



Daniela Kromp
Rare & Unique Books

OUTSIDERHOOD

or: Books from the Fringe; which is:
A Catalogue on Outsider Artists & Literary Madmen,
on Libertines, Visionaries & Eccentrics, and on
Socially Excluded or Disabled People;
in particular on their Artwork and written
Self-Testimonies, including
a Number of Portraits
after Nature; &c. &c.

Otherness is relative.

Naïve & Folk Art



Die I Station
Christus wird von Pilato zum Tod
des Creuzes verurtheilt.



Wir bitten dich an Derr Jesu Ehrte
und benediceit dich

**One of the most remarkable examples of
German religious folk book art we have ever seen,
made by a carpenter's son**



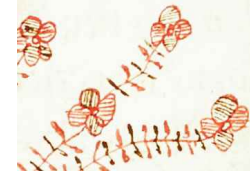
Georg Reuther: Heilige Wallfahrt das ist Andächtige Besuchung des schmerzhaften Creutz-Weegs, [and]: Vesper Gebetter. [Holy Pilgrimage, which is: devotional attendance of the painful Way of the Cross, [and]: Vespers Prayers]. German manuscript on paper, Geisenhausen (county of Landshut / Lower Bavaria), 1782. (2), 48, (2) pages, including 18 three-coloured pen and ink drawings (4 of which full-page), as well as vignettes and ornamental book decoration. Contemporary full calf. 8.3 x 14.2 cm. {OUT#30} 2,500€ / 2,850\$

A remarkable Christian devotional manuscript, decorated and illustrated throughout in three colours (red, green, and brown). Includes 14 pages written in kurrent script (pp. 1-3 and 40-[50]), forming psalms 1-5, as well as an introductory vespers prayer, the magnificat and other texts. The pages in-between, forming the 14 Stations of the Cross, are written in a neat calligraphic fraktur hand, illustrated with 14 half-page drawings depicting the standard scenes: 1. Pilate condemns Jesus to die; 2. Jesus accepts his cross; 3. Jesus falls for the first time; 4. Jesus meets his mother, Mary; 5. Simon of Cyrene helps carry the cross; 6. Veronica wipes the face of Jesus; 7. Jesus falls for the second time; 8. Jesus meets the women of Jerusalem; 9. Jesus falls for the third time; 10. Jesus is stripped of his clothes; 11. Jesus is nailed to the cross; 12. Jesus dies on the cross; 13. Jesus is taken down from the cross; 14. Jesus is placed in the tomb. The full-page drawings in the first and last part feature: Jesus on the cross, three crosses (forming the illustrated title page), Madonna and Child, as well as the Most Sacred Heart of Jesus surrounded by angels, inscribed: "Oh Jesu Hertz ich liebe dich weil du zuvor geliebt hast

mich" [Oh Heart of Jesus, I love you because you loved me first]. On page 40, the writer reveals his name and origin: "Geschriben Georg Reuther Zimmermanns Sohn zu Geisenhausen im Monath May ao [anno] 1782" [Written by Georg Reuther, son of a carpenter, at Geisenhausen in the month of May anno 1782]. - Binding slightly rubbed. Pastedowns replaced later. Boards slightly warped.

streckte in Burt
und den schwere
tragen, war um
dein Soch auf mich
unter des andern
sullen. Deut Soch
leicht, darunt
auch willig me
Dir mich. Amen

Maria
Jesu Ehrliche
iner!



Die IV Station
Jesus mit dem Creutz begegnet seiner
betriehte Mutter.



Wir beten dich an Herr Jesu Chri
ste und benedicten dich



An early work by the peasant painter from Ammersee

Max Raffler (1902-1988): [Untitled]. Bauer bei der Arbeit [Peasant at work]. C. 1930. Mixed media, drawn on the verso of a colour sample chart from the 1920s or 30s ("Blei, die modernste Farbe | beliebtes Karo-Muster - reizende Bunteffekte | elegantes Aachener Farbikat | Bestell-Nr. 5964" usw.). 17,5 x 22.4 cm (oblong). {OUT#32} 1,500€ / 1,700\$

Marked in pencil in the hand of the former owner on the mount: frühe Arbeit von Max Raffler, daher noch ohne Sign[atur]" [early work of Max Raffler, hence still unsigned], and on the verso: "aus dem Besitz von Toni Roth, Greifenberg" [from the property of Toni Roth (Raffler's discoverer, friend, and proponent)]. - An exceptionally early work of the this significant German naive artist. Works such as this, from the period before Raffler's discovery in the mid 60s, are of extreme rarity. Afterwards the artist produced works for commission and was skilfully marketed. "Already in his childhood Max Raffler drew and painted a lot. Raffler used packing paper and disused forms as materials, painting over them. Only very few of these early works survive, as his family did not share his interests and destroyed many pieces." (translated from: max-raffler.de) - "What Raffler painted before his discovery was thrown away "like piles of washing"; only a few works survive from the years before 1966, painted on various grounds from cut-up fertilizer and cement bags to the backs of calendars and forms." (translated from: Wikipedia). - 95 works by Max Raffler (of a total opus of ca. 4500 pieces) are located in the Zander Collection in Bönningheim, one of the largest and most important collection of naive art and Art Brut worldwide. - Provenance: Private Collection Munich; acquired from Toni Roth, who received the drawing directly from Raffler, according to previous owner. - Fine.

French folk art

J. Marie-Alphonse: Corbeille de fruits [Fruit basket]. Stencil painting. France, c. 1850/60. Inscribed and with a signed dedication to lower right: A son cher et tendre père | J. Marie-Alphonse [To his dear and tender father]. 29 x 36.5 cm (leaf). {OUT#36} 120€ / 140\$

Stencil drawings became popular in European folk art in the first half of the 19th century. The technique was called "orientalische Malerei" (oriental painting) in mid-19th-century German drawing manuals (for instance in *Gründliche Anweisung zur orientalischen Malerei...* (1836) by Friedrich Stoltz), and I have also heard the corresponding term in French (peinture orientale). It is the same technique which is called "theorem painting" in American folk art, though these are often made on velvet instead of paper. Most of the examples showing up on the European market are much smaller than this one, and often, they are erroneously identified as watercolours or colour lithographic prints. Indeed, coloured stencil drawings can be considered as an in-between of drawing and colour printing: As nothing is worked wet-on-wet, the separately applied stretches of colour next to each other result in an effect of colour-mixing much like that of chromolithography. - Marginal damage. Silverfish nibbling. One large waterstain.





Naïve & fantastic - Creatures dating from around 1450

[Anonymous]: Liber Acc[us]ation[is] et Inquisition[is] [The book of accusation and inquisition]. Criminale di Filippo di Giovanni da Perugia Pod[est]a nell'anno 1349 & 1350 [Penal code of Filippo di Giovanni from Perugia, mayor, from 1349 & 1350] (cover title). Latin and Italian manuscript on strong laid paper with watermark (ox head). Perugia (Italy), (after) 1350. 24 leaves, numbered XIII to XXXVII, including 9 full-page pen and ink drawings on the empty pages between the texts. Contemporary vellum wrappers with painted crest to front cover. 24 x 31 cm. {OUT#96} 12,000€ / 13,590\$

These exceptional drawings have been drawn on the empty pages of a Latin-Italian legal manuscript. They might have been made slightly later than the text, maybe around 1450. Whenever they were created, they were apparently made independently from the manuscript text by a second hand. Despite of their high naïvety, they appear to be too sophisticated to have been made by a child. There are three figurative drawings, depicting a lindworm, a harpy, and a bird-like creature. The other drawings are abstract, and some of these are crest-shaped. Early naïve drawings in such a large size as the present ones are of the utmost rarity, and hard to be found either in books or on single sheets. The artist additionally made some unsophisticated border decorations surrounding the text blocks, some of which form geometrical figures. - The text is written in a legible abbreviated chancery hand. The crest on the front cover was in use by Styrian family Lembsitz (cf. Rietstap, *Armorial Général* II, p. 47 and Rolland, *Illustrations to the Armorial Général* IV, pl. XLIV). Though there may have been other families who used it (as yet unrecorded), it is clearly not an Italian crest (courtesy of Dr Jens-Peter Otto). The contents of the



manuscript texts are court documents of the *corte del Podestà* in Perugia for January 10 (?) to March 11 in 1349 or 1350. They may have come from the same inventory as the "Court of the Podestà records, 1290-1386" which have been acquired by Stanford University Libraries in 1975: "These folios once belonged to a series of codices which were, at an unknown time in the past, fragmented and dispersed" (Special Collections, Manuscript Collection shelfmark M0374). Further, Stanford summarizes as follows: "Mainly accusations or condemnations made before, or issued by, the podestà of Perugia. They involve cases of moral conduct, violence, robbery, armed threat, drunkenness, and disorderly conduct. These court records were written by a number of notaries whose signs (the origin of notarial seals) decorate the upper left-hand corners of many of the documents." (ibid.). - Cover stained, rubbed, undulated and somewhat worn at the upper end. Back cover with 5cm tear. Only traces of the original sewing are present. - Cf. Website of Stanford University Libraries stanford.io/2H1yujw

"If a person who has not acquired an artistic education and is thus free from objective artistic knowledge paints something, the result is never an empty semblance."

(Wassily Kandinsky, 1912)



**"Democratic" art:
Collages made from tobacco labels**

[Anonymous:] Series of 8 collages. German-speaking area, c. 1880. Clippings from chromolithographic tobacco advertisings or labels, mounted to cream cardboard, each with a drawn ink frame. 24 x 30.5 cm (leaves). {OUT#34} 680€ / 770\$

Apparently taken from an album. – Like tramp art, which uses wood from cigar boxes and shipping crates, the art of making collages from ephemera is considered as a democratic art form made wherever the raw materials used in its construction were found. In the 19th century postage stamps and glossy colour images were particularly popular materials in the production of collages, in which images were normally not cut up. The art of the collage began with the artistic expressions of primitive cultures with images made of feathers, leaves, and blood, coloured sand, bast fibres, and other natural materials, but were continued in the glued works of popular art (cf. www.reinhard-doehl.de/forschung/collreal.htm). In the 20th century collage became a popular medium for academic artists of the avant-garde. – [With:] 3 similar leaves with mounted chromos mounted separately from each other (and so not creating a new depiction). – Merely occasional staining.

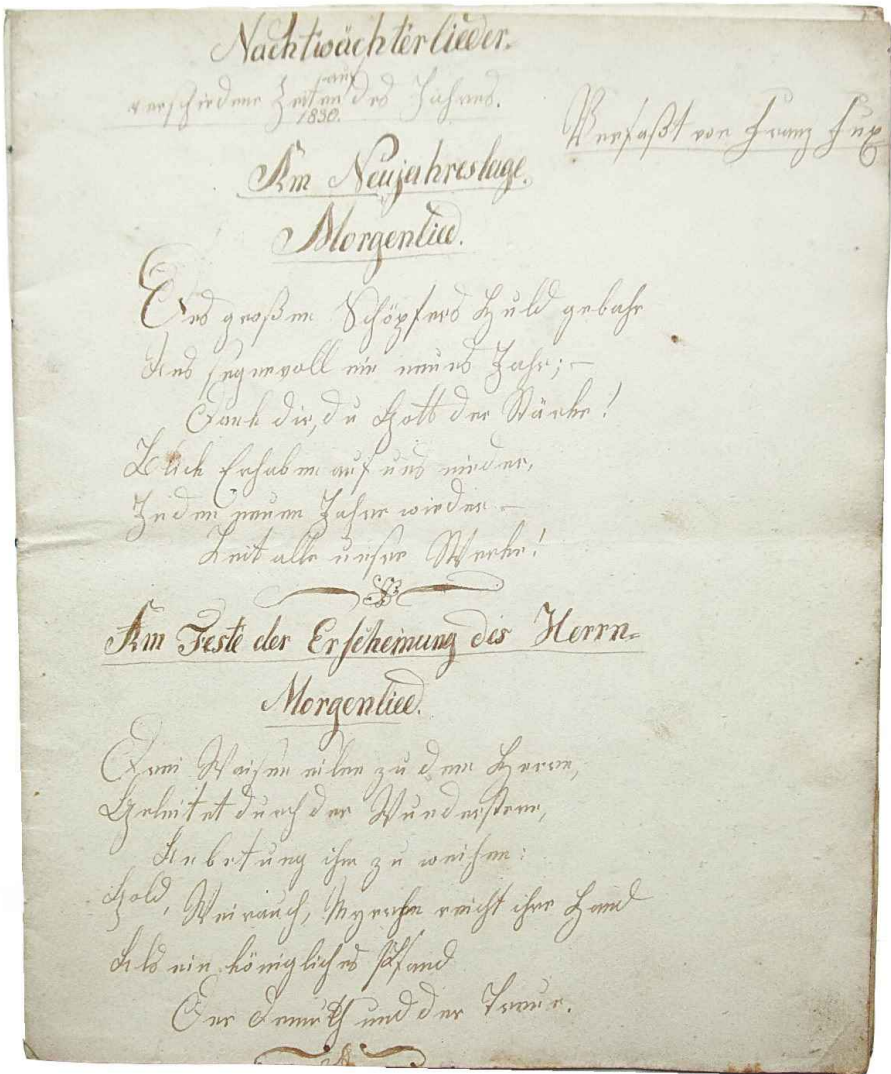


**Sketchpad of naïve felt-pen drawings,
inspired by Russian fairy-tales**

Marie-Caroline Théry: Ckazka (!). [Fairy tales]. France, 1974. Sketchpad, including an ornamentally decorated title page and 20 leaves with 20 full-page felt-pen drawings. Original spiral binding. 31.5 x 23 cm (oblong). {OUT#31} 300€ / 340\$

20 original drawings in vivid colours by Marie-Caroline Théry, apparently a young girl or a self-taught artist. If she was a child, these are the most accurate children's drawings I have ever seen. The majority was inspired by Russian fairy-tales and Russian picture books. Also included are two drawings with Christian orthodox motifs (one icon-like). It is remarkable that the faces appear very flat and rigid, puppet-like and lifeless. - Fine.





Nachtwächterlieder.

Am Neujahrstage
1830.

Am Neujahrstage.

Morgentied.

Es ist großm. Schöpfer's Hülfe gelaßt
Und sing' es all mir nimmt's Gaste; -
Gruß dir, du Gott der Wächter!
Lied' hab' ich mit mir in's Haus
In dem mein' Gaste wird sein -
Lied' mit aller seiner Wächter!

Am Feste der Erscheinung des Herrn.

Morgentied.

Es ist ein' mal zu dem Herrn,
Lied' hat er in's Haus
Lied' hat er in's Haus
Lied' hat er in's Haus
Lied' hat er in's Haus
Lied' hat er in's Haus
Lied' hat er in's Haus
Lied' hat er in's Haus
Lied' hat er in's Haus
Lied' hat er in's Haus

Songs of a Nightwatchman

Franz Fux: Nachtwächterlieder auf verschiedene Zeiten des Jahres [Songs of a Nightwatchman on various seasons of the year]. German manuscript on wove paper. Probably Austria (Styria?), 1830. 6 leaves. Stitched, (no binding). 17.5 x 21.5 cm. {OUT#33} 450€ / 500\$

Series of 20 plain and naïve morning and evening songs made by nightwatchman Franz Fux to be sung on main feast days (only texts, without notes). Inscribed by a second hand on the last page: "Mildern Franz (?) / Rosenhain [1]834", apparently a later owner of the songs and maybe another nightwatchman. - Nightwatchmen's Songs are a particular genre within the category of "Ständelieder" (profession songs). - In the middle ages "the nightwatchman, although he performed an important function in the city, much like for example the knacker and the hangman, belonged generally to the so-called "dishonourable trades" and therefore lived in very confined conditions." (translated from Wikipedia). Beneke states in 1862: "Nightwatchmen were also used for the catching of thieves. One saw them, therefore, as dishonourable. Nightwatchmen only began to be freed from the stigma of the profession with the Reichsgesetz [imperial law] of 1731." (translated from p. 91). Despite this, nightwatchmen continued to have an outsider role in society, as they sleep while others are awake and active (comparable with modern nightshift workers). Beneke further states: "In large cities there had not for a long time since been such romantic nocturnal figures with horn and lance, which could only be found in small dwellings and villages, and then be heard with pleasure with their trumpeting and pious songs." (translated from p. 92). - One song for the last day of the year reads as follows: "Am Jahresschlusse. | Entschwunden wie ein leichter Schaum | Ist nun ein Jahr im Zeitenraum; | Ein Jahr in Freud und Schmerzen | Es bringt dem Schöpfer mein Gesang | noch ein mahl aller Bürger Dank | Aus brünstig vollem Herzen."

An 18th century naïve drawing

[Anonymous:] Villax fang den Dachs. [Phylax, catch the badger]. Watercolour and brown ink on paper watermarked "J A B". German-speaking area, mid 18th century. 21 x 33.5 cm. {OUT#35} 350€ / 400\$

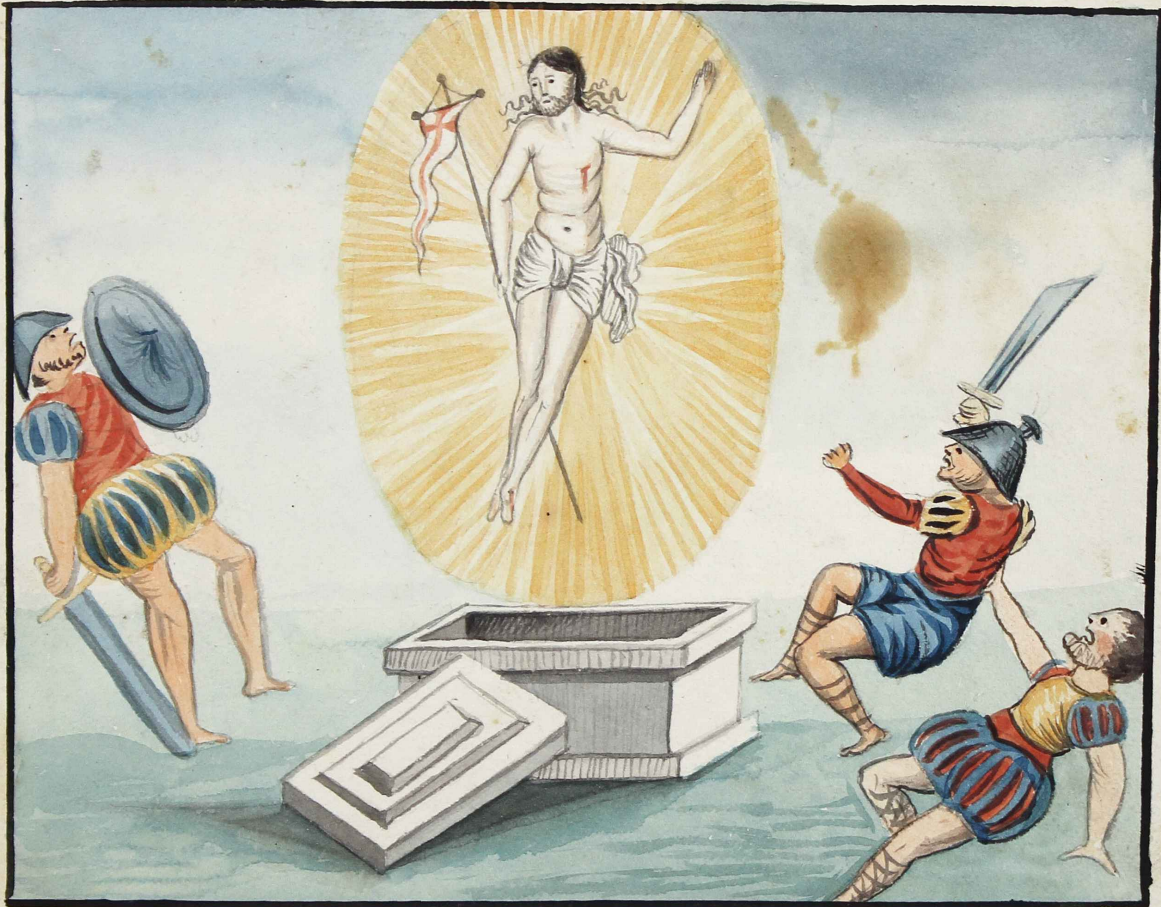
The drawing might have been made for a child, and is accompanied by a text in a naïve language, which is a plea to hound "Villax" [Phylax] to catch the badger. The verses have been placed in the wrong order (perhaps intentionally, to make it some kind of a riddle?). The drawing features the hound catching a badger in a landscape. - Colour rubbed and chipped in places. Paper with a strong cross fold. Slight foxing. Some iron gall ink beginning to corrode.



