKART Lexikon zur Kunst in der Schweiz*. Carl Brun, *Schweizerisches Künstler-Lexikon* p. 410. Lonchamp 2, no.s 457, 615117, 2087188. - OCLC shows no copies in the US.

**807 folio pages, calligraphically written
by a quadriplegic youngling in 1739**

#14 Johann Georg Aichele: Das Wundersame Lebe[n], Leÿde[n], und Wunderthaten etlicher Heilige[n] Gottes, so ich aus dreÿen Büchern wie sie mir zu Handen kom[m]en herauß geschriben, u[nd] allhier zusame[n] gesetzt hab: Nemlich, Von R. P. Hierem. Drex. R. P. Reginbaldo Berckm. und R. P. Martin von Cochim. German manuscript on paper. Southern Germany (?), 1739. 2 leaves, 807, (5) pages, including 12 drawings and vignettes as well as several embellished initial letters. Contemporary half pigskin with title label to spine. 21 x 33 cm.

Written in an extremely neat, precise and legible hand in Rotunda. On the title page, the writer labels himself as "Krancker 18. jahr" [an invalid aged 18]. At the bottom of the title page is a note in Latin in another hand, written after his death, from which we learn that Aichele lived from c. 1721 to 1765. On the second folio, the "invalid" states in a short preface that he had been bedridden "evermore" ("lig ... auff der Bethstatt immerdar") for eighteen years (so from his earliest childhood on), fourteen years of which completely motionless ("vierzehnen jahr gantz unbewegt") and that he was merely able to use one of his hands, as the other one was entirely crooked and lame ("gantz krump u[nd] lahm"). Aichele states that his situation was God's will and that he was accepting. - It is conceivable that Johann Georg Aichele lived in a monastery where he received lessons in reading and writing as well as nursing care. The texts he wrote down in the present volume appear to be a compilation of several Saint's legends. The translation of the title reads: Wondrous lives, complaints and miracles of quite a few Saints of God, which I copied and compiled from three books: in particular from "R. P. Hierem. Drex. R. P. Reginbaldo Berckm." and "R. P. Martin von Cochim" (of which I was able to



: Von dem grossen =

: mit viller Arbeit sollest du dich
Distel wird sie dir tragē / ū wirst
Zu schweiß deines Angesichts sollest
Zu Erde wirst.) Von der Be-
dass sie wider ihn gemürret / ū
Büch der Zahlen.

he Straff der gebeichtē Sünd /
der Beicht außferlegte / noch durch
auffgenommene / ū verrichtē
abgestattet wird (welches
eintweder nach diesem Leben
eignung der Verdienste
och auff dieser Welt / erlassen
gleich handelt : welcher dem
et breuet zu entgehen / sich
möglichste Weis bewerbet :
gē Rath der h. Väter / ja
wasser / als durchs Feuer ~

f die unendliche Verdienst
Verdienst Maria /

Ablas-Fest St. Fran

sich auch kein Schuld einiger Sün-
ntzünung dar für zu leiste: sond
„ehen er auch noch mit sich hat in
„ner h. Kirche auff Erde hin
„hriftē hinterlegt: auff das wir
„rige Mittel halten: gleichwie d
Sünd selbst Loß zu werde: also
Verdienste / auch die Schuldē ū
die zeitliche Straff / so wir nach
durch das h. Sacrament der
schuldig verbleibē / damit bez

Ferners / Komē zu die
„dienst Maria / der Muetter
ander heilige außferwehlt
dass der allgemeine Schatz
ū Ablas herzunehmē hatt
genuegthünungē / ū Verdi
„sten Muetter / der heilige S
„lich / des grosse Seraphisc
Clemens VI. Extravag. Unigent

identify only Martin of Cochem undoubtedly). The drawings, vignettes and initials embellishing the manuscript reveal a certain artistic talent (and there is no doubt that it was Johann Georg Aichele himself who made them). - Binding slightly rubbed. Spine shows some adhesive remnants from a former repair. Endpapers stained. Waterstaining to first c. 100 leaves. Some fingerprints in the beginning. Slight worm damage to several leaves in the rear part.

Paranoia religiosa, or:

The embodiment of God's index finger

#15 [Hinrich Timm:] Nr. 11: Zwei Jahre vier Monate dreizehn Tage abermals, um des Glaubenswillen, in eine Irrenanstalt gesperrt!!! [No. 11: Imprisoned again in the lunatic asylum for the sake of faith for two years four months and thirteen days!!!]. Harburg, "im Selbstverlag des Verfasser unter Mitwirkung seines Befreiers" [privately published by the author in co-operation with his liberator], (after) 1905. 47 pages (including front wrapper). Original wrappers. 15 x 22.5 cm. [With:] **Hinrich Timm:** Erlebnisse im Irrenhause. Zwei Verantwortungen eines Knechtes Gottes vor Doktor Kramer und seinen Studenten zu Göttingen. [Adventures in the madhouse. Two responsibilities of a servant of God to Doctor Kramer and his students in Göttingen]. Marschkamp bei Bremerhafen, privately published, (after) 1897. 24 pages (including wrappers). Original wrappers. 13 x 19 cm.