**The life of Jesus in comic-style
early 19th-century drawings**

Christian Gottlieb Conrad Karutz (*1800), attr.: A series of 12 drawings depicting scenes from the life of Jesus Christ. Germany, (before) 1816. 12 leaves of watercolours on Dutch wove paper watermarked *J. Kool & Co* [i.e. Jan Kool & Company], 8 of which signed to lower right: *Karutz*. Dimensions varying from 11.5 x 15 cm to 12 x 15 cm. {OUT#99} 220€ / 250\$

A series of early 19th-century drawings depicting scenes from the life of Jesus Christ in a naive and sometimes comic-like way, reminiscent of children's drawings and folk art. They possibly were made by young Christian Gottlieb Conrad Karutz, a portrait painter born in Lübeck in 1800. "In 1814 he entered into an apprenticeship with the Lübeck master painter Johann Conrad Jürgens and in 1819 was freed as a journeyman. He then resorted to portraiture, principally to miniatures, and seems to have found some tutelage with F.C. Gröger and H.J. Aldenrath. He then moved to Stettin, where he was active as a portraitist. Works by him can be found in the museum in Lübeck." (translated from Thieme/Becker). - The watermark is from Jan Kool & Company, papermaker from Zaandijk, the Netherlands. "Jan Aggesz Kool (1742-1816) produced the first Dutch wove paper, having learned the secrets of its manufacture in England." (botlib.huh.harvard.edu/libraries/potato_prints.htm). - Staining. One leaf with a long tear, affecting the design (repaired from behind with filmoplast). Modern pencil inscriptions to versos.



Die Auferstehung

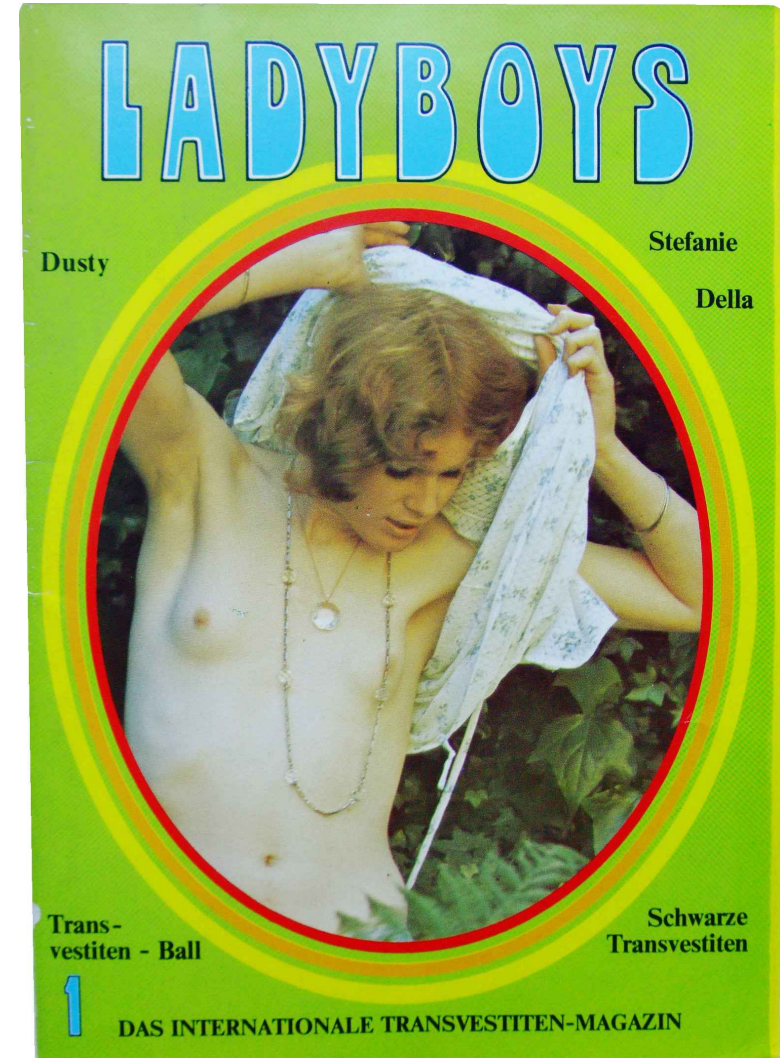
Karutz

**Sex
Drugs
&
Sex**

The third sex

Ladyboys. [Issue] 1. Das internationale Transvestiten-Magazin. [The international transvestites' magazine]. Germany, c. 1975. 48 unnumbered pages, illustrated throughout in colour. Original wrappers. 17 x 24 cm. {OUT#61} 150€ / 170\$

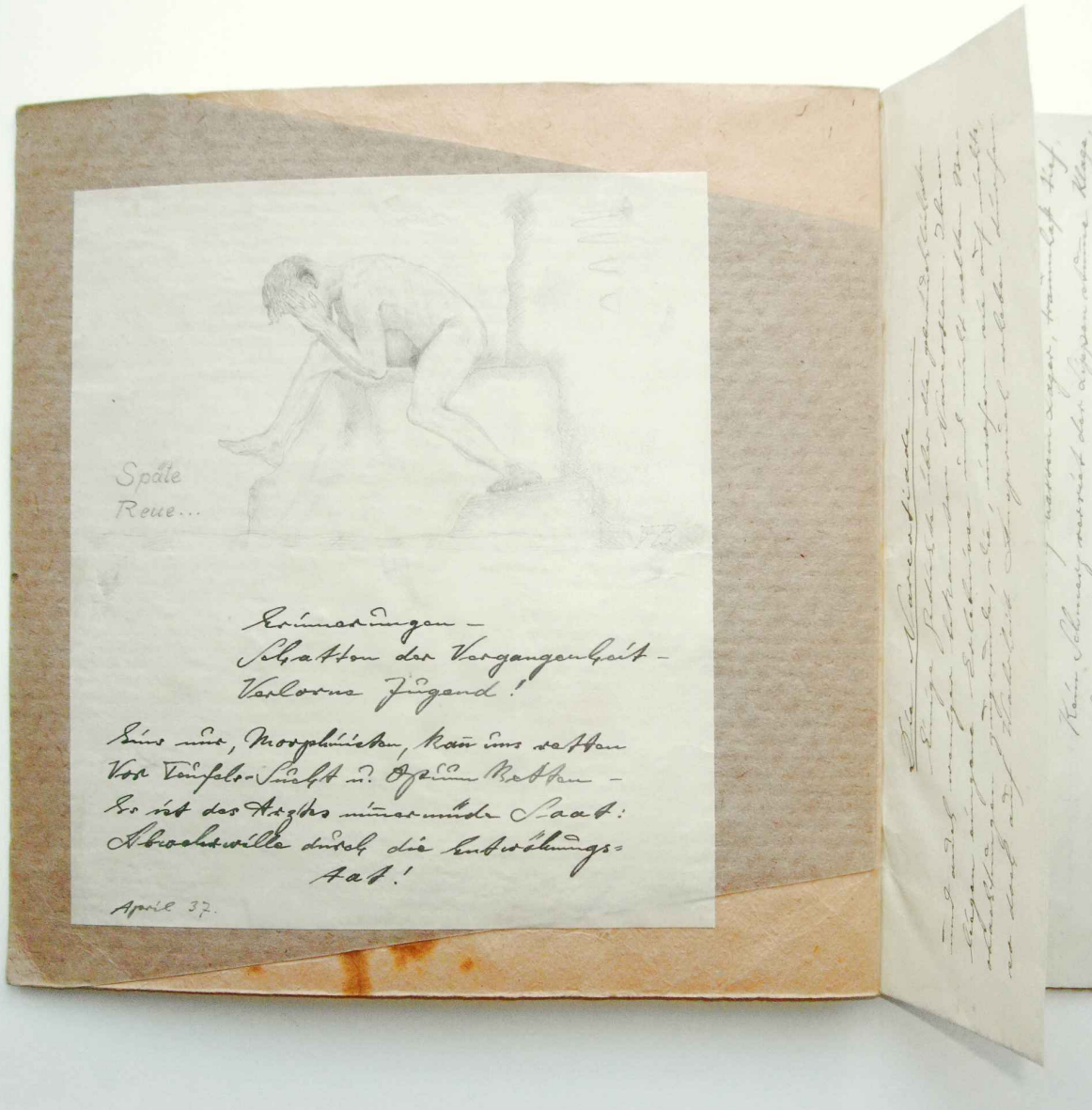
A pornographic magazine featuring cross-dressing males, but also an intersex or transgender person having both male and female sexual characteristics. The photos are accompanied by erotic stories marginally thematising gender identity. According to Carl Williams a quite early use of the term "ladyboys". - Intersex people face stigmatization and discrimination from birth or discovery of an intersex trait. This may include infanticide, abandonment and the stigmatization of families. Globally, some intersex infants and children, such as those with ambiguous outer genitalia, are surgically or hormonally altered to create more socially acceptable sex characteristics. However, this is considered controversial, with no firm evidence of good outcomes. (cf. Wikipedia). - Not in ZDB. Not in OCLC. Not in Kinsey Institute Library.



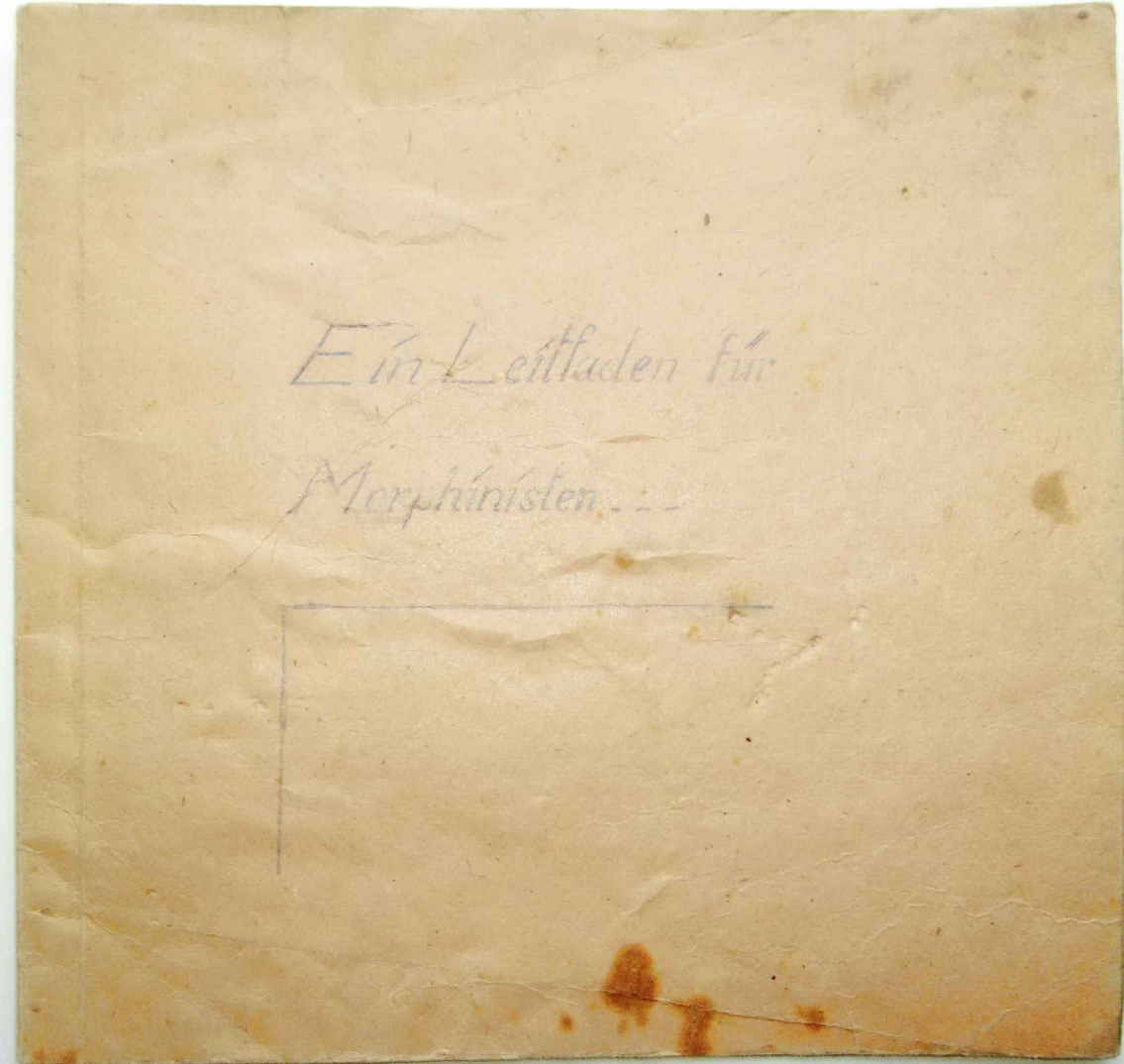
Unpublished poems on drug addiction by a junkie

F. B.: Ein Leitfaden für Morphinisten ... (cover title). [A guideline for morphine addicts]. Die Narcotiade [The "narcotiad"] (title to first leaf). German manuscript on paper. Berlin (?) 1937. 7½ leaves and one pencil drawing mounted to interior of front cover. Pink contemporary wrappers. 21 x 20 cm (oblong). {OUT#60} 450€ / 510\$

Though the title suggests guidance on drug consumption, the work is far more a warning against drugs and an injunction to quit. The anonymous author, evidently dependent on hard drugs (heroin, cocain, morphium) for many years, addresses in his autobiographic poems withdrawal symptoms, addictive compulsions, frenzied experiences, longing for death and suicidal thoughts, the red-light district, loss of free will, and acquisition-motivated and other drug-related crimes (heroin and cocain were prohibited substances in Germany from 1929). - Prose text: "Die Narcotiade.... Einige Gedichte über die gebräuchlichsten und auch weniger bekannten Narcotien [narcotics]. Ihnen liegen eigene Erlebnisse und nicht selten Beobachtungen zugrunde, die, insofern sie auf nichts, so doch auf Wahrheit Anspruch erheben dürfen." [The Narcotiad.... Several poems on conventional and lesser known narcotics. These are underlain by several experiences and not-uncommon observations which aspire to nothing so much as the truth.] The poems are titled: "Luminal im Kerker" [Luminal in Jail (tradename for Phenobarbital, a medicine of the barbiturate group, introduced in 1912 as a treatment for epilepsy, as an anaesthetic, and as a sleeping pill); "Der Morphinist! (Schwere Abstinenzerscheinung)" [The Morphine Addict! (Severe Withdrawal Symptom)]; "Der Raucher! (Zum Vergleich)" [The Smoker! (For Comparisson)]; "Cocain (Erinnerungen aus d[em] J[ahr] 1924)" [Cocain (Memories from the Year 1924)]. The last poem also discusses heroin addiction. - The pencil drawing, monogrammed "FB" and titled "Späte Reue" [Late Remorse], shows a naked man on a cliff, who buries his head in his hands in deepest despair. The



caption adds: "Erinnerungen – | Schatten der Vergangenheit – | Verlorene Jugend! | Eins nur, Morphinisten, kann uns retten | Vor Teufels-Sucht u[nd] Opiumketten – / Es ist des Arztes nimmermüde Saat: | Abwehrwille durch die Entwöhnungstat!" [Memories – | Shadows of the Past – | Lost Youth! | Only one thing, morphinists, can save us | Before the Devil's addiction and opioid chains – / It is the doctor's never-tiring seed: | The will to resistance through weaning!] - A complete transcription of the German text is included (print-out and text file). - Provenance: Berlin. - Wrappers stained and creased.



Complaints of a homosexual who suffered his whole life from not being accepted as gay

Romain Baeté (*1940): [No title]. Sketchbook, also including Flemish and French texts in manuscript on paper. Brussels, 2005. 18 leaves, including 16 full-page drawings (5 coloured ball pen, 8 ball pen, 3 charcoal) and 3 sketches as well as handwritten texts. 20 leaves signed *Romain Baeté*, 14 drawings additionally with his monogram in a circle (combining all letters of his name). Original spiral binding. 27.5 x 21 cm. {OUT#62} 800€ / 910\$

Sketchbook with drawings and notes by Romain Baeté, a 65 year old living in Brussels. Despite having a wife, son, daughter, and grandchildren, Baeté became a practicing homosexual later in life but was never accepted as such, leading to feelings of frustration. The sketchbook contains drawings, including several self-portraits at various ages, and alludes to the author sculpting in stone. - Though his frustrations are at times addressed to an unknown person, Baeté expresses his loneliness as a life-long repressed homosexual, writing "ik ben gewoon gestraft geworden omdat ik leefde en anders geaard was!" [I was just punished, because I lived and was differently disposed]. He draws a crucifix several times, perhaps suggesting a conflict between his homosexuality and Christian faith. He is concerned what his grandchildren will think of him: "Bompa Bruxelles dat was een Homo ... ik ben een homo geen pedofiel" [Grandpa was a homosexual ... I am a homosexual, not a pedophile]. - Baeté is frustrated that homosexuality is so widespread yet unrecognised. Baeté's sketchbook contains notes on his experiences with other men, including celebrating with local young men when on holiday in Algeria. He feels cheated by male prostitutes who only wanted him for his money, and accuses the young man Louis, apparently a homosexual prostitute, of having stolen from him. - Two leaves with brown stains. One leaf with two long tears.



**A unique album of pornographic collages
by a self-taught artist, driven by strong
masochistic fantasies of self-annihilation**

[Anonymous]: Photo Album (cover title). Album with sadomasochistic collages, focusing on humiliation, or annihilation of the male part. The Netherlands (probably Amsterdam), c. 1975/80. 21 cardboard leaves including 66 collages, 39 of which full-page and 48 in colour, made from cuttings from pornographic magazines and other illustrated magazines, partially gone over with coloured pencil in places. Mounted into full green cloth photo album with spiral binding and a plastic title label. 25 x 29 cm. {OUT#59} 2,100€ / 2,400\$

All of the present works feature a super-dominant woman being sexually stimulated orally by a submissive man (either clitoral or anal), or the male part being humiliated in some way by HER. Throughout, all of the female figures have a bottle of alcohol and a glass as an attribute, which appears to characterize HER as an alcoholic. In particular, lots of red wine are consumed; SHE prefers Bordeaux or Chianti. The artist, who is clearly self-taught, appears to be obsessed with ideas of being tortured, humiliated or defiled by an emotionally stand-offish, inebriated woman, even having fantasies of masochistic annihilation and mutilation. It is remarkable that simple physical injuries or pain only play a tangential role: The focus here is more on restraint of his penis (which is "leashed" several times) or on psychological punishment. Apart from explicitly sexual acts, the man serves as a mount and as a doormat, he licks HER feet or is given a "golden shower". On some pictures, he is demeaned by being treated as a worthless object which is just overlooked, appearing to be lifeless, whereas his female counterpart always appears complacent or smug, arrogant, superior, triumphant, or just ignores him. The



scenes are predominantly placed in front of backgrounds featuring pictorial landscapes from dream holidays or trendy show apartments. - While members of the BDSM scene love public self-staging promising to be sexually liberated more particularly and much more than others, one should not forget that there are many people who suffer from having a paraphilia. In fact, they lack freedom because it is much more difficult to find a partner to satisfy their specific sexual desires. They are inhibited in living a normal sexual life with only limited possibilities to get sexual satisfaction, which might lead to mental problems and psychological strain. However sadomasochism is not considered a clinical paraphilia unless such practices lead to clinically significant distress or impairment for a diagnosis. - Front hinge of spiral binding damaged. Collages under foils (which fortunately do not adhere anymore). Some collages loose; four are originally loosely inserted. Some stains from adhesive tape penetrating from versos. - Provenance: One of the loosely inserted collages is mounted to verso of a pre-printed blank notepad of Amsterdam University.



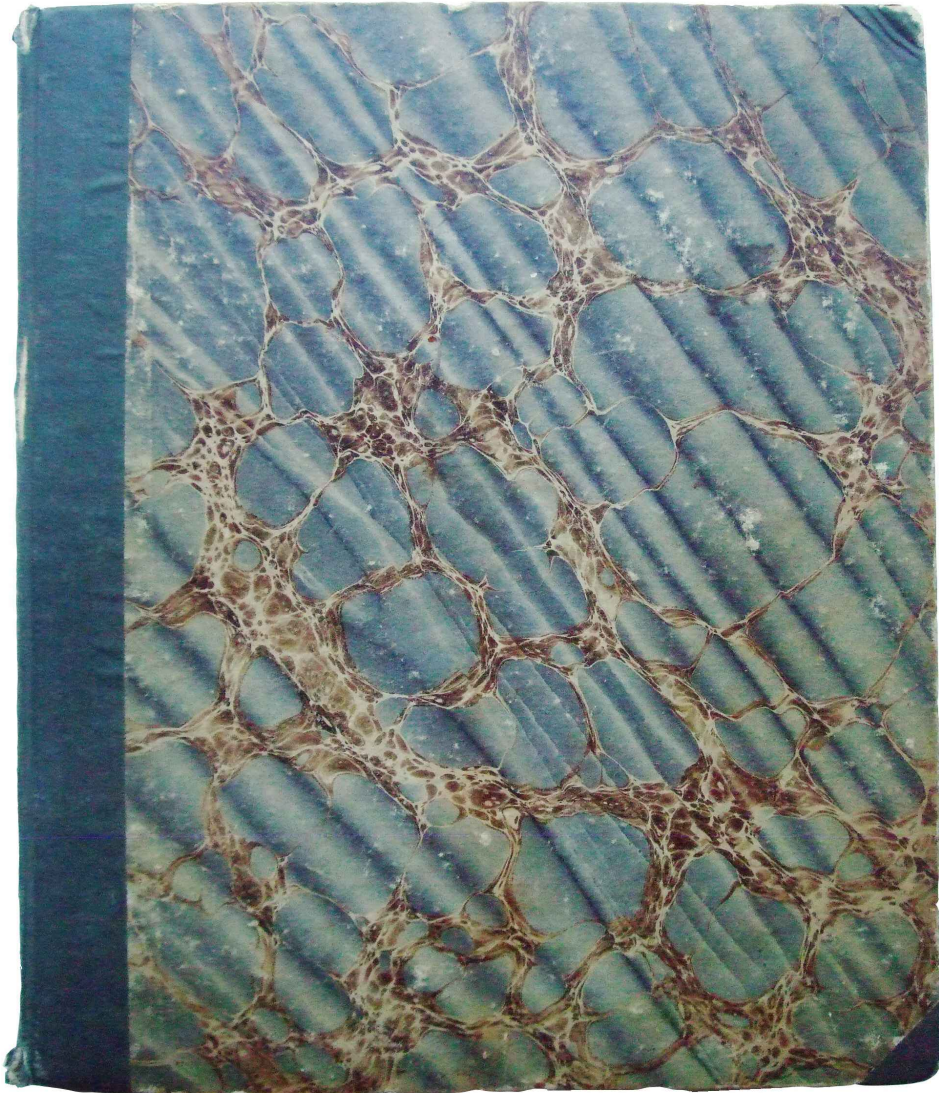
**Gifted Blind
&
Skillful Deaf**

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

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 (though affixed upside down). 22 x 26.5 cm. {OUT#11} 1,600€ / 1,820\$

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





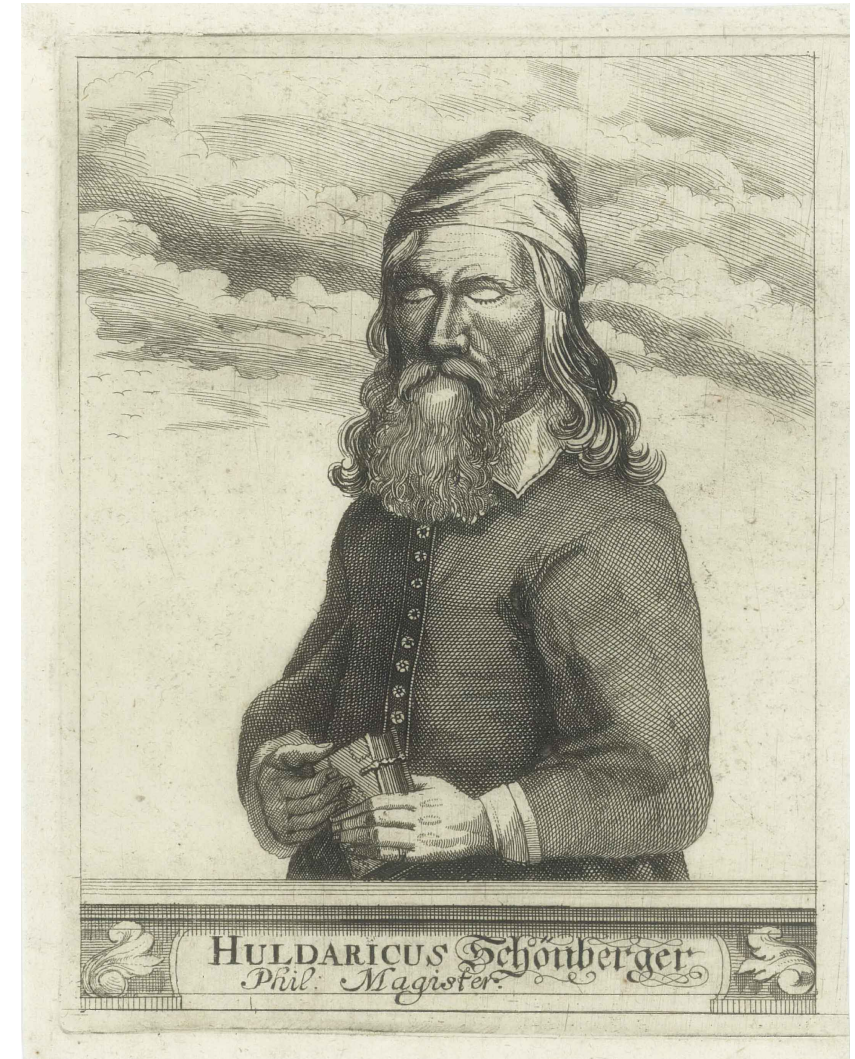
singing, and smelling the flowers. Despite her blindness, she also mentions the setting sun. So these poems reveal details on her different perception. Some of the other poems are religious, two of which are inspired by the popular German evangelic preacher Friedrich Wilhelm Krummacher. - Sara Cornelia 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"**

[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). {OUT#05} 280€ / 320\$

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

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). {OUT#07} 380€ / 430\$

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

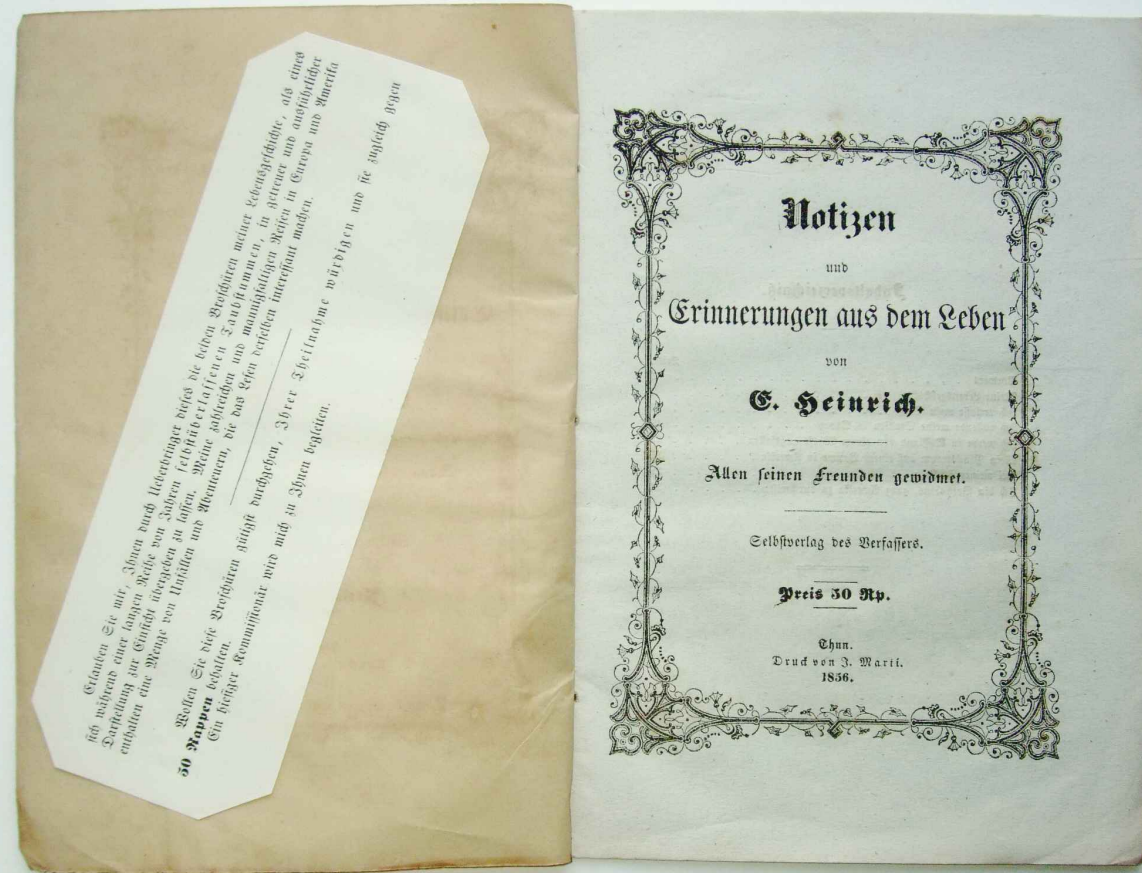
[Anonymous]: Ios[ef] Kleinhans der blinde Bildhauer zu Nauders in Tirol [Josef Kleinhans, the blind sculptor of Nauders in Tyrol]. Lithograph on thick cream wove paper, c. 1830/40. With imprint beneath the title: Lith[ographische] Anstalt z[u] Innsbruck. 12 x 16.5 cm (leaf). {OUT#09} 350€ / 400\$

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.

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

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. {OUT#08} 550€ / 630\$

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
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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 Taubstummen (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 Taubstummenfreund. Eine Auswahl von Gedichten und Aufsätzen für und von Taubstummen 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 for privé, XIXe siècle (without any number).

**A calligraphic album
made by deaf schoolgirls for their principal**

Jeanne Bouffière (et al.): Album offerte par les élèves de l'Institution Nationale des Sourdes Muettes de Bordeaux A Monsieur Lopes-Dubec Présidens de La Commission Consultative. French manuscript on paper. Bordeaux, 1875. 2 white leaves, 17 leaves calligraphed and painted to one side only (three of which larger and folding). Contemporary half morocco binding with marbled endpapers. 24.5 x 32 cm. {OUT#06} 780€ / 890\$

A lovely album in very neat calligraphic handwriting, including decorative illuminations in colours (gouache, ink and watercolour) on each leaf. Comprises one title page and five poems, all executed and signed by pupils of the *Institution nationale des sourdes-muettes*: "Les Papillons" by Laurence Lefèbvre, "C'est le soir..." by Pauline Sorge, "L'hiver" by Emilie Hiriart, "La Violette" by Albanie Subervie, "La Rose" by Marie Camino, and the title page by Jeanne Bouffière. Additionally bound in at the end: Three New Year's greetings (letters of thanks at the same time) to Mister Lopes-Dubec dating from January 1874, 1875 and 1876, all illuminated in the same style, one signed by Albanie Subervie (the larger folding leaves). - The *Institution nationale des sourdes-muettes* [National Institution for the deaf-mute], or today *Castéja*, is a former specialist school for young deaf and hearing impaired persons located in Bordeaux (France). It was established in the middle of the 19th century (cf. Wikipedia). - Binding heavily rubbed. Corners bumped. The larger leaves cracked to fold (one damaged). Some leaves slightly stained to margins.



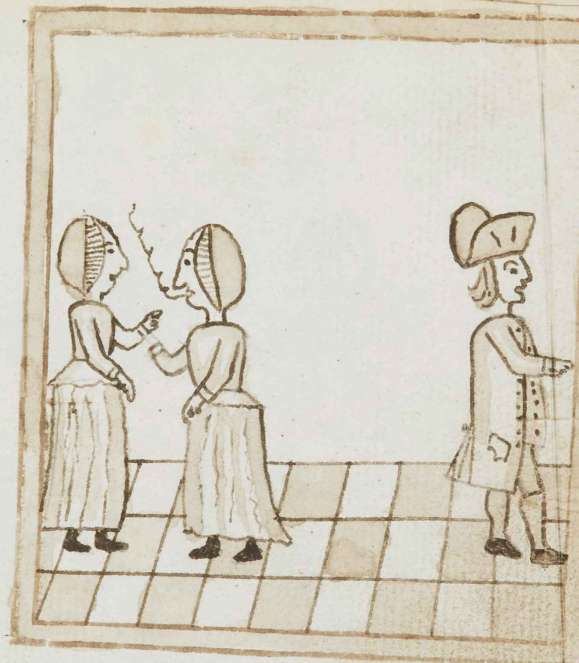


**Easy shriving:
A deaf girl's pictorial confession manual**

[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. {OUT#10} 13,500€ / 15,350\$

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.

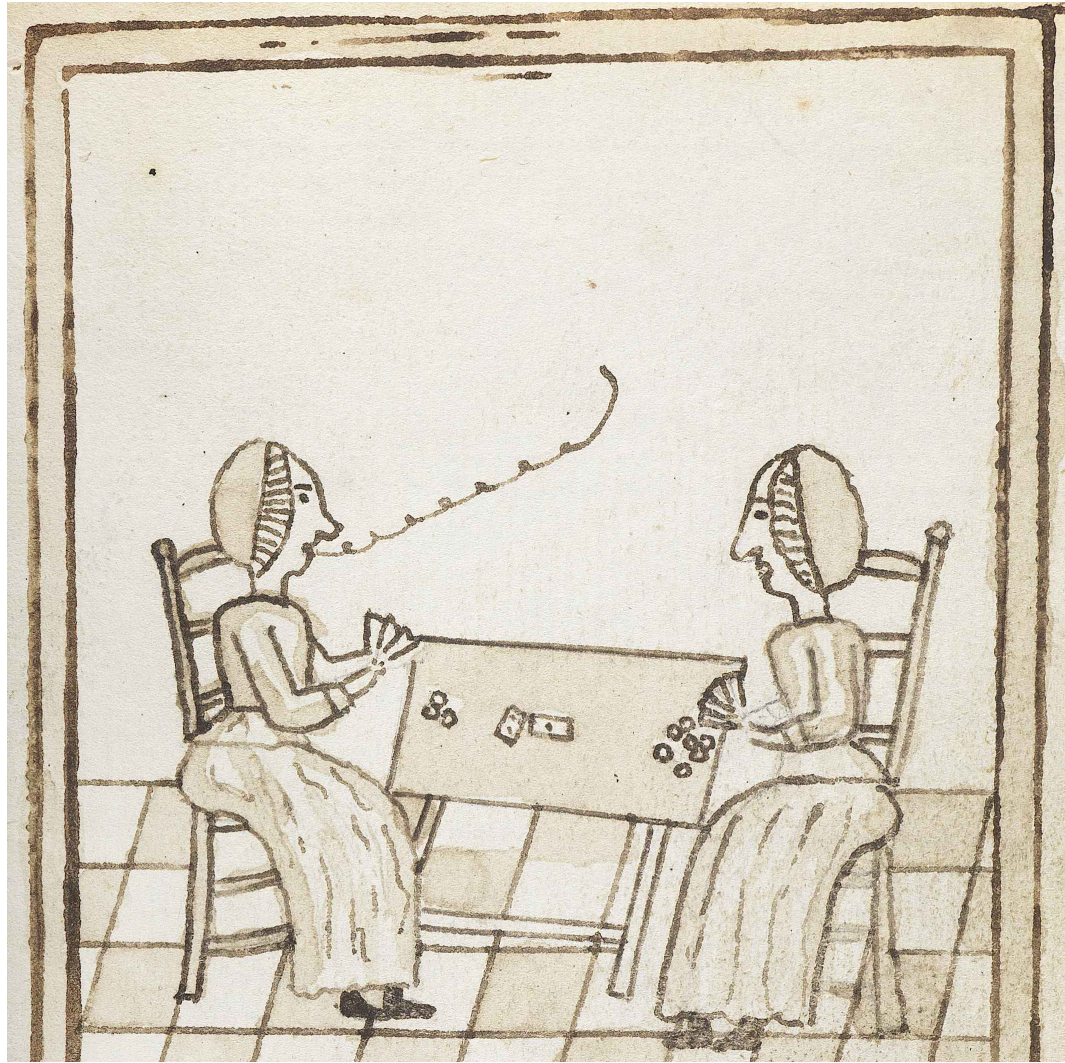
In the beginning, there were only 14 pupils and Guyot taught them himself in small premises. In 1808, the school had to move to a larger building as the number of pupils substantially grew. Between 1819 and 1838, the school was converted into a boarding school for girls and boys. Guyot worked for the 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*



Detraxi proximo,



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'Epée 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.