Hinrich Timm (born c. 1863) was a German former factory worker and soldier, diagnosed with religious paranoia (cf. Cramer p. 106). He was travelling around in Hanover and Westphalia as an itinerant preacher between c. 1890 and 1910 (at least). At the age of 25 he displayed his first symptoms of mental illness, developing the idea that he had been appointed a prophet by God and that he must reform the world, particularly the clergy and worship (cf. *ibid.*). "One day he appeared in church dressed in a sack and contradicted the priest. A charge of disruption of a religious service were brought, but had to be dropped as it gradually became clear to all around him that, despite his apparently calm and ordered state, one was dealing with a mentally ill person,



religiously demented. (...) After 1888 he was confined to an asylum. Whenever he succeeded in escaping, he went directly to the church and into the pulpit to carry out his God-given duty. As a result, he was always quickly returned to the asylum. (...) The patient endured institutional life calmly with the confident conscience of a martyr of a good cause. Within two years he fled (...). Since then he wanders in Hanover and Westphalia as an itinerant preacher. (...) He calls upon priests in their houses, in order to "contest God's Word" with them, as he puts it. He does not seem to want for financial means, as he sends numerous privately published writings to certain people and attendants at our asylum. Therein he describes how God led him out of the "Satanic brimstone" of the institution, his experiences in the asylum, his wanderings in the land (...). In all his printed works, one finds a tendency against the clergy, psychiatrists, authority, and the depraved world." (Cramer pp. 221-222). "Meanwhile this patient has founded a parish (...). The members of the parish are either debtors or somewhat imbecilic." (ibid. p. 223). – As we can learn from a list printed on the rear wrapper of *Nr. 11: Zwei Jahre vier Monate dreizehn Tage...*, Hinrich Timm published 14 pamphlets at least, some of which obviously appeared in various editions. That said, it is remarkable that we were unable to trace any of his works in any library worldwide. – Wrappers slightly worn and stained. Else fine. – Cf. August Cramer, *Gerichtliche Psychiatrie. Ein Leitfaden für Mediziner und Juristen* (1897) p. 106, and idem (³1903) pp. 221-223 (with *Erlebnisse im Irrenhause* mentioned and cited in parts on p. 222).

Friedrich Schröder-Sonnenstern running into debt and arguing with his gallerist

#16 Friedrich Schröder-Sonnenstern (1892-1982): Two typed letters signed, to gallerist Rudolf Springer. Berlin, February 8th to 15th 1961. [With:] Holograph authorisation for [Oskar] Wehling. Berlin, February 11th 1961. [With:] Three handwritten schedules of Galerie Springer, listing payments on account to Schröder-Sonnenstern between 1955 and 1960, as well as a receipt for various artworks and a carbon copy of a typed letter from Rudolf Springer to F. S.-S., (and several others). Berlin, 1955-61. Various dimensions, up to 21 x 29.7 cm.

These letters and documents reveal details about Schröder-Sonnenstern's persistent financial problems, and prove that he had to live from hand to mouth. Of particular interest is Schröder-Sonnenstern's expression of his disappointment and sorrow about not receiving more for his sales in Paris in 1959 (where he was celebrated at the Surrealist exhibition as the most impressive artist of the 20th century, and was recognised by Jean Dubuffet), because Rudolf Springer deducted from it all the advance payments he had received in the past 10 years: "Folgende Situation berührt mich äußerst schmerzlich: Ich hatte mich so gefreut, endlich mal einen größeren Betrag durch den Verkauf in Paris zu erhalten. Ich habe wohl damit gerechnet, daß Du mir etwas, sowie auch Deine Prozente abziehst, nicht aber alle Akontozahlungen, die Du mir allmählich in zehn Jahren bezahlt hast. Es wäre m. E. bei etwas gutem Willen auch so gegangen, daß Du nach und nach von den folgenden Verkäufen abgezogen hättest." [The following situation troubles me particularly painfully: I had so looked forward to receiving a larger sum at last from the sale in Paris. I have calculated that you have, as well as deducting your percentage, not paid on all the purchases on account, which you have been giving me gradually over ten years. It may, in my well-

intentioned opinion, be likewise, that you deducted little by little from the following sales] - Friedrich Schröder Sonnenstern was a German artist and painter. He is considered one of the internationally most important representatives of Outsider Art. Schröder-Sonnenstern was born in East Prussia, the son of a postal employee. The second of thirteen children, he learned early on to assert himself but soon became an outsider. His parents had him sent to a reform school for theft and "vagraney" when he was 14 years old. In 1912, having abandoned his training in gardening and dairy farming, he developed ideas of grandeur and was diagnosed with *dementia praecox* at the provincial asylum in Allenberg. He briefly participated in WWI in 1915, was rehospitallised in 1918/19 and eventually declared legally incompetent. In 1919 he fled to Berlin under the name Gustav Gnass. He lived in the district of Schöneberg, where he preoccupied himself with occultist healing and divination. He founded a religious sect, staged himself as "Sun King Eliot I" and distributed his income to the poor, often in the form of bread rolls, which earned him the title of "Schrippenkönig" (bread roll king). He was committed to the provincial asylum in Neustadt, Schleswig-Holstein, in 1933. In Neustadt, Schröder met the artist Hans Ralfs, who first encouraged him to draw. Upon his release from the asylum, he spent three years in prison in Kiel and then worked at an air force depot before being detained to a labour camp. In 1942, he fled to Berlin where he managed to hide until the end of the Second World War. After the war, he started designing painted pamphlets and developed his distinctive style. His works depict bizarre creatures and bear strange titles. Schröder's productivity provided protection against mental derailment. His career as an artist started taking off in the 1950s, when he set up his own studio and was celebrated at the 1959 Exposition Internationale du Surréalisme in Paris. Following the death of his long-time companion, Martha Möller, in 1964, he became an alcoholic and homeless. Schröder-Sonnenstern's work was highly valued until the 1970s, when his reputation on the art market was tainted by scandals over forgery and pieces that were signed by him but produced by his assistants. In 1969, he was temporarily treated at Karl Bonhoeffer Psychiatric Hospital in Berlin-Wittenau. Friedrich Schröder-Sonnenstern died in 1982 in Berlin at age 89. (cf. R. Pape and B. Brückner, S.-S., in: Biographical Archive of Psychiatry, online: biapsy.de/index.)