Spirit(s) on Paper

"I do not paint, but IT paints"

An occult finger painting, executed in darkness

Heinrich Nüsslein (1879-1947): [No title]. Tempera on paper, mounted to pressboard and framed. Germany, c. 1930/40. 75 x 60 cm (frame). 65 x 47.5 cm (painting). {OUT#67} 3,400€ / 3,850\$

Heinrich Nüsslein was a German painter, art and antiquarian book dealer, and writer. The present untitled painting is reminiscent of paintings like "Hall Gemini" (Rausch, reproduction no. 20) or "Tempel Maron" (Rausch, reproduction no. 22). As usual, the painting is not signed. - "Heinrich Nüsslein from Nuremberg is one of the most famous mediumistic artists. He grew up in modest circumstances and had to quit the Kunstgewerbeschule (school for arts and crafts) in Nuremberg for financial reasons and because of his severely restricted vision. For some time, he worked as a photographer and sales representative for the Dr. Trenkler & Co. art institute in Leipzig, Germany. Just before World War I he started a very successful career as an antiques dealer in Nuremberg. Nüsslein made a considerable fortune, which he invested in representative estates, such as the castle of Kornburg near Nuremberg. After participating in spiritual séances in 1923, he spontaneously discovered his ability to write and draw automatically. Soon he developed a special technique to apply oil paints in thin glazes with large brushes and subsequently to work out the motifs from the wet color layers with a cloth and did not take longer than 15 minutes to finish a painting. Nüsslein mostly painted in a darkened room, when the colors on the palette could hardly be distinguished. Thus, he created thousands of extraordinary, impressive and very distinct paintings: landscapes of alien planets, of unknown and sunken peoples, portraits of "beings", fantastic structures of a personal mythology. He also produced so-called "contact paintings", in which he translated either the essence of a piece of music into a vibrant visual language or the essence of a certain person. Nüsslein also produced series of paintings for his clients, which he called





"karmic vision" (Karmaschau). Heinrich Nüsslein preferred to refer to himself as a "picture-writer" (Bilderschreiber), and believed that deceased artists such as Albrecht Dürer guided his hand. The fantastic buildings in his paintings are reminiscent of stage sets. Exotic or architectural elements composed of different styles seem to float in an indeterminate space, that appears to be flat yet at the same time of immeasurable depth. Groups of ciphers-like figures gather like waves the foreground. His castle Kornburg served Nüsslein for a permanent exhibition of his works. Heinrich Nüsslein sympathized with National Socialism, but since 1936 his works have been classified as "degenerate art". His possessions were confiscated, but it could never be clearly explained why his paintings escaped total destruction. In 1937, Nüsslein retired to his country house in Ruhpolding, Bavaria, where he died in 1947. Heinrich Nüsslein wrote several texts and books on his art, and numerous articles on him were published. Already at the end of the 1920s, exhibitions at home and abroad had made him famous far beyond the borders of Germany." (Elmar R. Gruber, Heinrich Nüsslein, on: mediumistic.art/artists/40-heinrich-nuesslein). - Provenance: Private property Munich, acquired around 1991/92 from the estate of Walter Schulz-Matan (1889-1965), German painter of magic realism, who was in correspondence with Heinrich Nüsslein and also made a spiritualist portrait of him (watercolour in red; according to a pencil note by previous owner to verso). Comes with a wooden frame, which Schulz-Matan commissioned for the painting (according to previous owner). - Cf. Mechthild Rausch, Heinrich Nüsslein. Mediale Malerei (including several reproductions). Cf. Christiane Lange and Carl Haenlein, Obsession. Sammlung Klewan, pp. 78-79 (including 2 reproductions).

**Dreams, visions and revelations
of a French Swedenborgian, including
reproductions of supernaturalphenomenons**

Wilhelm Oegger: Stille Wege zwischen Menschenwelt und Engelwelt [Tacit Paths between the Human and Angel Worlds]; oder: Mein Uebertritt vom römischkatholischen Glauben zu der Neuen Kirche des HErn, in Begleitung übersinnlicher Erscheinungen [or: My Conversion from Roman Catholic Faith to the New Church of the Lord, led by Transcendental Appearances]. Stuttgart, Rommelsbacher (no date) [1835]. XXXIV, 256 pages, including 2 folding plates with 4 lithographic reproductions. Somewhat later half leather (c. 1860). 13 x 20.5 cm. {OUT#68} 300€ / 340\$

First German edition, translated by Ludwig Hofaker. Issue with cancel title of the first edition, which was published in Tübingen in 1835 and on which the original imprint was stuck on. - „The important revelation, which the following text will report to us, provides in itself interest enough for German readers. Equally important, however, is the further content, which describes a series of emblems as they gradually appeared to the author in his visions, and which he explains with Emanuel Swedenborg's key." (translated from the translator's preface). Four of these apparitions are here pictorially rendered as lithographs. - Guillaume Caspar Lencroy Oegger (c.1790-c.1853) was a French Catholic priest who became a follower of Emanuel Swedenborg's New Church around 1826. His works stress the possibility of linking the natural and spiritual worlds through direct illuminations, a sense of absolute dependence of the individual consciousness on God, and a belief in a "language of nature" that corresponds to spiritual things. Oegger "interpreted a series of ecstatic experiences to mean that he was a new prophet destined to found a

Stille Wege
zwischen
Menschenwelt und Engelwelt;

oder:

Mein Uebertritt

vom römischkatholischen Glauben

zu der

Neuen Kirche des HErn,

in Begleitung übersinnlicher Erscheinungen.

Von

Wilhelm Oegger,
gewesenem Ober-Vicar der Cathedrale zu Paris.

Aus dem Französischen

mit erläuterndem Schlüssel übertragen

von

Ludwig Hofaker.

— Mit einer Zeichnung. —

Stuttgart.

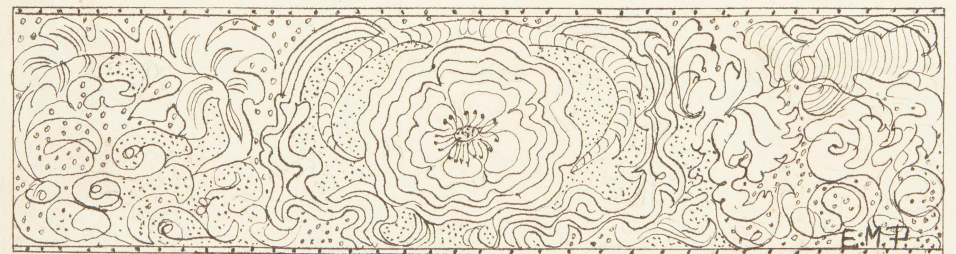
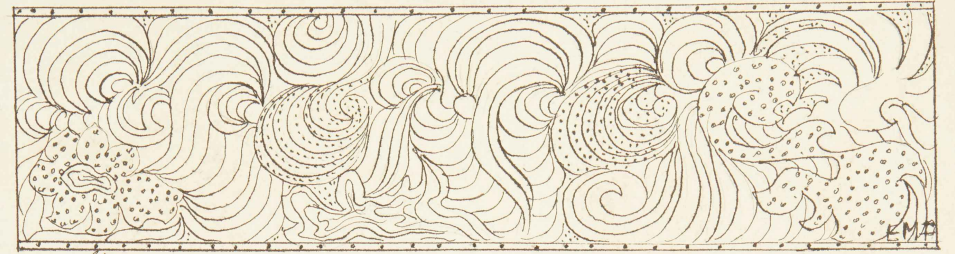
Verlag von J. Rommelsbacher.

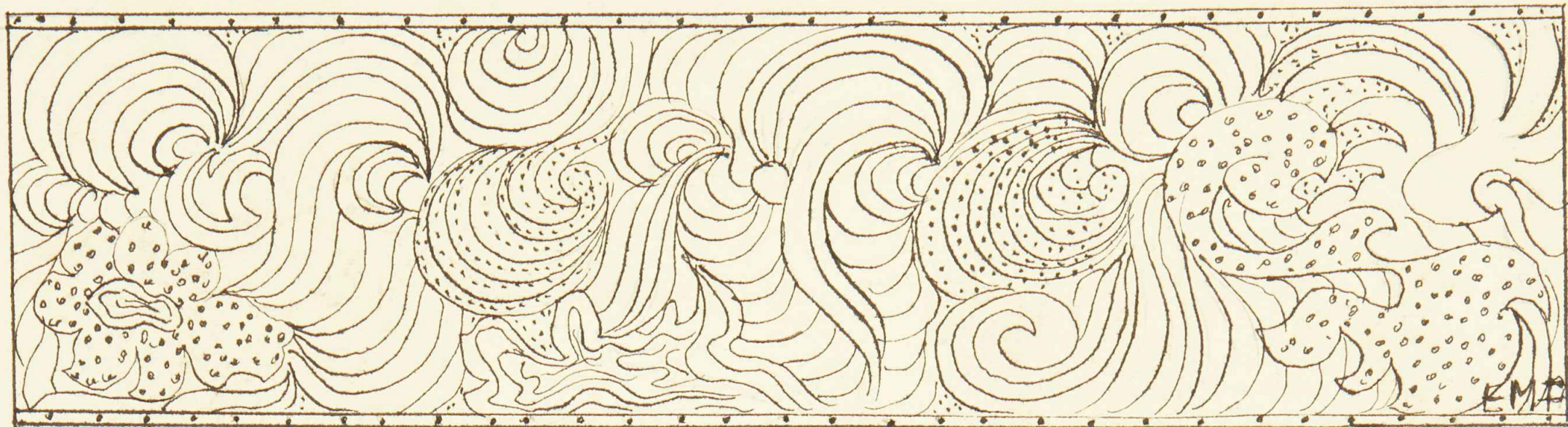
Swedenborgian church." (Wilkinson p. 112). "From the perspective of the development of what one might call an urban literary aesthetic, however, by far his most interesting work is his *Rapports inattendus établis entre le monde matériel et le monde spirituel, par la découverte de la langue de la nature*, an autobiographical account of his conversion to Swedenborgianism and his call to become a prophet of Swedenborgian correspondences." (ibid. p. 127). - Large library ticket of the "Neukirchliche Bibliothek Stuttgart" to front pastedown. Stamp to library ticket "Karl Mayer / Lehrer / Bönnigheim". - Occasional slight staining. - Swedenborg Collection of the WLB Theol.oct.13101 (there with the original publisher's imprint "Tübingen, Zutter-Gutenberg" with year of publication given as 1835, published as volume 1 of the series: *Elilytha oder Halle der Gott-gelehrten*. - Lynn Rosellen Wilkinson, *The Dream of an Absolute Language. Emanuel Swedenborg and French Literary Culture*, pp. 112 and 127. Cf. Firmin Boissin, *Oegger-le-Swedenborgien*, in: *Excentriques disparus*, pp. 54-58. Cf. Karl-Erik Sjöden, *Swedenborg en France*, pp. 77-79.

**Spirit drawings by a 17 year old girl,
with her hand led by her mother from the afterworld**

Gertrude Honzatko-Mediz (1893-1975): Randleisten [Decorative Borders]. Three ornamental drawings, each monogrammed to lower right: E.M.P [i.e. Emilie Mediz-Pelikan]. India ink over pencil on cream wove paper, dated: 28. Sept. 1910 | 1. Oktober 1910 | 5. Oktober 1910. Inscribed in pencil to verso: Randleisten 1-7 (cut through). Each c. 21.3 x 5.7 cm (drawings), and c. 25.8 x 8.7 cm (leaves). {OUT#65} 1,200€ / 1,360\$

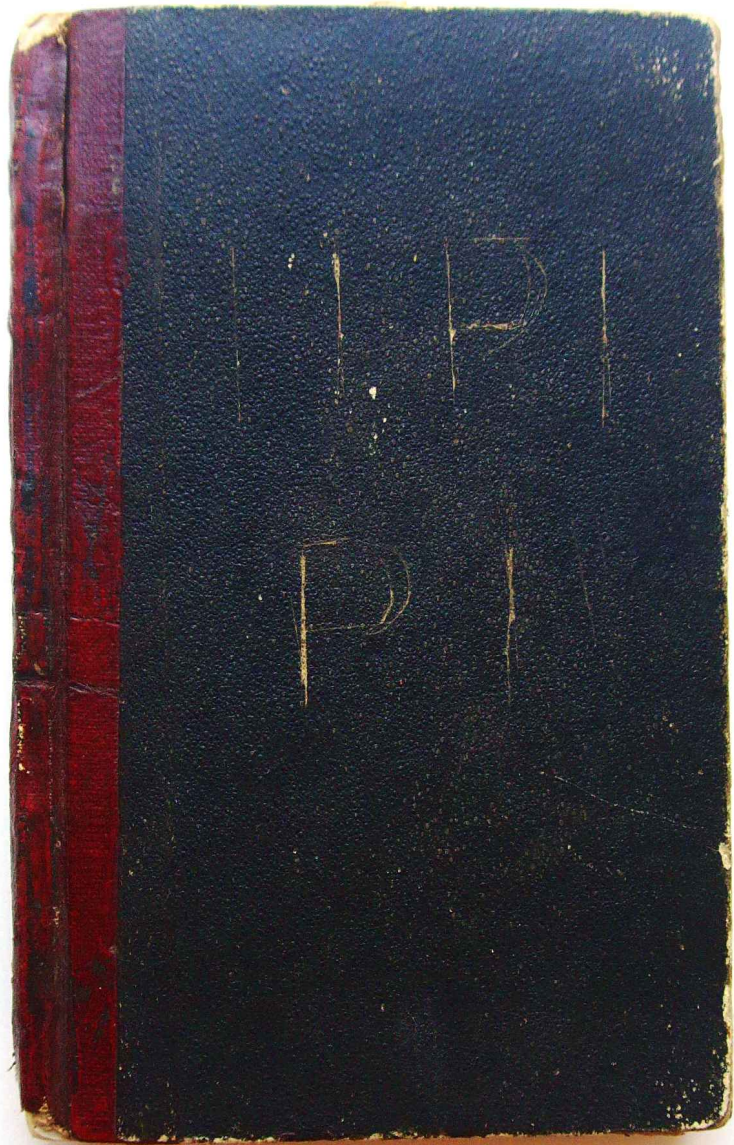
Gertrude Honzatko-Mediz was the daughter of Austrian artist couple Karl Mediz (1868-1945) and Emilie Mediz-Pelikan (1861-1908). When Gertrude's mother Emilie unexpectedly died in 1908 when Gertrude was only 15, she was deeply troubled. "Shortly after her mother's death, spiritualist séances were held at her aunt's house, at which a medium established contact with her mother. Soon, the 16-year-old Gertrude herself experienced mediumistic trance states in which she communicated with her mother and other "spirit friends" on the other side, under whose guidance she began to make drawings. In a regular spiritualistic exchange with her mother, a kind of collaborative effort beyond the boundaries of immanence, the mother gave her, as it were, drawing lessons from the afterlife. At first, Gertrude created a macabre sequence with somber subjects of horror, death, and annihilation, representing an ambivalent realm of the spirit. Mediumistic drawing and painting became Gertrude's very own way of dealing with the mother's early loss. Often on the reverse side the drawings carry automatically written comments by the mother. Karl Mediz was fascinated by the creative eruptions of his daughter and wrote: "I recognize in Gertrud an extraordinary genius of the strength of Goya and Klinger - full of demonism and deep mysticism and great monumentality!" Later, he let himself be inspired by his daughter's mediumistic drawings, copied them and elaborated on them together with her.





1. Oktober 1915.

Gertrude's spectrum became wider and wider. Under the governance of various spirit guides, she produced etchings, drawings with pencil, charcoal, and ink, symbolist to abstract pastel works reminiscent of Ensor and Munch in terms of formal and coloristic elaborations, and finally small oil paintings as well as impressive drawings of "spirit portraits" - a fascinating gallery of the afterlife, primarily by protagonists of German medieval legends. (...) The mediumistic work of Gertrude Honzatko-Mediz suggests that she did not regard herself exclusively being just an instrument of powerful spirit guides without autonomy but that her art was largely produced in collaboration with disembodied entities." (Elmar R. Gruber, Gertrude Honzatko-Mediz, on: mediumistic.art/artists/36-honzatko-mediz-gertrude). - The present drawings were also made by Gertrude under the guidance of her dead mother, and therefore are monogrammed with Emilie's initials. - A number of Gertrude Honzatko-Mediz' works are currently on display in exhibitions in Vienna ("Flying High: Female Artists in Art Brut" at the Kunstforum) and Palma de Mallorca ("Alma: Mediums and Visionaires" at the Es Baluard Museu d'Art Modern i Contemporani). In the end of March 2019, another exhibition of her works will be opened in Ludwigshafen ("Plants of the Soul. Floral Fantasies between Symbolism and Outsider Art" at the Wilhelm-Hack-Museum). The Arnulf Rainer Collection also holds works by the artist. - Provenance: Estate of the artist (Vienna), through the trade. - Cf. AKL LXXXVIII, p. 218. Cf. Roberto Roda, *Eredità del simbolismo. Mitologie, etnografie, esoterismi* (with reproductions of her work). For reproductions of her work online: Cf. mediumistic.art (bit.ly/2BPPoxB). Cf. livinginartbrut.com (bit.ly/2GXLvKc).



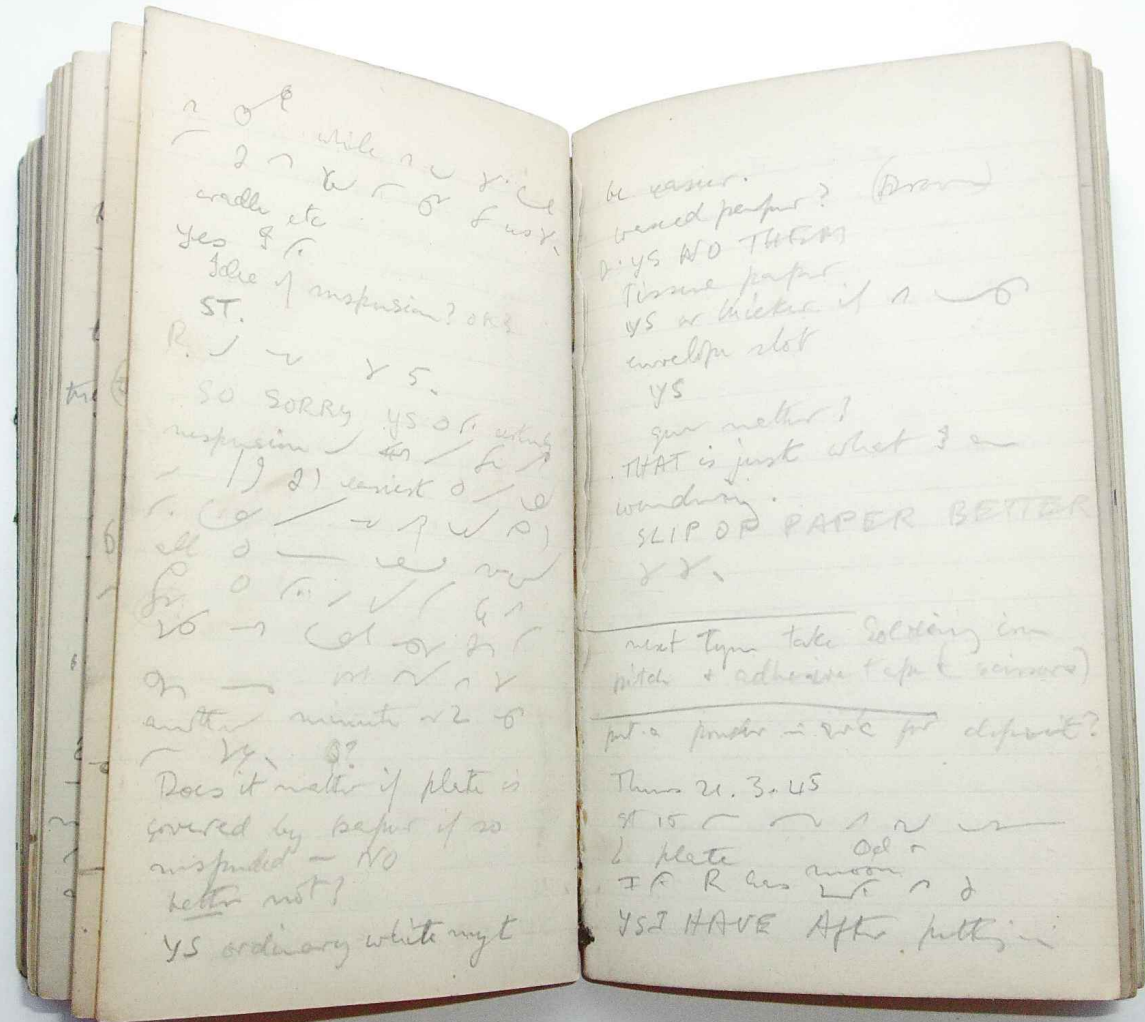
A volume of automatic writings from the 1940s

[Anonymous:] II PI | PI (cover title). Psychic Instrument (title to first leaf). English manuscript in pencil on ruled paper, partly in shorthand. England (probably London), 1944-45. 87 written leaves and 29 blank leaves. Original stiff wrappers with the title scratched into the front cover. 11.5 x 18 cm. {OUT#75}
2,500€ / 2,850\$

A volume of personal automatic writings received by an anonymous medium during seances held between January 24 1944 and November 12 1945. The hand switches between normal writing, either in cursive or capitals, and shorthand. Loosely inserted is a printed flyer of the Blavatsky Lodge of the Theosophical Society [London], announcing a "members' study course by Miss Corona Trew". - "Automatic writing or psychography is a claimed psychic ability allowing a person to produce written words without consciously writing. The words purportedly arise from a subconscious, spiritual or supernatural source. Scientists and skeptics consider automatic writing to be the result of the ideomotor effect and even proponents of automatic writing admit it has been the source of innumerable cases of self-delusion. (...) According to skeptical investigator Joe Nickell, "automatic writing is produced while one is in a dissociated state. It is a form of motor automatism, or unconscious muscular activity." Neurologist Terence Hines has written "automatic writing is an example of a milder form of dissociative state". (Wikipedia). - Provenance: England, through the trade. - Binding rubbed to extremities. Spine with some loss of material to top and bottom. Hinges weak.