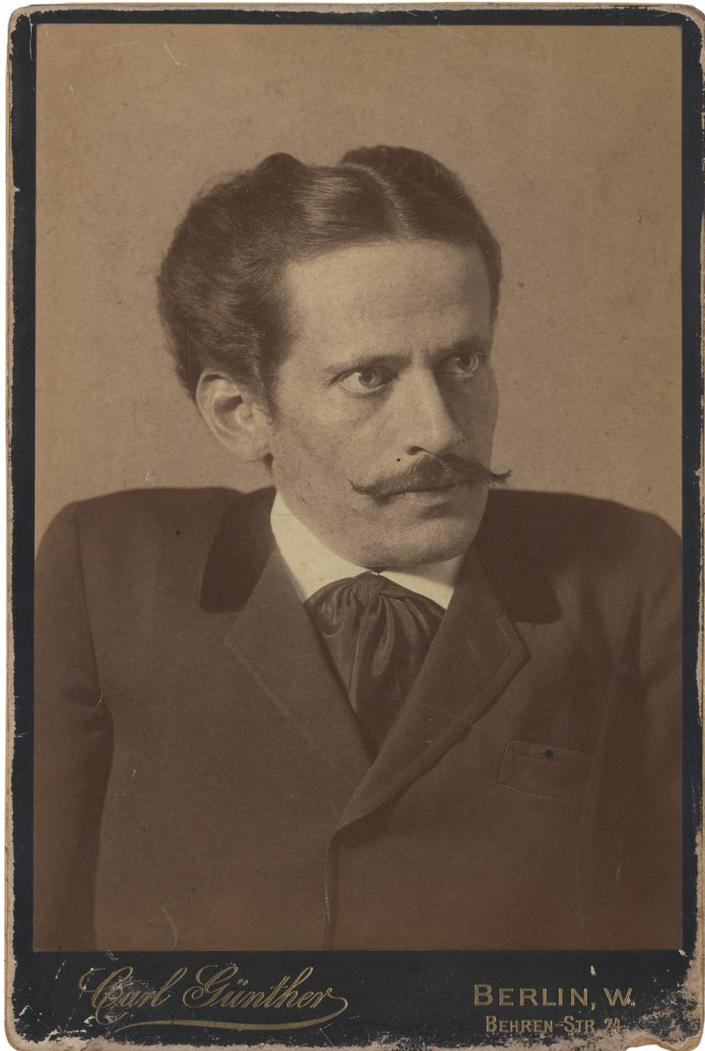
John Quinn Spring Gallery
21 West 57th Street New York 19

B.L.W. 35
H. 11. 2 61

Wollmarkt!

Überbringer des Herrn Wehling
ist über mein beauftrag, die
restlichen Bilder, jeweils Rückgabe
in Verpackung zu nehmen

Friedrich Schröder Sonnenstern



A "stunted" librarian's "Book of Passion"

#17 Walter Robert-tornow: Buch der Leidenschaft [Book of Passion]. Album containing 148 autograph poems mounted to 36 leaves. Berlin, 1870s to 1895. Contemporary full padded morocco binding. 21 x 25 cm.

Autograph poems by the German librarian, writer, and great nephew of Rahel Varnhagen von Ense, Walter Heinrich Robert-tornow (1852-1895), whose growth was hindered after an accident as a three year old child, and who remained frail his whole life. 70 of the poems were published by Georg Thouret posthumously in 1897. Herman Grimm discussed the book in the *Deutsche Literaturzeitung* and alluded to his basic biography, to the suffering of the author caused by his illness, and elevation above this fate with the help of poetry. (cf. Stolzenberg). In ADB Robert-tornow is characterized as a quiet, diligent, conscientious worker who, unfortunately creatively incapacitated by over-anxious self-criticism, attained his highest achievements in small measures. Particularly Büchmann's "Geflügelte Worte" [Winged Words, or dictums] raised him to his certain, decisive height and Michelangelo's genius eternalised him in the memory of German posterity. Furthermore Robert-tornow's translation of Michelangelo's poems, which occupied the last six years of his life, was posthumously published in 1896. - Binding slightly rubbed. - Cf. Ingeborg Stolzenberg, Walter Robert-tornow. Ein Vertreter des literarischen Berlins im ausgehenden 19. Jahrhundert, in: *Mitteilungen des Vereins für die Geschichte Berlins* 9, pp. 251-257. Cf. ADB 53, p. 412-414.

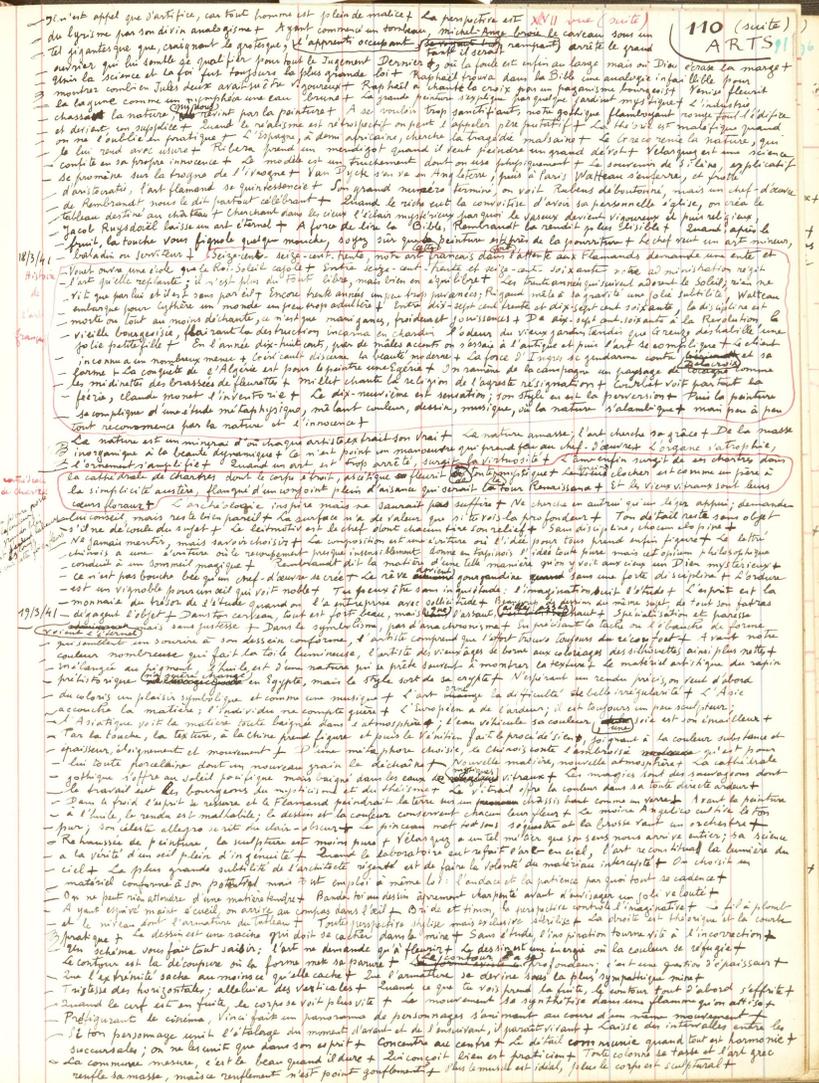
The printed volume of his poems (1897) is also available.

"The rhythm falls asleep in the seed which is like a dwarf's chrysalis"

Micrographic writing by a *fou littéraire*

#18 Gilbert Wiert (1887- 1944): Le rythme s'endort dans la graine | qui lui est comme une chrysalide naine [The rhythm falls asleep in the seed which is like a dwarf's chrysalis]. [And:] Synthèse du mouvement par le minéral, le végétal, l'animal [Synthesis of the movement of the mineral, the plant, the animal]. French manuscript on paper, written in red and black ink. 2 volumes. Paris, (finished) 1944. 187 leaves; 300 pages. Contemporary anthracite cloth bindings with broken paper seals, inscribed in pink ballpoint to one of the volumes: Œuvre de mon Père G. Wiert | achevée Octobre 1944; [and:] Déposé le 3 Sep.br 1954 [Oeuvre of my father G. Wiert, finished in October 1944. Lodged September 3rd 1954]. The other volume inscribed very similar. 20 x 26 cm and 28 x 44 cm.

Inscribed to front flyleaf by Wiert's son or daughter: "Œuvre de Gilbert Wiert", and inscribed to first page by the same hand: "Œuvre de Gilbert Wiert. Résumé de la pensée "philosophique" de toute sa vie, accompagné de dessins - en harmonie avec chaque sujet." [Summary of the "philosophical" thinking of his whole life, combined with sketches]. - Gilbert Wiert used contemporary standard account books, ruled in blue, to write down his ideas. He is to be considered as a literary madman (in French *fou littéraire*): The manuscript shows typical characteristics of mentally ill persons, like micrographic writing, an apparently incoherence of the texts, and an obsession in establishing a strict order in the world by making efforts to arrange topics, or pull them together, to create an all-encompassing harmonic