"Only what can be perceived exists."

(Anonymous, on the exhibition "Flying high", 2019)





**A mediumistic drawing under the guidance of
Czech baroque painter Karel Škréta**

[Anonymous]: Kopie z náhrobku Krista pána [Copy of the tombstone of Christ the Lord]. Gouache and Indian ink, heightened with gold, on light cream Schoellershammer cardboard. Czechoslovakia, 1929. Inscribed and dated in pencil to verso: "Jest to kopie z náhrobku | Krista pána | od 16/9 - 6/10 1929 | Karel Škréta" [This is a copy of the tombstone | of Christ the Lord | from 16/9 to 6/10 1929 | Karel Škréta]. 49 x 70.5 cm. {OUT#70} 1,600€ / 1,820\$

The inscription is to be considered as the drawing's title provided by baroque painter Karel Škréta (1610-1674), who in 1929 spoke through an anonymous medium, which apparently also did the drawing under his guidance. The Czech inscription is in archaic language. - Two works by the same artist (signed "Karel Škréta") are in the collection of Dr. Terezie Zemánková, granddaughter of Art Brut artist Anna Zemánková. Another work by the same artist is in my possession (though not inscribed or signed). - "At the beginning of the 20th century, particularly in the 1920s and '30s, there were numerous mediumistic artists active in Bohemia, particularly in the region of the Giant Mountains (Riesengebirge, Czech: Krkonoše), many of whom remain unknown. The large number of mediumistic artists in the spiritistic circles of this region is largely the result of the activities of Stanislav Bělohradský, who acted as an impresario for the spiritist artists, organized many exhibitions, and collected their works himself." (courtesy of Dr Elmar R. Gruber, Baden-Baden). - Provenance: Private collection south-west Germany. - Very fine condition.

Unpublished adventure novel of a convinced spiritualist and friend of psychic photographer William Hope

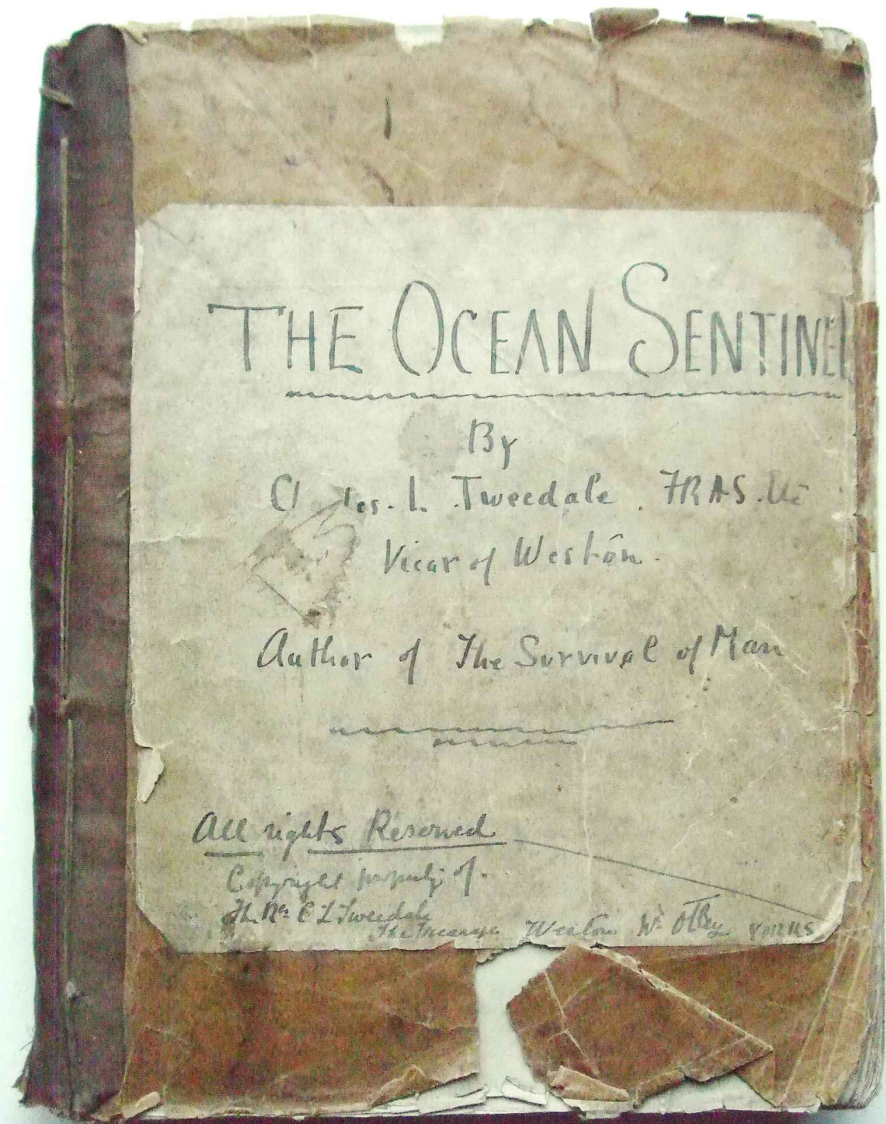
Charles Lakeman Tweedale: The Ocean Sentinel. English typescript (carbon copy) with extensive corrections, additions, and deletions in manuscript. Signed to title page verso in manuscript: C L Tweedale | Weston Vicarage | Otley | Yorks. England, (before) 1936. 2, 333 leaves (though pagination not consistent with some numberings missing; thus apparently complete). Original home-made wrappers with cloth spine. 20.5 x 26 cm. {OUT#63} 1,400€ / 1,600\$

"Charles Lakeman Tweedale (died 1944) most well known as Charles L. Tweedale was a British Anglican minister and spiritualist. Tweedale was educated at Durham University. He was the Anglican Vicar of Weston, North Yorkshire. He was a convinced spiritualist and in the early 1920s founded the Society of Communion for spiritualist members of the Church of England. The society "insisted on the acceptance of the doctrine of the divinity of Christ and existed mainly to encourage psychic study among Anglicans." He defended his friend the spirit photographer William Hope from charges of fraud. It was alleged that Tweedale's family home, the Weston Vicarage, was haunted by their deceased aunt and her phantom dog. The "hauntings" were principally recorded between 1905-1923. The psychical researcher W. W. Baggally from the Society for Psychical Research interviewed witnesses and declared the phenomena genuine. However, skeptics were unconvinced noting that "as with most investigations of hauntings, you either believe the witnesses or you don't, for there is no other evidence." The psychical researcher Frank Podmore suggested that some of the visions may have been hallucinations." (Wikipedia). Between 1909 and 1940, Tweedale published a number of books, mostly with spiritual contents. The present typescript is hitherto unpublished. It appears to be some form of adventure novel, combining elements

THE IRON CAGE.

98
Many strange birds flew up on every hand ~~in a narrow column~~
~~with the fertile appearance of the low~~ ~~mountain~~
~~peaks.~~ We ~~waded~~ ^{followed} the stream for a mile & then entered a small
wood through which ~~the stream~~ ^{it} flowed. beyond this the country
opened out & we found ourselves in quite an open plain which
stretched away to the sea towards the North & West. The stream
now turned Eastwards ^{up} the slopes of the mountain ~~again~~
~~into the stream~~ ^{and} ~~on emerging from~~ ^{plunging}
~~the trees~~, we found our way barred by a precipice ~~200~~ ~~feet~~
In ^{this} the face of ~~it~~ was a huge cavern from which the stream ran with
a brawling echoing sound.

The entrance formed an imposing arch ~~the~~ ~~entrance~~ & the cavern
seemed to go deep into the mountain ~~side~~. Turning ^{away} from
this gloomy portal we surveyed the plain below & saw ~~the~~ ~~sea~~
directly underneath ^{us} ~~was~~ a small bay or cove running some dis-
tance into the land. With this exception all the rest of the
coast line ~~was~~ descended precipitously into the sea.
Far out I thought I could detect something upon the horizon,
but whether land or not, I could not determine. I did not think
such a thing possible, for ^{by} the position of the ship at the
last reckoning & the distance she had drifted I ~~was~~ ^{knew} that
we must be far away from any other land. We ~~now~~ descended the
stream again & struck ^{out upon} the level plain towards the North



reminiscent of Jules Verne novels (like *Journey to the Centre of the Earth* and *Twenty Thousand Leagues Under the Sea*) as well as Bernardin de Saint-Pierre's novel *Paul et Virginie* and above all Defoe's *Robinson Crusoe*, with the main characters stranded on a deserted island, where they survive a number of mystic adventures before returning home after more than two years: "We had been on the island 2 years & 93 days when the morning of our departure dawned." (p. 267). Though I have not been able to trace references on spiritual subjects in the text, this might only be a result of merely superficial reading. Enclosed is a letter from the author's agent dated 1936, together with a compliments slips from the respected publishers Methuen and Co, as well as a letter from Curtis Brown & Co International Publishing Bureau, acknowledging receipt of this manuscript. - A work which was published was Tweedale's *Man's Survival After Death*, a broad-ranging, sympathetic overview of Spiritualism, which became one of the most popular books on the subject of the time. - Wrappers heavily worn and soiled. Interior fine.

"A veritable portrait gallery of discarnate entities":

Margarethe Held's personal catalogue raisonné

Margarethe Held (1894-1981): [No title]. Album with 213 photographs featuring her drawings, forming in parts a catalogue raisonné. Berlin, (before) 1977. 31 dark grey cardboard leaves, including 213 b/w photographs of drawings by Margarethe Held affixed with photo corners, 124 of which are hand-coloured, each measuring between 9 x 14 and 9.8 x 13.8 cm. The photographs either with captions in white or with typed descriptions on paper (102) mounted below. Brown synthetic leather screw bound album. 50 x 36 cm (oblong). {OUT#64} 28,000€ / 31,750\$

Margarethe Held (1894-1981) was a German mediumistic artist. She is today considered one of the most important artists relating to European Outsider Art. "After attending commercial school, Margarethe Held worked in an office. She was married for only four years, when her husband passed away in 1925, followed by the death of her father shortly thereafter. Soon Margarethe Held came into contact with her husband and other deceased relatives through the spiritual practice of spelling out a spirit's message by using a planchette. With her second husband she moved to Berlin. The couple separated after the war. In 1950, while generating automatic messages with her planchette, Margarethe Held was surprised when a spirit manifested, who called himself "Siwa, God of Indians and Mongols" who demanded of her to fetch paper and pencil and to draw. Margarethe Held, who never had any interest nor talent in drawing, obeyed. The first two drawings were full-face portraits of Siwa with large eyes slanted upward. During the following months she finished more than 300 drawings with pencil and pastel crayons, working without thinking with great rapidity, because she was chosen by Siwa to accomplish a task. The vast majority of the drawings were portraits of the helpers of God accompanied by short descriptions. (...) What she produced is a veritable portrait gallery of

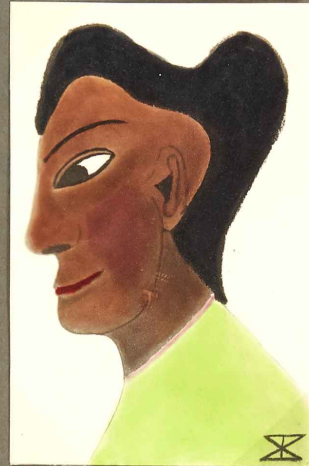




discarnate entities." (Gruber). The present album is divided in sections representing these various entities, with manuscript headings for the following: Gnome [gnomes], Faune [fauns], Feen [fairies], Wasser-Götter [water gods], Wasser-Geister [water spirits], Elfen [elves], Natur-Götter [nature gods], Zwitter [hermaphrodites]. There are further sections in the album without headings though matching the corresponding chapter headings from her book "Unkontrollierbares Universum" from 1977 (which is enclosed here) by comparison of the motifs: Dämonen [demons], Liebespaare [lovers], Gestorbene (gute Wesen) [deceased people (good spirits)] and Gestorbene (schlechte Wesen) [deceased people (evil beings)]. "The vast majority of the portraits were executed in left profile, some in full-face. (...) In 1954, Margarethe Held abruptly ended her activity as a mediumistic artist. More than twenty years later, commanded by the spirits, she published the book *Unkontrollierbares Universum* (Uncontrollable Universe) combining automatic writings with her drawings. The naïve views and simple messages that become clear in her text stand in striking contrast to the fascinating creative expressiveness of her drawings." (Gruber). The pictures contained in the album are not completely equivalent in order or total number with the reproductions in the printed book, though there are many overlaps. Furthermore, most of the numbering, captions, and descriptive texts in the album (mostly in typescript) match the book exactly. In the album, there are approximately 100 pictures without numbers beneath, though I have noticed that there are some numbered in pencil to versos instead. Except for three, all of the pictures have either a number or an inscription. The black-and-white pictures' originals are b/w as well, and all colour drawings have been reproduced coloured in the album as well, with the colour scheme matching exactly in most cases. It can be assumed that Margarethe Held created this album as a preparatory work for her printed book, or if it was not intended as such, the texts at least served as templates for her later book. Although it was presumably not intended as such, the album is today considered to be as Margarethe Held's personal catalogue raisonné, as it features a large part of her oeuvre, united in one volume. This point is even more salient and of particular interest because her oeuvre formed within a very short time period and therefore can actually be seen in its entirety as a "total artwork", even though

today its single parts are widely scattered. On these grounds the present album is of inestimable research value, as it will be able to contribute substantially to our understanding of the works of Margarethe Held. - Provenance: Estate of the artist, private collection Berlin, through the Berlin trade. - References: One leaf originating from this album is in the Eternod Mermod Collection (Lausanne). - Few photo corners lost or loose. One photograph possibly removed. Some cardboard mounts with slight creases to corners. Screws renewed. - Cf. Margarethe Held, Unkontrollierbares Universum. Bilder und Worte eines Mediums (in particular p. 13: on the formation process of the book). Cf. Elmar R. Gruber, Margarethe Held, on: mediumistic.art/artists/27-margarethe-held. Cf. Wenn Geister malen lassen. Botschaften aus dem Zwischenreich, reproductions on pp. 8-18. Cf. Claudia Dichter, Outsider Art. Collection Charlotte Zander, pp. 17 and 183f., reproductions on pp. 76-77. Cf. Christiane Lange and Carl Haenlein, Obsession. Sammlung Klewan, pp. 76-77. Cf. Mechthild Rausch, Die automatische Botschaft der Margarethe Held aus Mettingen pp. 4-5.

Elfen



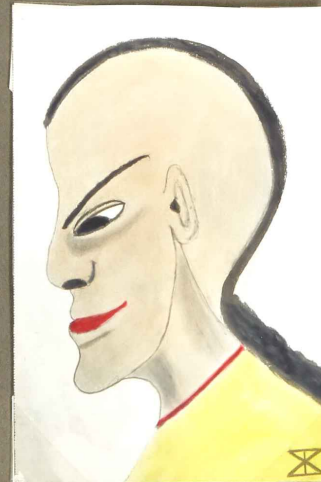
männl. Australien



weibl. Tibet



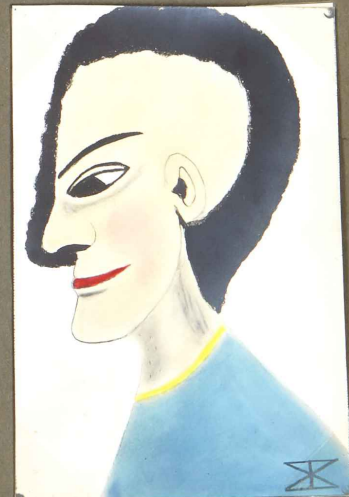
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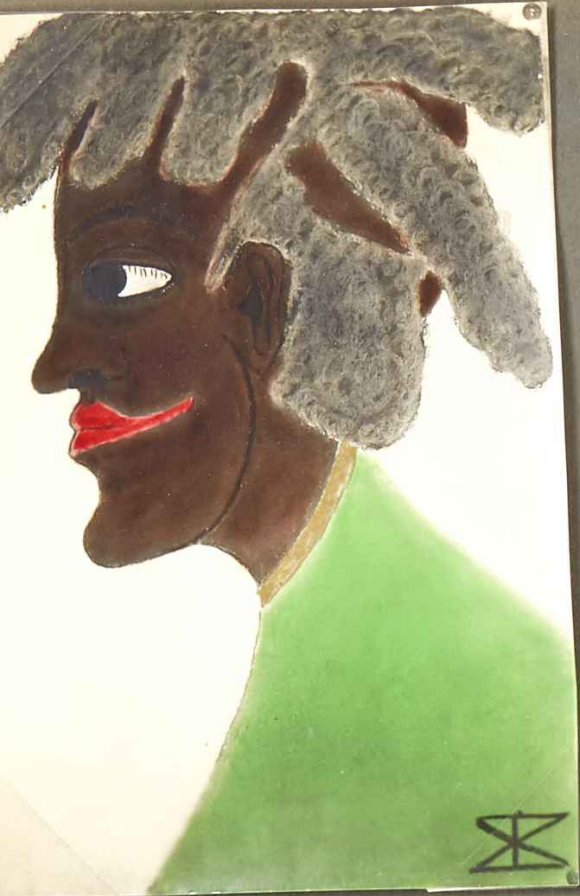
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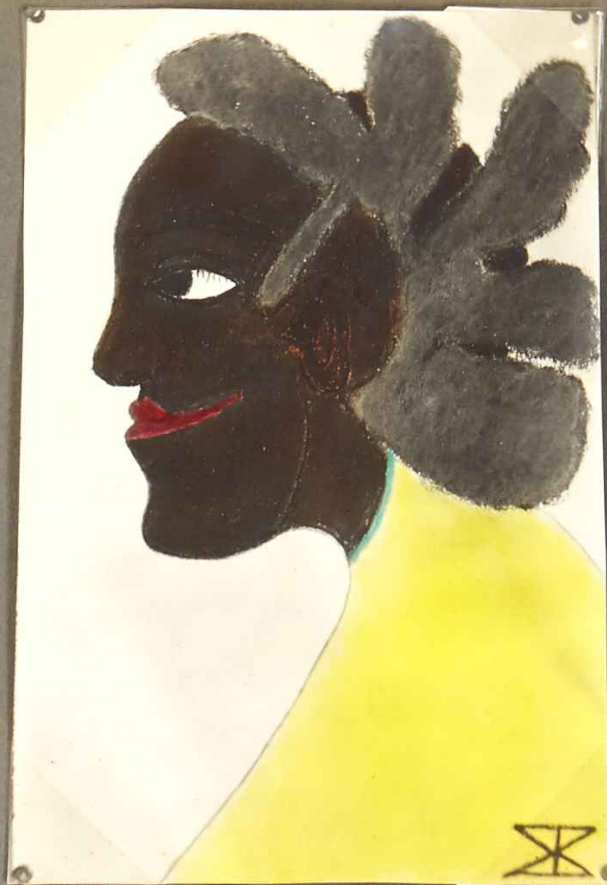
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155
 Ist ein Negerh"auptling aus Deutschostafrika, war gut Freund mit den Deutschen. Gutes hat er getan, hat Freiheiten seinen Sklaven gegeben, wurde christl. getauft. Geb. 1834. gest. 1906 No. 155