system of all things existing. Hence Wiart at some point also started to consecutively number the verses he wrote down in the larger volume, to methodise, but gave it up on arriving at number 3019. In places, he also renumbered by writing pencil numbers next to the originally ascribed green ink numbers. The verses he wrote make no discernable sense, or: they merely did in Wiart's own world. Apparently, his verses were predominantly created to find rhythm and rhymes (so they are to be seen as a first step to establish formal order). In the smaller volume, Wiart wrote down "philosophical" thoughts in an aphorism-like style, also incomprehensible in a common sense, divided into categories using Arabic numerals (though not consecutively), with headings like: *mimétisme*, *esprit*, *chaos*, *religion*, *art*, *synthèse*, *clôture*, *analyse*, *relativité*, *endurance*, *douleur*, *outils*, *lutte*, etc. He then used red Roman numerals to re-sort all of his writings, and assign them to different categories subsequently. This part ends with the following sections (in blue ink), which he crossed to change them into others (using red ink): 301 ~~péché~~ chaos | 306 ~~superstition~~ religion | 316 ~~magie~~ religion | 321 ~~diable~~ chaos | 326 ~~enfer~~. It is notable that the last category, "enfer" (hell or netherworld), is the only one to be left empty, just as the (following) last 44 leaves are blank, and that Wiart finished this work and also died in the year (19)44, as his son or daughter later noted on the endpapers. However, all of Wiart's texts in both of the present manuscripts appear to be incoherent and confused, characterised by complete disjointedness (in a common sense). Incoherence in thinking is a characteristic of various mental disorders. The (now broken) paper seals were apparently fixed by Wiart himself. He may have disposed the book to be opened not until 10 years after his death (which makes me think of him possibly having committed suicide, after having finished his work and arranged his affairs). - Provenance: France, through the trade. - Bindings rubbed and slightly worn. Hinges cracked in places. Interiors fine.

**Riddle of his time, his birth unknown,
his death mysterious: The foundling Caspar Hauser**

#19 Friedrich Fleischmann (1791-1834), after: Caspar Hauser. Etching on laid paper. German-speaking area, (after) 1828. Inscribed below in the plate: "Caspar Hauser". 18.8 x 24.4 cm (leave). [With:] Georg Friedrich Singer: *Leben Caspar Hauser's, oder Beschreibung seines Wandels von seinem Beginn bis zu seinem Grabe* [Life of Caspar Hauser, or: Description of his Journey from his Beginning until his Burial]. Regensburg, E. A. Auernheimer jun. [1834]. 16 pages. Booklet with paper strip to spine, no binding (as issued).

In Digitaler Portraitindex, three variants of this portrait are recorded: An anonymous one, one signed "G. Scherell sc." and one monogrammed "J. Fr." (maybe correctly "F. Fr." for Fleischmann Friedrich). There are more variants of this portrait, which appeared in several magazines and newspapers around 1830, one of them for instance in the *Karlsruher Unterhaltungsblatt*, vol. 3 in 1830. It also served as a frontispiece in Franz Hanfstengel's (Hanfstaengl's) biography "Skizze der bis jetzt bekannten Lebensmomente des merkwürdigen Findlings Caspar Hauser in Nürnberg" [Sketch of the known episodes in the life of the noteworthy foundling Caspar Hauser in Nuremberg], published in 1830. - "Caspar Hauser (1812(?)-1833) was a German youth who claimed to have grown up in the total isolation of a darkened cell. Hauser's claims, and his subsequent death by stabbing, sparked much debate and controversy. Theories propounded at the time linked him with the grand ducal House of Baden and proposed his birth had been hidden as part of royal intrigue. These opinions have long since been rejected by historians, and many argued during and after Hauser's life that he was most likely a fraudster." (Wikipedia). Caspar Hauser first appeared in the streets of Nuremberg (Germany), aged 16, on 26 May 1828, carrying a letter with him, appearing to be mentally retarded.



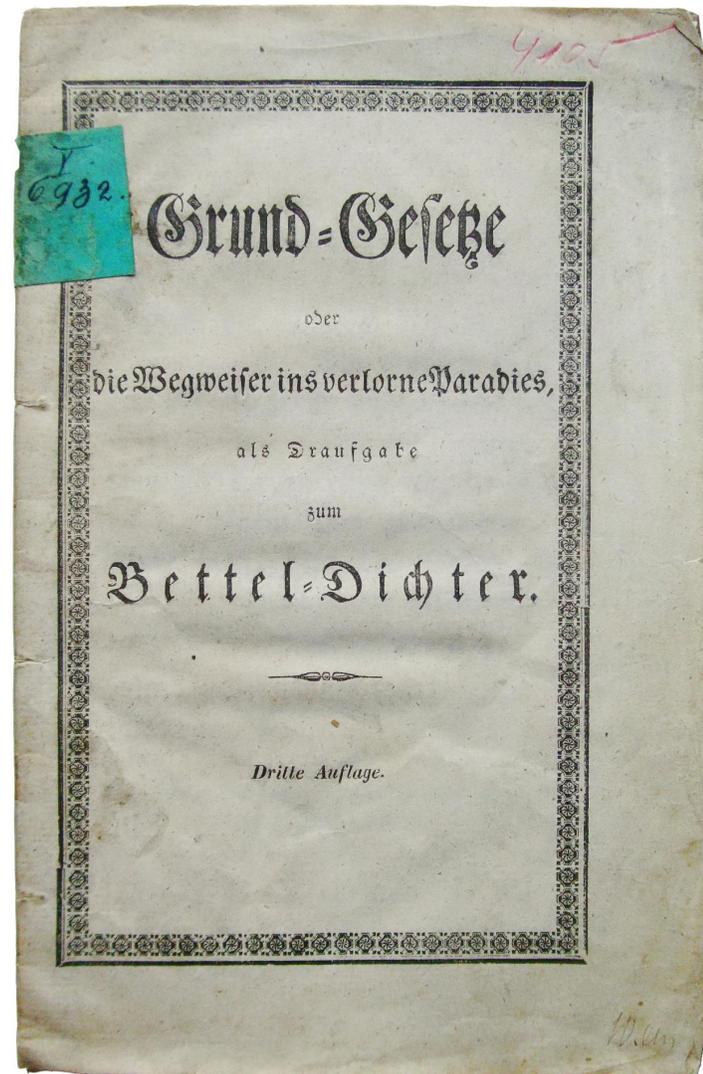
However, until now it has been barely known that Kaspar Hauser also had a talent in drawing: He predominantly made stencilled drawings in the "oriental style" for autograph albums, for example, and there is also a stunning self-portrait he made in 1828, only 5 months after his arrival in Nuremberg after having a vision. Unfortunately it is not preserved, or: as a print only (for reproduction see here: bit.ly/2GYcvdj). On Hauser's drawings, an illustrated book appeared in 2016 (Christian Schoen (et al.), *Kaspar Hauser Bildwelten*). - Paper slightly browned and stained. One corner damaged. Booklet in poor condition. - This variant of the portrait not in Digitaler Porträtindex and apparently not recorded elsewhere. For the booklet: *Hauseriana* 2, 3. OCLC shows only one copy outside of Germany (Strasbourg).

A mid-19th century Hungarian lunatic

#20 Georg v[on] Illiny: *Grund-Gesetze oder die Wegweiser ins verlorne Paradies, als Draufgabe zum Bettel-Dichter. [Basic Laws, or: Guide to Lost Paradise, being a supplement for the Beggar Poet].* Miskolcz, Ludwig Tóth v. Csögle 1845. 15 pages. Original publisher's wrappers. 13 x 21 cm.

The statement "Third edition" on the front wrapper is certainly false, as no other edition is traceable (cf. Csaba p. 85-92). It contains a supplement to Illiny's 99-page work *Der Bettel-Dichter als Rechtsfreund, und Die Gerichtspflege des Unterreichs; oder: Die jüngste Verkündigung, und Die Vertheidigung eines angeblichen Narren. Erster Theil* [The Beggar Poet as a Friend of the Law, and The Underworld's Administration of Justice; or: The latest Proclamation and Defence of a putative Fool. Part 1]. It was published in the same year with the same press and place of publication. A second part is not traceable. - Georg von Illiny (also György Illiny) was a Hungarian publicist and perfume-seller with German roots. He was for many years incarcerated in the psychiatric institutions at Vienna and Ybbs (Austria). Towards the end of the 1830s he moved to Sátoraljaújhely (Hungary). In 1843 he was living in Miskolc (later in Borsod). It is documented that he submitted numerous applications to the City and Regional authorities, and was classified as a "troubled spirit". Illiny was convinced that God had chosen him to save and lead the people of Hungary. In his work he addresses the subject of the emergence of a new Messiah and it becomes clear that he is referring to himself (cf. Csaba p. 85-92). The *Österreichisches Adels-Lexikon des achtzehnten und neunzehnten Jahrhunderts* [Index of the Austrian Peerage of the eighteenth and nineteenth Centuries] by Johann Georg Megerle von Mühlfeld mentions "Georg Andreas Illin, bourgeois trader", who was enobled in 1787 as "von Illenfeld" and lived in Schmölnitz (Szomolnok) in Hungary (cf. pp. 205-206). - On the first leaf is the notice: "The proceeds of this small work is intended for a destitute family". This most likely refers to Illiny himself, given

that in the Senckenberg University Library in Frankfurt is a letter from Illiny to István Széchenyi, in which he asks for financial support and describes himself in the following terms: "slandered, persecuted, and misunderstood, destitute, impoverished by a flood and separately by an injustice inflicted upon me". - Dusty. Handwritten shelfmark label to wrappers. Uncut copy. - OCLC shows only one copy in libraries worldwide (Bibliotheca Nationale Hungariae). - Bibliographia Hungariae 2, p. 208. Cf. Szinnyi József, Magyar írók élete és munkái (online). Cf. Fazekas Csaba, Egy borsodi elmebeteg a negyvennyolcas forradalomban, in: Szülőföldünk 28-29, pp. 85-92.



An autistic mathematical wizard who impressed Gauss

#21 Georg Engelbach (1817-1894): Zacharias Dase. Lithograph after Sebastian Hetzner, printed on China paper and laid down on wove paper, c. 1850. Signed below: Nach d[em] Leben gez[eichnet] v[on] Seb[astian] Hetzner | Lith[ographiert] v[on] G[eorg] Engelbach | Gedr[uckt] bei S[ebastian] Minsinger in München v[on] V. Graf. [Drawn from life by Sebastian Hetzner | Lithographed by Georg Engelbach | Printed by Sebastian Minsinger's in Munich by V. Graf]. 21.3 x 27.2 cm (plate); 30.5 x 40 cm (leave).