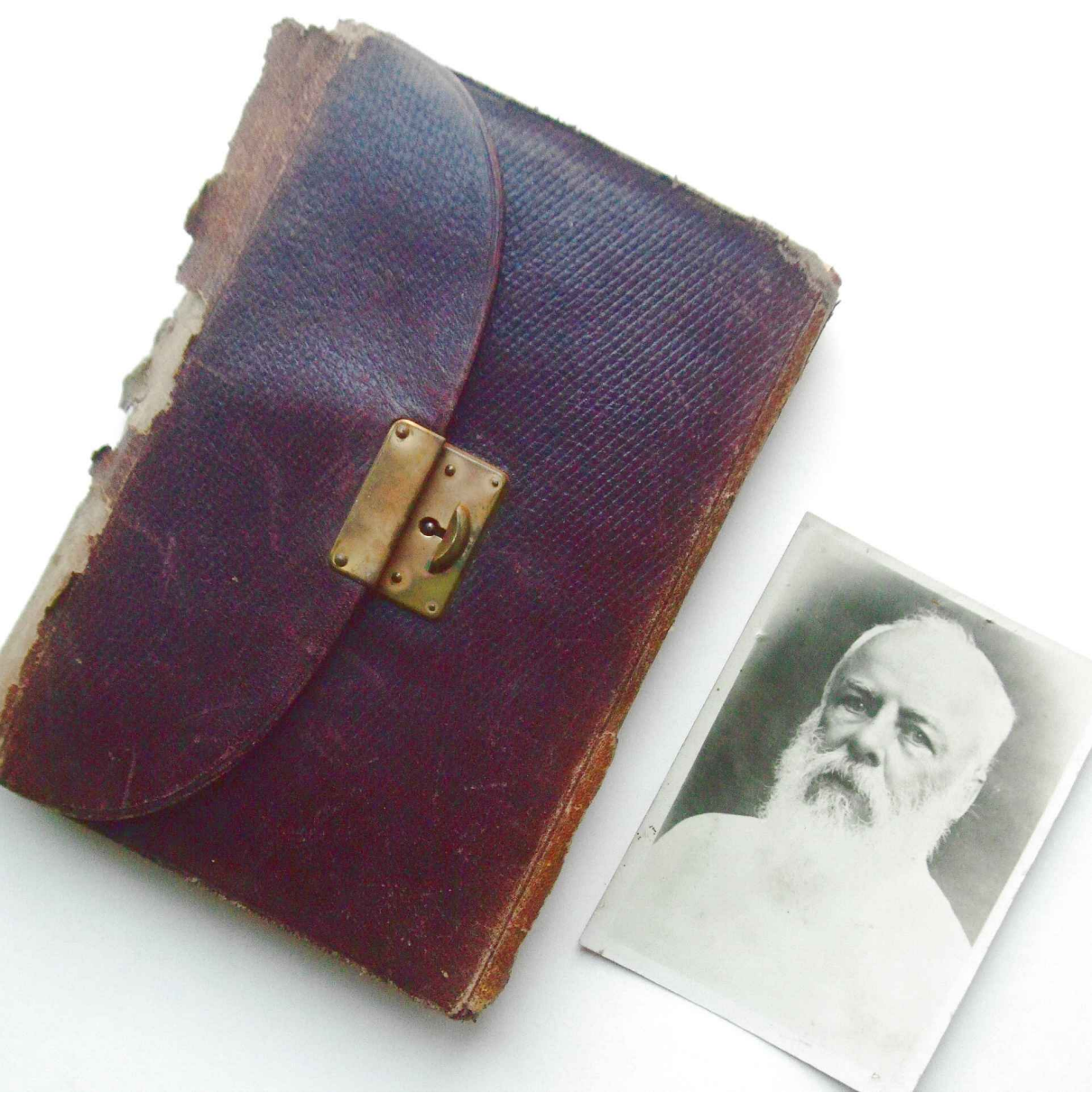
161
 . Ist die Frau des Negerh"auptlings aus Deutsch-Ostafrika von Bild No. 155; sie war sehr gut zu ihren Untergebenen. No. 161



141
 Ein Neger aus Kamerun mit Federschmuck, im Himmel tr"agt er keinen Federschmuck, hier nur angezeigt, dass er ein H"auptling war. War ein guter H"auptling aus dem Jahre 128 n. Chr. No. 141



141
 Eine H"auptlingsfrau Kamerun, ist eine Frau gewesen, lebte



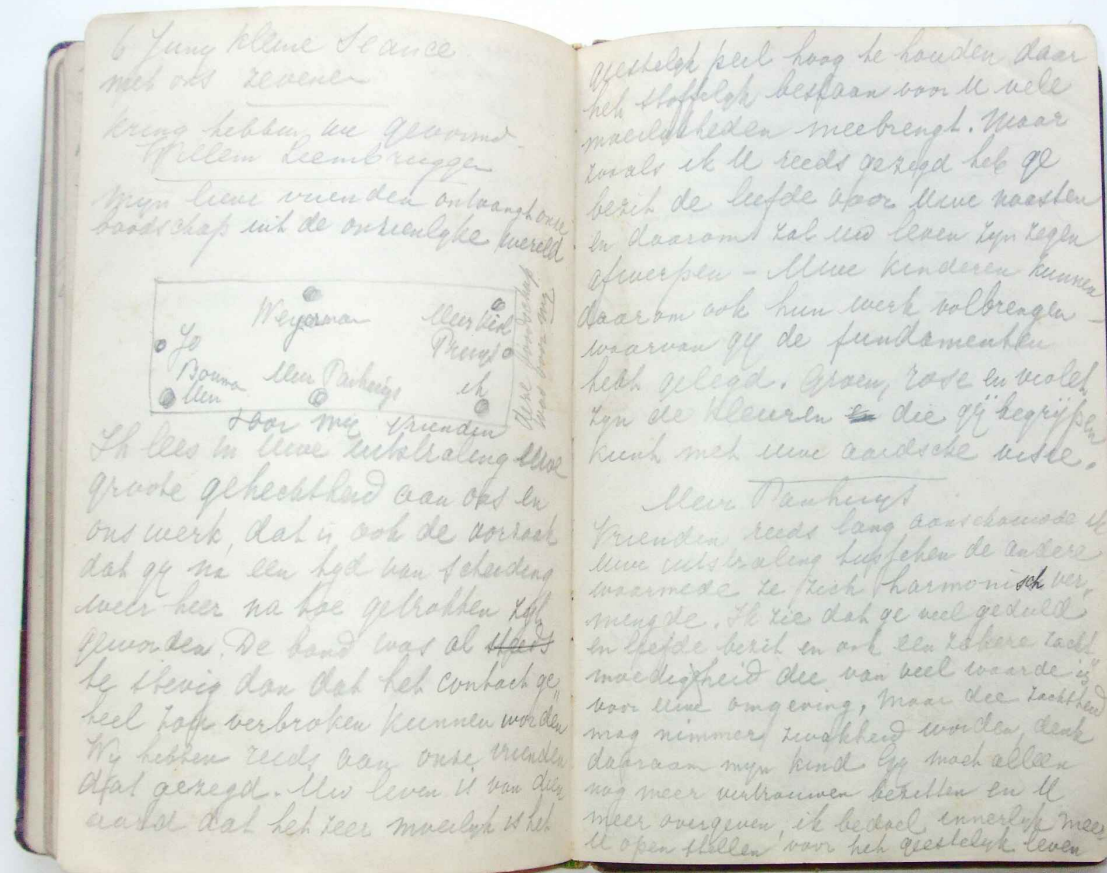
**Extensive records of seances held in the Netherlands,
including references on spirit photographs**

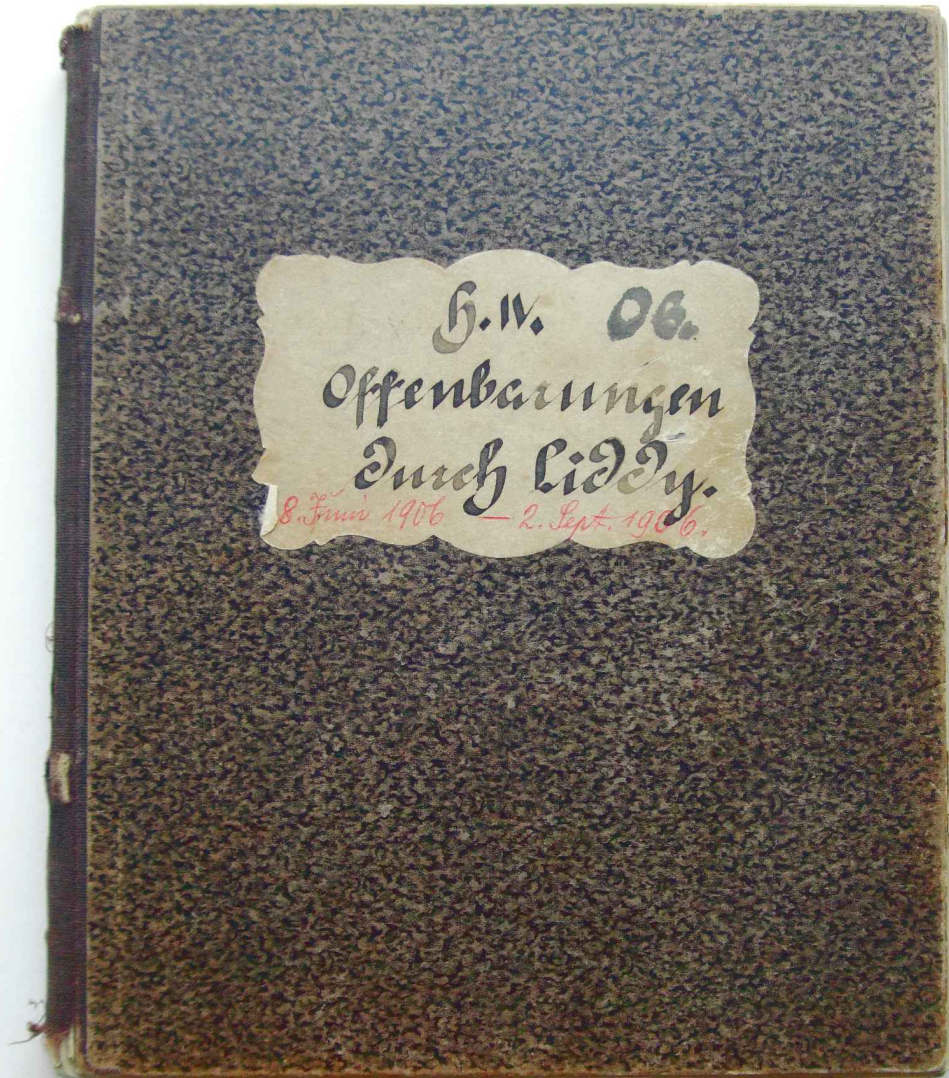
Willem Leembrugge (*1845?) and [Anonymous] (writer): Eerste Boek. [And:] Boek 3. [And:] Diary (cover title). 4de boek. [And:] Poesie (cover title). 5de boek. [Books 1, 3, 4, and 5]. Four volumes of notebooks with literal transcriptions of messages Willem Leembrugge received as a medium during seances between October 1924 and June 1925, as well as between February 1926 and February 1931. Dutch manuscript in pencil and indelible pencil on paper. The Hague and Enschedé (the Netherlands), 1924-1931. 50; 90; 74; 37 leaves, including some loosely inserted notes (manuscript or typescript), newspaper clippings, a black-and-white portrait photograph of Leembrugge, as well as a photograph of Mr and Mrs Pruys-Van der Hoeven. Various bindings, full leather or imitation leather, one oblong, one wallet binding. Various dimensions, c. 12.5 x 19.5 cm. {OUT#66} 4,800€ / 5,460\$

Extensive manuscript notes on seances held by theosophist Willem Leembrugge, written by an anonymous writer, though very likely a person who was very close to Leembrugge. Particularly remarkable are references (at least two) on the creation of spirit photographs during Leembrugge's seances on January 30th and February 6th 1930. Spirit photography is a type of photography whose primary aim is to capture images of ghosts and other spiritual entities, especially in ghost hunting, and has a strong history dating back to the late 19th century. - Biographical information on Willem Leembrugge is scarce, though he can very probably be identified as Willem George Leembruggen, born in Leiden on February 28th in 1845, who is the

author of several articles in theosophical magazines, published around 1910 in the Netherlands and the Dutch East Indies. However the portrait photograph of Leembrugge reveals that he was a highly charismatic person. The photograph is inscribed in pencil to verso: "onze Geestelijke | leider bij de familie Pruis | v.d Hoeven Het is Wil | lem | Leembrugge" [our spiritual | leader at the family Pruis (Pruys) | van den Hoeven it is Wil | lem Leembrugge]. Leembrugge probably lived in the Leiden area, as the name is very common there. - The seances documented here were held in The Hague and Enschedé. The audience is a "home circle", changing from one location to another per seance, with some members of the nobility mentioned. Some locations are found more often, such as the family Pruys-Van der Hoeven. The notebooks give descriptions of the medium Leembruggen forwarding messages from deceased family members, answering questions from the audience. Leembruggen often gives thematic "lectures" on free will, God's love, pure harmony and life after death, from a Christian or theosophic perspective. The transcriptions seem literal, even copying particular accents of members of the audience speaking and in one case a message from a deceased boy in English is transcribed phonetically, because the scribe apparently had little command of English. The scribe interjects with explanations, such as for whom a message was intended or how the audience reacted. Transcriptions are for the larger part in one hand, occasionally other hands can be discerned. Furthermore, names and addresses from persons in the Netherlands and the Dutch East Indies are noted. Sometimes the medium makes a drawing to explain what he observes and the scribe makes simple sketches after these (not included here). Smaller audiences seem to sit around a table using a planchette to point to a particular person or to select letters for a name or message. - Provenance: The Netherlands, through the trade. - Two bindings slightly rubbed. The other two bindings heavily damaged, with their spines missing. Photograph of Leembrugge with some nail holes to margins and corners, else fine. The photograph of Mr and Mrs Pruys-Van der Hoeven with a large water stain.

More detailed English descriptions of several seances available.





Messages from the otherworld, received by Liddy

Liddy Wölfle (1884-1964): H[eft] IV. [and] H[eft] V. [19]06. Offenbarungen durch Liddy [Book IV [and] Book V. 1906. Revelations through Liddy]. [And:] Offenbarungen Heft VI. 1. Jan[uar] 1907 - 7. Febr[uar] [19]08 [Revelations Book VI. 1 January 1907 - 7 February 1908]. [And:] H[eft] VII. [19]08-09. Offenbarungen d[urch] L[idy] Wippler [Book VII. 1908-09. Revelations through Liddy Wippler]. (cover titles). 4 volumes. German manuscript on paper. Kotzing near Traunstein (Upper Bavaria), 1906-09. 22, 239; 19, 272; 23, 288; 8, 240 pages. Original stiff wrappers with title labels to front cover. 16.5 x 21 cm. [With:] *Ausgewählte mediale Schriften von Mama (Liddy Wölfle)* [Selected mediumistic writings by Mum (Liddy Wölfle)]. German manuscript on paper. Probably upper Bavaria, (after 1964). 144 pages (written one side only), 69 leaves (62 of which white). Original home-made cloth binding. 15 x 22.5 cm. {OUT#69} 2,200€ / 2,500\$

Liddy Wölfle (1884-1964), born Wippler, was a German medium resident in Kotzing near Traunstein (Upper Bavaria). Apparently, Liddy saw herself as a successor, or even a reincarnation, of Jakob Lorber (1800-1864), the Austrian Christian mystic and visionary, who referred to himself as "God's scribe". In the volume entitled *Ausgewählte mediale Schriften von Mama*, a manuscript copy of her selected mediumistic writings (probably by her son Gabriel Wölfle), it is stated that she received her "divine inspiration" ("göttliche Inspiration") on 16 March 1916 (so 76 years and one day after Lorber) (cf. fol. 1). The deities and other supernatural entities from whom Liddy received messages during the numerous seances recorded here include: Viel geistige Freunde [many spiritual friends], Ungenannt [Unnamed], Guter Freund im Geiste [good

friend in mind], Jesus, Geistige Schwester [spiritual sister], Auguste Meier, Seliger geistiger Freund [blessed spiritual friend], Besorgter Freund vom Jenseit [anxious friend from the next world], Jesus-Vater [Jesus father], Hoher seliger Himmelsbote [high blessed heavenly messenger], Erzengel Raphael [archangel Raphael], Liddy's Schutzengel [Liddy's guardian angel], Hoher Geist im Namen vieler [high spirit in the name of many], Heiland Herr und Meister [Redeemer Lord and Master], Von einem Himmelsbewohner [from an inhabitant of Heaven], Ein Lichtgeist vom Paradies [a light ghost from paradise], Luther [Martin Luther], Ein Gesandter aus Jerusalem [an emissary from Jerusalem], Himmlischer Vater, [Heavenly Father] Bertha Lorenz, Gruß vom Herrn selbst [Greetings from Lord himself], Alfred Dathe, Geistiger Bote des Herrn Zebaoth [spiritual envoy from Lord Zebaoth], Anna Preiß, Euer Lottchen, Helene Herold, Einige Kindlein [some little children], Mutter Vieweg [Mother Vieweg], Ein treuer Freund vom Liebesreich [a faithful friend from the Kingdom of Love], Euer Führer im Blumenland [your guide in the Land of Flowers], Choraim, Liebende Freunde [loving friends], Samel, Ein Liebesbote [a messenger of love]. Furthermore, Liddy's mother appears from time to time, who seems to have passed away at quite an early age, which might have been the cause of her spiritual activities. - "Private mythologies are expressed in mediums' texts more clearly than in pictures. I tend towards Breton's opinion, that that they are aesthetically not on the same level as the pictures, but I am unsure of their causes. One cause seems to be that the creative dealings appear with speech to laymen because of their more complex demands than those with visual means of expression. A further cause is surely that mediums pursue no artistic ambitions with their texts, rather they aim to demonstrate first and foremost their supernatural capabilities. (...) A flat-out condemnation of mediumistic text is in my view unjustified. As documents of a private mythology (...) they deserve thorough interest, and I do not hesitate to value them principally as creative achievement." (translated from Mechthild Rausch, Heinrich Nüsslein pp. [31f.]). - Also includes the funeral speech for Liddy by her husband, and several other documents loosely inserted. Each volume has an index, bound in in the front. - Bindings rubbed. One spine heavily damaged. Another binding slightly damaged.