Johann Martin Zacharias Dase (1824-1861) was a German mental calculator and an autistic savant. "Savant syndrome is a condition in which someone with significant mental disabilities demonstrates certain abilities far in excess of average. The skills at which savants excel are generally related to memory. This may include rapid calculation, artistic ability, map making, or musical ability. Usually just one special skill is present." (Wikipedia). "Zacharias Dase had incredible calculating skills but little mathematical ability. He attended school in Hamburg from the age of 2½ years but, in his own opinion, his early instruction had little influence on him. He did show remarkable abilities in arithmetic at a very young age and he read all the books he could find on arithmetical skills. He was obsessed (his own account suggests this is not too strong a word) with dominoes when a child and when he later tried to explain how he came to have the skills which he did, he suggested that dominoes had played a role in developing his calculating abilities. He suffered from epilepsy from early childhood, and this health problem remained with him throughout his life. At the age of fifteen, he began to give exhibitions of his calculating skills. He gave exhibitions in Germany, Austria and England, giving performances in the major cities." (O'Connor / Robertson). "The mathematical abilities of Dase were legendary and attracted the interest of the great



mathematician Gauss: Despite knowing of Dase's lack of understanding of higher mathematics, he wanted to use Dase's extraordinary speed and precision for the acceleration of his own works, much as today a quick electronic calculator saves much time." (Bodsch p. 268). - Inscribed in pencil to lower margin: Rechenkünstler [mathematical wizard]. Stained to margins. Two corners crumpled. - Cf. Digitaler Portraitindex. Cf. Ingrid Bodsch, Beethoven und andere Wunderkinder, p. 268, no. 162 and illustration no. 177. Cf. J.J. O'Connor and E.F. Robertson, Johann Martin Zacharias Dase, on: MacTutor History of Mathematics archive (online). Thieme/Becker X, p. 532.

Written by a "cretinous" woman

#22 Helene Odilon: Das Buch einer Schwachsinnigen. Lebenserinnerungen. [A book by a cretinous woman. Memoirs]. Berlin, Hermann Walther 1909. 2 leaves, 327 pages, including a frontispiece portrait. Illustrated original publisher's wrappers. 13 x 19.5 cm.

Helene Odilon (1863-1939) was one of the most successful actresses of her time. From 1891 she belonged to the company of the Deutsches Volkstheater in Vienna and was also celebrated in England and the USA. At the end of November 1903, at the height of her popularity, Odilon suffered a stroke before a performance in Innsbruck, and was thereafter paralysed on her right side. While convalescing she suffered from severe depression and was consequently placed under the guardianship of her relatives, "since it did not seem advisable to give Frau Odilon the right to dispose of her considerable assets" (which consisted of half a million crowns as well as her house on Neustiftgasse in Vienna and its luxurious furnishings"). She contested this legally for years. She wrote the present autobiography in 1909 as proof of her undiminished mental capabilities. The book met with much interest among the public, although she did not benefit from this (cf. Wikipedia). According to an article from 2 August 1925 in the Viennese "Neue Freie Presse", she was "poor, grindingly poor, invalid, paralysed, robbed of the full use of speech and of one hand" (ibid. p. 11). Furthermore in 1926 she went blind. - The frontispiece shows Helene Odilon as "Madame sans gêne", after a pastel drawing by Franz Xaver von Pausinger. - Cover stained, 5cm tear to front joint. One page with marginal tear. Otherwise good. Uncut.

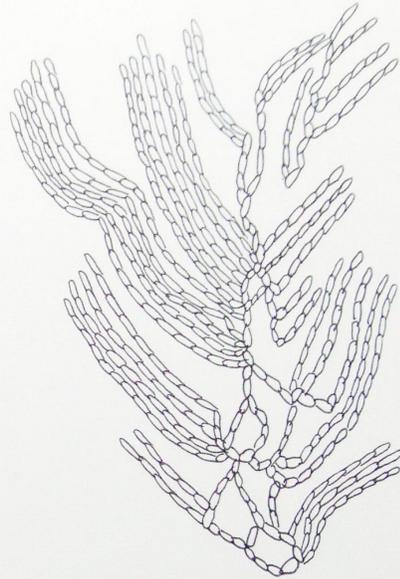
Four contemporary artist's books by disabled people

#23 Michel Davé (1941-2018): que. faire. A. liège. Artist's book, including 16 written pages. Centre la Pommeraie, Ellignies-Sainte-Anne (Belgium) 2005. Original wrappers with illustrated dust jacket, bound concertina-style. 15 x 13.5 cm.

"Michel Davé was born in Jumet in Belgium. Of fragile health, he visited several specialist establishments in Belgium and in Switzerland. During his adolescence he took up the profession of cobbling, which he had never practiced before. At the Ateliers de Blicuy, which he joined in 1964, he worked on diverse tasks, including provision, packing, and production. At the age of 50 he joined the workshop of La Pommeraie at Ellignies-Sainte-Anne. A major creator of art brut, his work is included in the large public collections, including the Collection de l'Art Brut in Lausanne, MADmusée at Liège and the Museum Dr. Guislain at Ghent." (www.musee-creationfranche.com/?portfolio=dave-michel). - The Centre La Pommeraie hosts 180 handicapped people. During the day, these people participate in different workshops which are linked by a search for flourishing development through rewarding activities. **[With:]** Three more artist's books, made by artists at the *Centre la Pommeraie*: 1.) **Laurent Lebouder:** (Untitled). Comme un style de musique | sur un statut statique... (incipit). 15 x 28 cm. 2.) **Laurent L.:** Sous sol. 15 x 28 cm. 3.) **Marc Bloseur:** costumes d'opéra. (Dessins d'après les oeuvres de Suzanne Fabry et Edmond Delesduze renaissance du livre). 15 x 13.5 cm (oblong). Centre la Pommeraie, Ellignies-Sainte-Anne (Belgium) 2004-05. 16 pages including 15 felt-tip drawings with text each, bound concertina-style. Original wrappers with illustrated dust jackets. - Fine. - For Michel Davé: also cf. fondationpaulduhem.eu/artistes/michel-dave/



silese



peau de mouton

A. LIÈGE. NOUS. MONTONS. DANS. LE. BUS.

A. LIÈGE. NOUS. PARTONS. DANS. LE. TRAIN. DE. VACANCE.

A. LIÈGE. NOUS. CHASSONS. DANS. LES. BOIS. ET. FORÊT.

A. LIÈGE. NOUS. MONTONS. DES. MAISONS.

A. LIÈGE. NOUS. AGRANDISSONS. NOTRE. JARDIN.

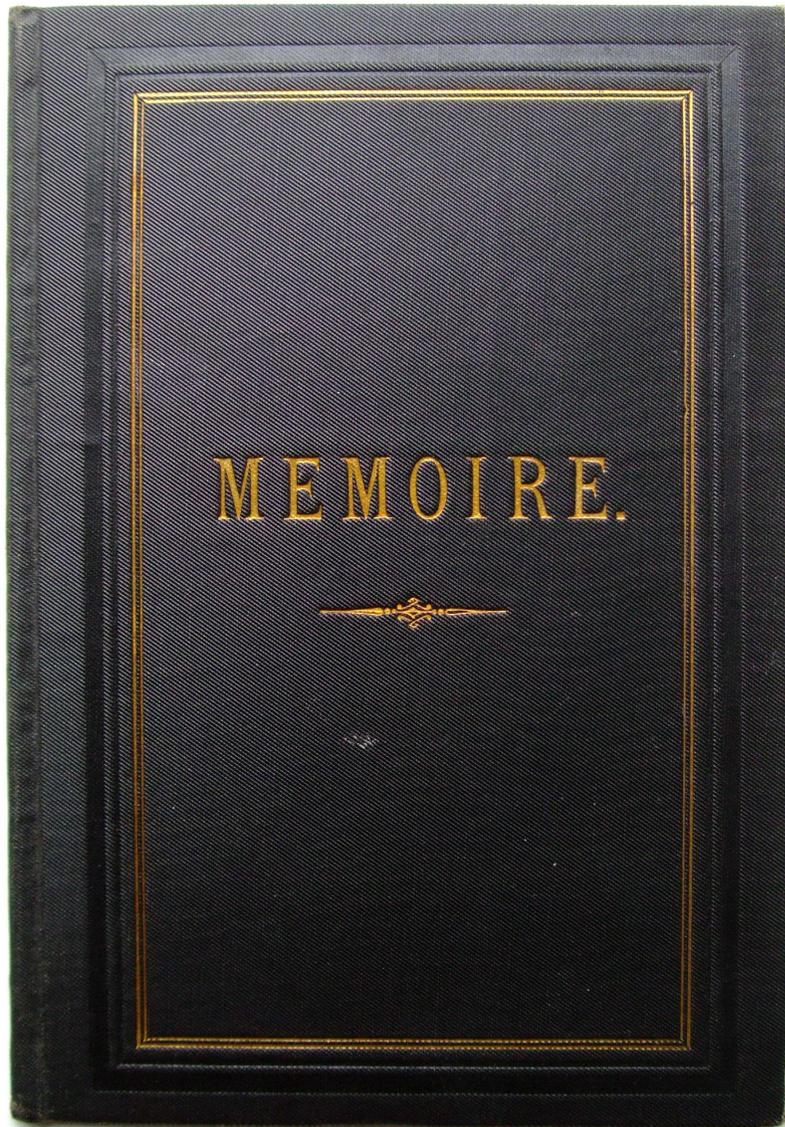
A. LIÈGE. NOUS. SURVEILLONS. LES. RUES. ET. LES. CHAUSSÉES.

A. LIÈGE. ON. FAIT. DE. GRAND. JARDIN. ET. PARC.

A. LIÈGE. NOUS. MARCHONS. DANS. LES. BOIS. ET. FORÊT.

A. LIÈGE. ON. MET. DES. TROTTOIRS. ET. DE. LA. TERRE.

A. LIÈGE. ON. CIRCULE. EN. BUS. ET. EN. VÉLOS.



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