Die Kaufjungau
 & Krieff du die wußt
 ißte von Mainum
 & Mittel banichan
 inu Miß für soll.
 in Deinem Herzen!
 & Krieff die Laß wußt
 & essen werde?
 & fah in die für Morgun,
 & wußt von die Main
 & Laß die Mainum
 & die Demut
 & Krieff die Main
 & fah in die Main
 & die demut
 & Krieff die Main
 & die demut

ewigen Sieg u. zu Meinem
 Wohlgefallen? Darum beachte gewissen,
 hast die Wege, die ich dich führe! Damit du nicht
 Labandub Zügnib der Liebe dieinnu Mitun uff an wußt!
 aber sei stets Demütig? Den nur den De,
 mütigen laß Ich keilhaftig werden
 solch großer Gnade. Dieß nun, wie
 Ich dich liebe!

Und so will Ich die nun auf dieinnu guffinnen
 & Krieff die Main
 & die demut
 & Krieff die Main
 & die demut
 & Krieff die Main
 & die demut
 & Krieff die Main
 & die demut

(Handwritten note in margin)

Outlaws

**A hitherto unrecorded contemporary portrait of the
German outlaw "Schinderhannes",
drawn and engraved by a 10-year-old child**

H[einrich Franz] Schalck (1791-1832): Johannes Pickler, genan[n]t Schinderhannes, Anführer einer Räuber bande [Johannes Pickler, called Schinderhannes, leader of a band of robbers]. Coloured copper engraving. Mainz, Brand "le 18 Thermid[or] X" (August 5th 1802). Signed below in the plate: "Original dessi (!), et gravé par H. Schalck, jeune artiste de dix ans, á (!) Mayence" [Original drawn, and engraved by H. Schalck, a young artist aged 10 from Mainz]. 12 x 14.1 cm (motif). 20.8 x 17.8 (plate). [Bound with:] A private sammelband including 20 issues of the "Frankfurter Konversationsblatt", a belletristic enclosure of the Oberpostamts-Zeitung, appeared in May and June 1847, including the serial novel "Johannes durch den Wald und seine Gesellen" [John-through-the-forest and his fellows] by K. A. Mayer. Contemporary marbled boards with manuscript title label. 21 x 26 cm. {OUT#44} 1,600€ / 1,820\$

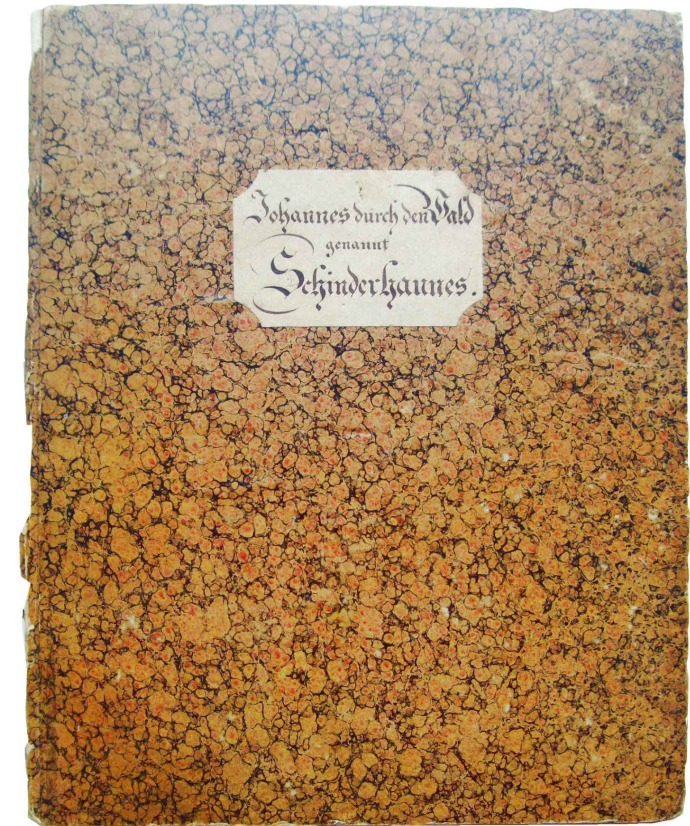
The portrait features Johannes Bückler, nicknamed Schinnerhannes or Schinderhannes (born probably in 1778 or 1779 in Miehlen, died 1803 in Mainz), holding a map on which the places where Bückler operated and committed his crimes are recognisable. "Until now 27 pictures showing Johannes Bückler alone or in a group are known to date from the period before 1818" (www.forschungsportal-schinderhannes.de/Portraits/Portraits.html). Our portait is not included in this. - Heinrich Franz Schalck was a miniaturist, portraitist, and engraver in Mainz. Until now it was unknown that he was



Original dessi (!), et gravé par H. Schalck, jeune artiste de dix ans, á (!) Mayence
Johannes Pickler genant Schinderhannes,
Anführer einer Räuber bande
Alle Menschen sind von Natur frei und gleich an Vernunft und Fähigkeiten. Sie sind geboren mit Freiheit und sollen in Freiheit stehen. Diese Rechte sind unalienbar. Die Regierung soll die Rechte des Volkes zu beschützen und zu erhalten. Die Regierung soll die Rechte des Volkes zu beschützen und zu erhalten. Die Regierung soll die Rechte des Volkes zu beschützen und zu erhalten.
A. Mayence chez Brand, Geographes, Rue des Citoyens bis l'Arrière X.

artistically active already in his childhood. His mother Anna (Agnes) was also an engraver (a member of the Mainz-based Coentgen family of engravers), and his father Johann Peter Joseph Schal(c)k a stage painter (cf. Thieme/Becker XXIX, p. 568f.). Prints made by children are of the utmost rarity. - Schinderhannes was a German outlaw who orchestrated one of the most famous crime sprees in German history. He began an apprenticeship to a tanner but turned to petty theft. At 16 he was arrested for stealing some of the skins, but he escaped detention. He then turned to break-ins and armed robbery on both sides of the Rhine, which was the border between France and the Holy Roman Empire. The legend of Schinderhannes truly emerged from his escape from a prison tower in Simmern, a market town in the Hunsrück region of the Rhineland. At the time, the west bank of the Rhine was under French occupation, and the peasantry was happy to celebrate anyone who was able to flout the law. At the end of 1798, Bückler had a rap sheet that included thefts of at least 40 head of cattle and horses. He was arrested by French Gendarmerie forces and brought to a judge, where he confessed some of his crimes. Imprisoned in a wooden tower in Simmern believed by most to be impenetrable, he used a kitchen knife smuggled in by a sympathetic guard and cut a hole in a small window to escape. The prison escape became widely reported, exciting the public and making Schinderhannes a folk hero. The legend of Schinderhannes grew with every new escapade. After things began to get too dangerous for him, Schinderhannes fled across the Rhine and enlisted in the Austrian Army under the assumed name of Jakob Schweikart. He was recognized, however, by a former associate, handed over to the French authorities and imprisoned in a tower of the medieval defensive wall of Mainz. After his mistress, Juliana Blasius, was threatened with being charged as an accomplice, Schinderhannes testified against his fellow gangsters. Nineteen of his associates were sentenced to death. Despite his cooperation, Schinderhannes was sentenced to death as well. On 21 November 1803 he was guillotined before the gates of Mainz. More than 40,000 spectators witnessed his execution. He remains Germany's most famous outlaw (Wikipedia). - Relating to the contained text: Though a leaf numbered 141 is missing, the story appears to be complete. Also not bound in are pp. 531-532, which do not contain any text of this story. - Provenance: Collection of Prof. Dr.

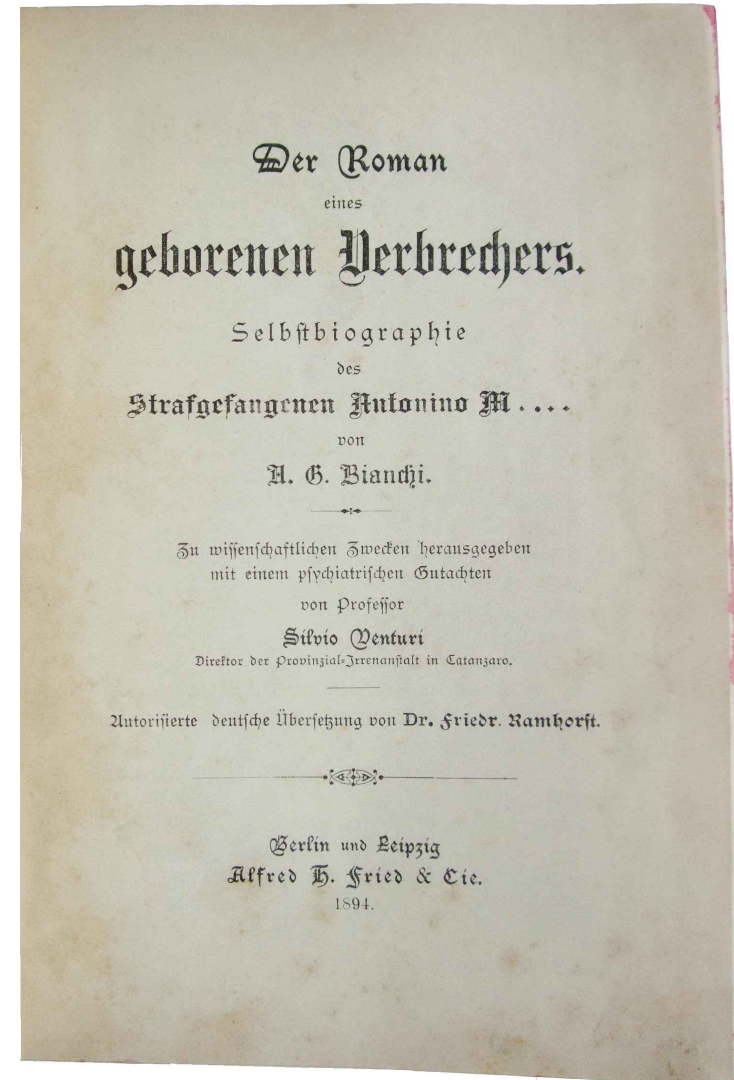
Ulrich Stascheit, Frankfurt am Main. - Binding rubbed to extremities. Paper damaged to spine with some loss of material. Smoothed centre-fold. Oxidised lead-white heightening in the areas of the forehead, nose, and arm. Lightly finger-stained in white margin. - NDB 22, pp. 785-786 (with the present portrait not mentioned).



Autobiographic Novel of a born felon

A. G. Bianchi and Silvio Venturini (ed.): Der Roman eines geborenen Verbrechers. Selbstbiographie des Strafgefangenen Antonino M Zu wissenschaftlichen Zwecken herausgegeben mit einem psychiatrischen Gutachten. [The novel of a born criminal. Autobiography of the convict Antonino M Published for scientific purposes, including a psychiatric report]. Berlin and Leipzig, Alfred H. Fried 1894. LXXII, 288 pages. Contemporary full cloth. 12.5 x 19 cm. {OUT#43} 300€ / 340\$

"In this case the art is meagre, but the candour perhaps greater, and the inexperience of the author serves to offer relief. (...) It so happens that that which the author intended as a work of art has in fact become a scientific document." (from the preface). "The hero of this book is still alive and can now be found in one of the many prisons in the Kingdom of Italy. (...) He dedicates his commentaries, so full of lewdness, to the favourite of his sons." (ibid.). - According to the title page, Silvio Venturi was a professor at the university of Naples and director of the "Provinzial-Irrenanstalt" (provincial lunatic asylum) at Girifalco / Catanzaro. The Italian first edition was published in Milan in 1893 entitled "Il romanzo di un delinquente nato". The title refers to theories developed by Cesare Lombroso (1835-1909), an Italian criminologist, scientific racist, physician, and founder of the Italian School of Positivist Criminology. Lombroso rejected the established classical school, which held that crime was a characteristic trait of human nature. Instead, using concepts drawn from physiognomy, degeneration theory, psychiatry and Social Darwinism, Lombroso's theory of anthropological criminology essentially stated that criminality was inherited, and that someone "born criminal" (*reo nato* or *delinquente nato*) could be identified by physical (congenital) defects, which confirmed a criminal as savage or atavistic. These theories do not have widespread support by scientists in Western countries today (Wikipedia). - Endpapers damaged to hinges. Two pages soiled. Occasional pencil marks.





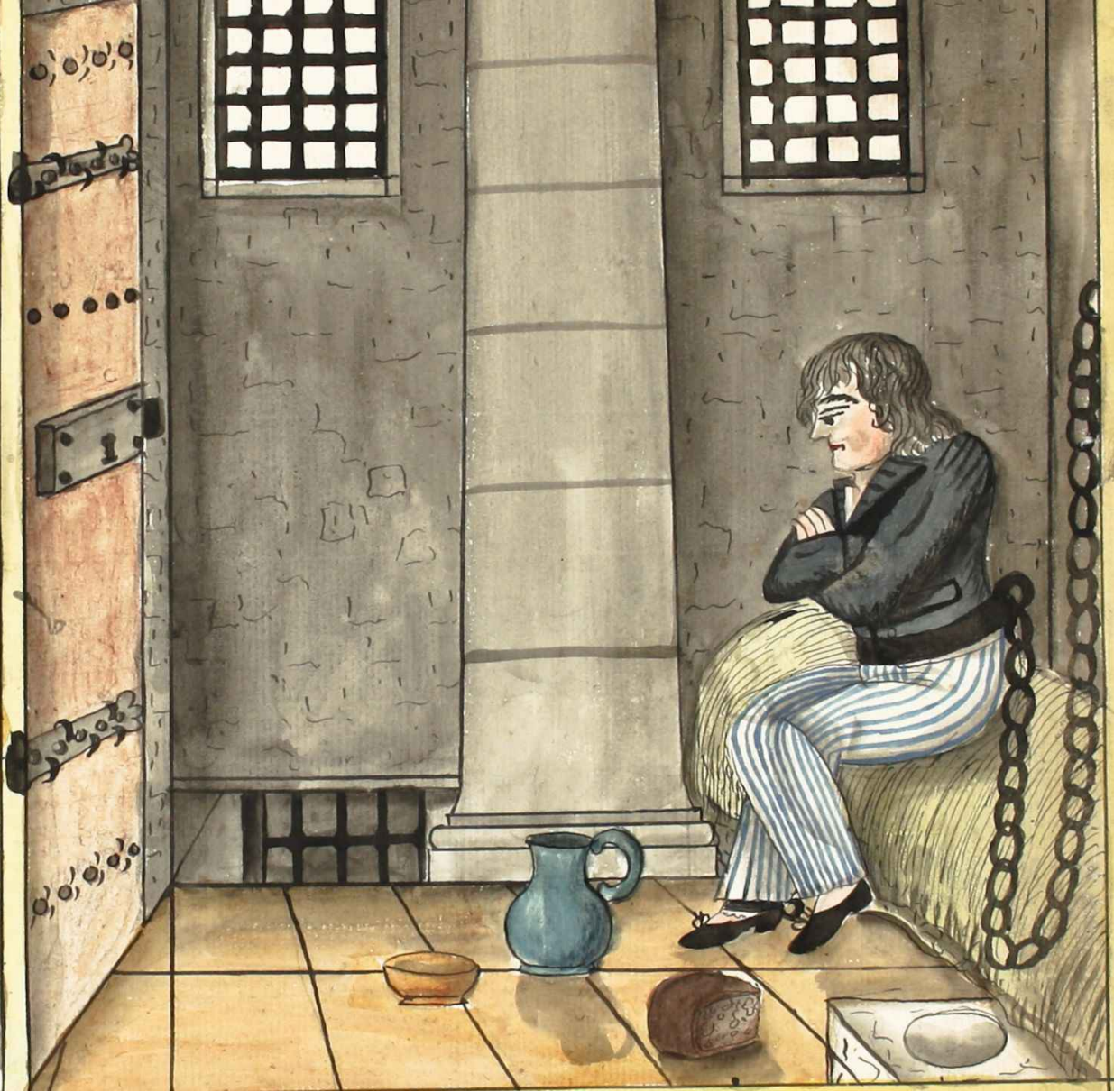
Mid-19th Century Prison Art

[Anonymous]: Two series of drawings featuring crimes, criminals, dungeon and courtroom scenes, made by a prisoner. Prison of La Force, Bicêtre, Mazas or la Roquette (France), middle of 19th century. Watercolour and body colour on paper. [1.] Series of 6 drawings on 4 leaves with dimensions between 23.5 x 40 and 27.5 x 40 cm. [2.] Series of 9 drawings on 6 leaves, with frames drawn in yellow, with dimensions between 28.5 x 44 and 30.5 x 45 cm. [With:] [Anonymous:] Flower Girl. Watercolour, apparently by the same artist, but thematically and stylistically not exactly matching the other drawings. Together 16 drawings on 11 leaves. {OUT#46} 5,800€ / 6,600\$

The drawings are telling picture stories of crimes, though their sequence is not completely clear, and possibly single scenes are missing. However it can be assumed that the artist made them after stories he heard from his fellow inmates. The drawings come from the library of French collector and patron Philippe Zoummeroff, who gathered a vast collection of pictures and books on crime and punishment. According to the Berger catalogue, where parts of the Zoummeroff collection were sold at auction in 2014, these drawings originate from one of the prisons either in La Force, Bicêtre, Mazas or la Roquette (France) (cf. Berger no. 249). One of the drawings is a portrait of a criminal chained up, entitled below: "P[ier]re Bouvard agé de 18 ans natif de Tour (!) d[épartemen]t de la Loire" [Pierre Bouvard aged 18 years native from Tour[s], département of Loire (today Indre-et-Loire)]. The other drawings, none of which is inscribed, feature: (First series): Deux aristocrates. Deux des trois malfaiteurs. Les trois accusés pendant leur procès. Après leur forfait en prison. (Second series): L'homme au pantalon rayé se promène avec ses deux enfants dans la campagne. Rencontre inopinée. L'homme au pantalon rayé tue une femme et apporte son cœur à sa maitresse. L'homme au pantalon rayé et sa

maitresse sont emprisonnés. Après avoir mis le feu à sa maison une femme essaye de s'enfuir. (French titles assigned by Zoumeroff). One of the drawings depicts three criminals, chained up in dungeon, one of which is female. Another one is a large whole-body portrait of the same woman together with one of the men. One drawing from the other series depicts a brute slaying of a woman, with the male murderer (wearing striped trousers) ripping out the woman's heart to later bring it to his mistress. - Provenance: Bibliothèque Philippe Zoumeroff (France). - Some paper repairs to versos. - Cf. Pierre Berger, Bibliothèque Philippe Zoumeroff - Crimes et Châtiments (2014), no. 249. Cf. www.collection-privee.org/ (website of Zoumeroff).







A legendary Hungarian outlaw

[Johann] Stenzl (1811-1880): Rosza Sandor auf der Festung Kufstein [Rosza Sandor at Kufstein Fortress]. Original photograph. Kufstein / Austria, (after) 1859. Vintage albumen print (CDV), mounted to cardboard. With photographer's printed signature to verso: *Photografie von Apotheker Stenzl in Kufstein*. 6.3 x 10.4 cm (cardboard). [With:] [Anonymous:] Beschreibung der Raub- und schrecklichen Mordthaten des Rozsa Sandor, berühmigten Räuberhauptmanns unserer Zeit [Description of the robberies and horrific murderous deeds of Rozsa Sandor, infamous robber chief of our time]. Braunau, J. Weidinger (after) 1859. 2 leaves. Unbound pamphlet. 20.5 x 25.5 cm. {OUT#45} 400€ / 460\$

"Sándor Rózsa (1813-1878) was a legendary Hungarian outlaw from the Great Hungarian Plain. He is the best-known Hungarian highwayman; his life inspired numerous writers, notably Zsigmond Móricz and Gyula Krúdy. He enjoyed much the same esteem as English highwayman Dick Turpin, with elements of Robin Hood thrown in for good measure. Rózsa is one of the most famous Hungarian betyárs (bandits). It was at the age of 23 (1836) when he first was sent to jail in Szeged. After escaping he chose the life of a highwayman and a number of bloody and infamous acts made his name well-known. In October 1848 on behalf of the Committee of Defence (Honvédelmi Bizottmány), he joined the Hungarian Revolution of 1848 with his company of 150. With their strange appearance and method of fighting they had success but because of their lack of discipline they were disbanded. After the fall of the revolution he was forced to flee and returned to his earlier brigand lifestyle. He was not captured until 1857, when he was betrayed by one of his companions. He was sentenced to life imprisonment. He spent 9 years in prisons at Kufstein, Maria-Theresiopel (now Subotica) and Pétervárad till he was released in a general amnesty in 1868. In the same year he resumed his old pursuits and robbed

post coaches and railway trains. He was again captured on January 12, 1869 and was again sentenced to imprisonment for life. He died in prison in Gherla." (Wikipedia). - "The Kufstein Fortress is the main landmark of Kufstein (Tyrol). It is on a hill commanding Kufstein proper. The fortress acted as prison for a number of political dissidents during the Austro-Hungarian Empire. Its name is deeply embedded in Hungarian history." (Wikipedia). - Photograph slightly faded. Pamphlet slightly worn and stained. - Pamphlet not listed in BLKÖ. Not in OCLC. For the photographer: Cf. Hans Frank, Vom Zauber alter Licht-Bilder. Frühe Photographie in Österreich 1840-1860.

Beschreibung der Raub- und schrecklichen Mordthaten

des

Rozsa Sandor, berüchtigten Räuberhauptmanns unserer Zeit.

Wie sehr die vernachlässigte Erziehung der Kinder sich zum Bösen gestaltet und oft, ja größtentheils die einzige Grundursache der abentheuerlichsten und größten Verbrechen ist, ersehen wir auch an Rozsa Sandor, dem Räuberhauptmann in den ungarischen Pustten. Der Sohn armer Bauerleute wurde er am 16. Juli 1813 in Szegedin geboren, besuchte aber weder eine Schule, noch genoss er sonst einen Unterricht, ja selbst das Beispiel seines eigenen Vaters, der sich vielfach an Räuberien betheiligte und auch bei einer solchen erschlagen sein Ende fand, dürften nebst dem gänglichen Mangel aller Erziehung die Grundursache der eingeschlagenen Lebensbahn eines Räubers sein, welcher es dahin brachte, daß auf dessen Einbringung ein Preis von 10,000 fl. G. Mz. ausgesetzt war.

Durch die Schärfe seines Verstandes, Schlaueit, Muth und Entschlossenheit, ward er im Jahre 1849 von den zerstreuten Räuberbanden, welche er vollkommen organisirte, als Haupt derselben anerkannt, und es soll sich die Zahl derselben auf 70—80 Mann belaufen haben.

Von den häufigen vorgekommenen Räuberien wurden wohl viele auf Rechnung des Rozsa Sandor geschrieben, wobei er jedoch nicht betheiliget war, und es lassen sich daher nur nachfolgende Thatfachen feststellen.

Es war am 1. Oktober 1842, als auf der Raponsker-Weide vier berittene und bewaffnete Räuber erschienen und gegen die Hüten unter fürchterlichen Drohungen eintraugen, und während drei derselben diesen die Pistolen vorhielten, raubte der vierte 13 Stück Vieh, welche dann über die Theiß bis auf den Szegediner Götter (eingezäunte Viehweiden) getrieben wurden. Der Szegediner Sicherheits-Kommissär erhielt mittlerweile auf geheimen Wege die Anzeige, daß Rozsa Sandor in Begleitung noch eines Räubers auf dem Szegediner Götter in der Tanya (Bauernwirtschaft) des P. Bezella sich aufhalte, und so begab er sich am 3. Oktober 1842 Nachmittag mit 12 sädrißischen Panduren zu obiger Tanya, woselbst sie den Rozsa Sandor und Ginen seiner Spießgesellen antraffen. Die beiden Räuber eröffneten aus dem Stalle derselben ein heftiges Gewehrfeuer auf die Panduren, und um dann, da ihnen schon das Schießpulver ausging, zu entfliehen, öffneten sie plötzlich die Stallthüre, und sprengten, im Reiten sehr gewandt, mit ihren Pferden, Rozsa Sandor nach genauer Berechnung als der letzte, mit vorgehaltenen Gewehren ihren Kopf durch Vorwärtsneigen durch den Hals des Pferdes geschickt, aus dem Stalle. So wie Rozsa Sandor berechnete, hielten die Panduren den ersten Reiter für ihn selbst, und so entkam er der Gefahr der Gefangennehmung, nachdem seinem Spießgesellen das Pferd unter dem Leibe erschossen und dieser gefangen wurde, und den Lohn für seine Thaten erhielt. —

Im November 1849 erhielt der k. k. Regierungs-Kommissär Kenntniß davon, daß Rozsa Sandor mit seinem Cheweibe Katharina, mit welcher er auch 2 Kinder erzeugt hat, in der Nähe von Szegedin sich in einer Tanya aufhalte. Sogleich wurden 3 sädrißische Kommissäre und 12 Mann Soldaten dahin abgerückt, um die Verhaftung des Rozsa Sandor zu veranlassen.



**A wooden box embellished by
a Bohemian highwayman and robber**

Wenzel Babinsky (1796-1879): Wooden box with straw marquetry. Brno / Moravia, between 1841 and 1855. With a contemporary manuscript paper ticket (3 x 7 cm), mounted to interior of lid: "Eine Sträflings-Arbeit von den (!) berühmten (!) Räuber Babinský /: früher Wachtmeister [?] bei den Uhlanen /: gefertigt. Er wurde wegen seinen Mordthaten und Grausamkeit zur lebenslänglichen Kerkerhaft auf den (!) Spielberg zu Brünn verurtheilt, wo ich ihn 1850 sah." [A convict labour made by the famous robber Babinský, former sergeant [?] with the Uhlands. He was sentenced for his murderous deeds and cruelties to life imprisonment at Špilberk Castle in Brno, where I saw him in 1850]. 27 x 18.5 x 10 cm. {OUT#42} 950€ / 1,080\$

Wenzel Babinsky (1796-1879), Czech: Václav Babinský, was a Bohemian robber. After a dramatic life he was finally sentenced by a Prague court in 1840 to 20 years in jail. In 1841 he was imprisoned in Špilberk in Brno where he stayed until 1855. - The straw marquetry, applied to 5 faces of the wooden box, features a pastoral scene, a courting couple and scenes from rural life, along with flowers, pigeons and ornaments. Interiors of the box covered with mid 19th-century decorated paper. Straw is a typical material used in 19th-century folk art. - A highwayman preserved in Czech folklore, Wenzel Babinsky was drafted into the army. Discontented with military life, he feigned insanity and was sent to the Invalidovna sanatorium for veterans at Karlin, whence he escaped and was welcomed into the criminal community in the area of Litoměřice. He soon turned to petty crime, especially burglary, and was active around Litoměřice, Mladá Boleslav, and Děčín. After several arrests (once he was exposed when two loaded pistols fell out of his partner's skirt) and narrow

escapes from the law, he fled to Poland (it is speculated he may have originally been Polish himself), but after five months was extradited to Austria. The Austrian authorities brought twelve charges against Babinsky and he was convicted of six, including burglary, using a false passport, and the murder by stabbing of one of his victims. In 1840 Babinsky was sentenced in Prague to 20 years' imprisonment, which he served in Špilberk in Brno until being transferred to Valdice in 1855 and finally released in 1861. He spent his final years as a gardener in a convent in Řepy, then on the outskirts of Prague, and towards the end of his life he devoted himself to weaving baskets and making brooms, as he was no longer capable of hard labour. He died there in 1879 after a surprisingly long life of 83 years and was buried in local cemetery, where his grave still stands. - Already during his lifetime Babinsky became the material of legend, with the earliest written evidence surviving from during his prison sentence. The tales circulated idealize the robber, suggesting that he stole from the rich to give to the poor (of which there is no evidence). As well as the oral tradition, the legend was spread by broadside ballads and novels which boomed at the time of his release. A song about Babinsky, though historically highly inaccurate, survives to today, particularly popular among children. (Cf. <https://www.radio.cz/en/section/czech-history/vaclav-babinsky-the-life-and-legend-of-a-bohemian-highwayman> and in German: [https://de.wikipedia.org/wiki/Wenzel_Babinsky.](https://de.wikipedia.org/wiki/Wenzel_Babinsky)) - Lid broken and restored with a wooden pole. Straw maquetry damaged in places and retouched, or restored. Decorated paper blackened in places.





**Child Prodigies
and other Wonders**



A 17th-century child prodigy from Venice

Johann Franck (active 1659-1690), attr.: Portrait of Jacopo Martini. Inscribed below: Iacobus Martini. Puer VII annor. eruditissimus [Iacobus Martini, a very erudite seven year old boy]. Copper engraving on paper, 1688. 4.4 x 7.4 cm. {OUT#01}
120€ / 140\$

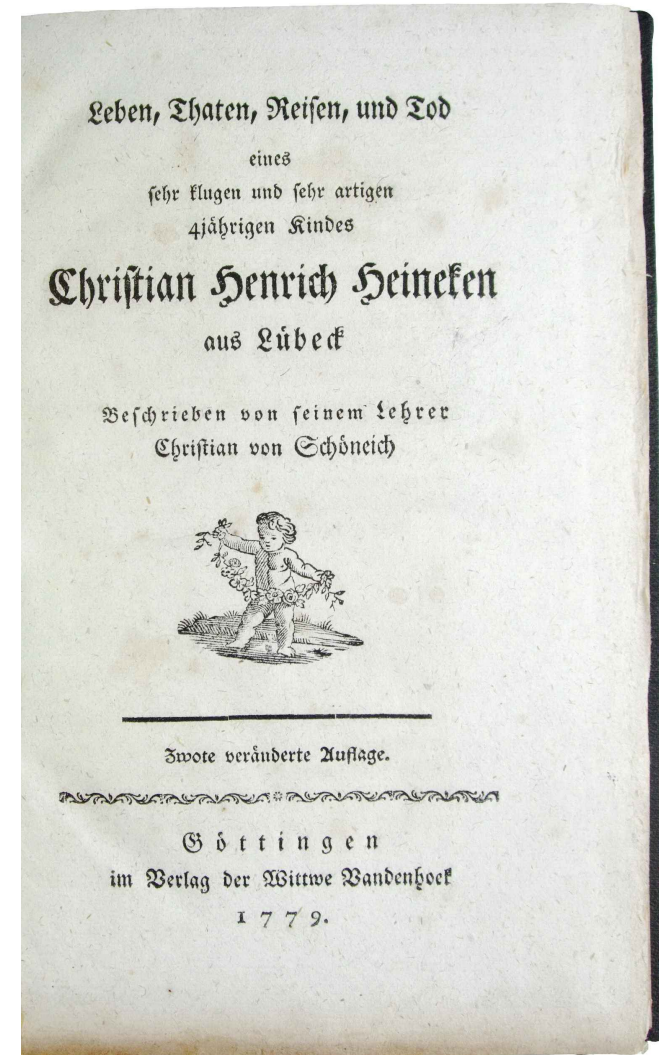
Jacopo Martini lived in the first half of the 17th century in Venice. - A child prodigy is defined in psychological research literature as a person under the age of ten who produces meaningful output in some domain to the level of an adult expert performer (cf. Wikipedia). Gifted children often struggle with interpersonal relationships with peers. They may find it difficult to relate to others and may recognize that they are different to most children. Thus, these children might view themselves as needing to be separate, and actually often feel they are outsiders (cf. *ibid.*). In earlier times highly talented children were willingly put on public show as "wonders of nature", particularly those with musical talents, and became objects of intensive scientific examinations (cf. for example: Jonas Traudes, *Musizierende "Wunderkinder". Adoration und Observation in der Öffentlichkeit um 1800*). - The portrait appeared in: Paul Freher: *Theatrum Virorum Eruditione Clarorum. In quo Vitæ & Scripta Theologorum, Jureconsultorum, Medicorum & Philosophorum (...)*, published in Nuremberg by Hofmannus in 1688. - Fine. - Recorded in Digitaler Portraitindex (www.portraitindex.de/documents/obj/33012353).

Immanuel Kant called him a

"prematurely clever wunderkind of ephemeral existence"

Christian von Schöneich: Leben, Thaten, Reisen, und Tod eines sehr klugen und sehr artigen 4jährigen Kindes Christian Henrich Heineken aus Lübeck. [The Life, Deeds, Travels and Death of the very clever and very courteous 4-year-old Child Christian Henrich Heineken of Lübeck.] Beschrieben von seinem Lehrer. [Described by his tutor]. Göttingen, Wittwe Vandenhoeck 1779. 6 leaves, 227 pages. Later full cloth (c. 1860) with gilt title to spine. 12 x 19 cm. {OUT#02} 1,400€ / 1,600\$

"The subject of this narrative is indisputably one of the most noteworthy phenomena brought forth by psychology and pedagogy since the Creation of Adam. One has descriptions of many other child prodigies, but all fall far behind Heineken of Lübeck. I cannot judge whether the manner in which one has treated this child, physically and literarily, has been reasonable and indeed responsible for this." (translated from the preface). - Christian Heinrich Heineken or Heinecken (1721-1725), also known as "the infant scholar of Lübeck", was a German child prodigy who only lived to be four years old. He was born in Lübeck, Germany, the son of Paul Heinecken, a painter and architect, and Catharina Elisabeth Heinecken, an artist and alchemist. His brother, Carl Heinrich von Heineken, became an art historian and collector. It is said that when he was ten months old, he could speak German. He read the Pentateuch at age one, and between the ages of two and three, he read the Old and New Testament in Latin. When he was three years old, he was said to have recited his own History of Denmark when visiting Frederick IV, King of Denmark (who called him a "miraculum" [miracle]). Heineken died at age four of celiac disease. He was breastfed until close to his death, which was very likely caused by the ingestion of grain products. (cf. Wikipedia). In fact, in the present book, Heineken is cited several times requesting breastfeeding from



his wet nurse with the words: "Sophie, gef my doch de Titte!" (for example), which is Low German for "Give me the teat, Sophie!". While Heineken's exploits may seem hard to believe, they are relatively well documented. Immanuel Kant wrote an essay about the child calling him an "ingenium praecox", or "früh-kluges Wunderkind von ephemerischer Existenz" [prematurely clever wunderkind of ephemeral existence] and "Abschweifung der Natur von ihrer Regel" [a digression by nature from its laws]. Composer Georg Philipp Telemann wrote several poems on his short life, like "Kind, dessen gleichen nie vorhin ein Tag gebahr!". - "Social isolation is a common trait in gifted individuals. (...) Some believe that the isolation experienced by gifted individuals is not caused by giftedness itself, but by society's response to giftedness and to the rarity of peers." (Wikipedia). Highly gifted people experience that their abilities, although neutrally appraised as extremely positive, are perceived or appraised as negative by their environment. This can go as far as to lead to the rejection of the person with correspondingly strong isolation within the social environment. Furthermore, highly gifted individuals often perceive contact with people who do not perform (think, communicate, act) at a similarly high level as tiring or unsatisfactory and sometimes voluntarily choose a more or less strong isolation. (ibid). - Second amended edition. The first edition was published shortly after Heineken's death in 1726. In 1853 a third edition (altered again) was published entitled "Der Wunderknabe" [The wonder boy]. - A very fine copy. Unopened in places. - Through OCLC / WorldCat only two copies could be traced in libraries outside of the German-speaking area: Arizona State University Library (Tempe) and National Library of Israel (Jerusalem). - Cf. Ingrid Bodsch, Beethoven und andere Wunderkinder p. 9, reproduction no. 3a and pp. 103ff. For the first edition (1726): Holzmann/Bohatta II, 210. Bruun III, pp. 1162f. Jöcher II, 1454.

A three year old musical genius

[Anonymous]: William Crotch 3. Jahre 7. Monath alt [William Crotch, 3 years and 7 months old]. Etching. German-speaking area, (after) 1802. 7.3 x 12.3 cm (plate). 10.5 x 14.5 cm (leaf). {OUT#03} 100€ / 110\$

On the sheet "the little William Crotch can be seen playing the organ: perhaps it relates to the chamber organ built for him by his father, on which the prodigy plays, sitting on a stool. Although he had a preference for serious, solemn music, he was according to a report in the Göttingischen Taschenbuch a fun, normal child, who enjoyed all sorts of entertainment." (Ingrid Bodsch, Beethoven und andere Wunderkinder p. 164). - William Crotch (1775-1847) was an English composer and organist. Born in Norwich, Norfolk, to a master carpenter he showed early musical talent as a child prodigy. The three and a half year old Master William Crotch was taken to London by his ambitious mother, where he not only played on the organ of the Chapel Royal in St James's Palace, but for King George III. (cf. Wikipedia) - "His extemporary performance on keyed instruments, like Mozart's, was so masterly in point of invention, modulation, and accuracy of execution, as to surpass in many particulars, the attainments of most professors at any period of their lives. Indeed Mozart, when little more than 4 years age, is said to have been capable of executing lessons on his favourite instrument, the harpsichord, but to have composed some in an easy style and taste were much approved: (...) Here the difference of education appears: little Crotch, left to nature, has not only been without instruction, but good models of imitation; while Mozart and Samuel Wesley, on the contrary, may be said to have been nursed in good music." (Miscellanies by the honourable Daines Barrington, cited from: Ingrid Bodsch, Beethoven und andere Wunderkinder no. 39). - The present portrait first appeared in the "Goettinger Taschen Calender vom Jahr 1780", later in volume 4 of Georg Christoph Lichtenberg's "Vermischte Schriften" (1802), printed from the same plate. The template was a copper engraving which first

appeared in London in 1779, entitled: "William Crotch as a child by Mrs Harrington" (Highfill p. 76 and 79). The present etching appears to have been taken from some volume containing Lichtenberg's miscellaneous writings, in which he states: "Das Schattenbild, wovon wir eine Copie hier beygefügt haben, soll ihm sehr ähnlich seyn. Es bedarf wohl kaum einer Erinnerung, daß die fast kugelförmige Gestalt des Oberkopfs von den Haaren herrührt, die die Engländer ihren Knaben nach allen Seiten am Kopfe herunter kämmen, und die da, wo sie gestümpft werden, zum Beyspiel bey der Stirne, eine Krümmung nach innen zu annehmen, die kleiner ist als die vom Kopf, und eine solche Ründe im Schatten verursachen. So viel wir wissen ist er jetzt (August 1779) noch immer wohl auf, und wird vermuthlich eine Reise nach andern Ländern machen." [The silhouette of which we enclosed a copy here, is said to resemble him very closely. (...) The almost spherical shape of the head's top comes from the hair, which the Englishmen comb in a particular way on their boys' heads, causing a roundness in silhouette. As far as we know, he now (August 1779) is still in good health, and possibly is travelling to foreign countries.] (Georg Christoph Lichtenberg, Vermischte Schriften, nach dessen Tode gesammelt, vol. 4 pp. 445-446). - Ingrid Bodsch, Beethoven und andere Wunderkinder no. 39 and 154 and reproductions no. 3 and 44. Cf. Philip H. Highfill Jr. (et al.), A biographical dictionary of actors, actresses, musicians, dancers, managers & other stage personnel in London 1660 - 1800, Vol. 4 p. 79 and reproduction on p. 76. Cf. Jonas Traudes, Musizierende "Wunderkinder". Adoration und Observation in der Öffentlichkeit um 1800, pp. 94-187. Not recorded in Wellcome Collection online.



William Crotch
3. Jahre 7. Monath alt



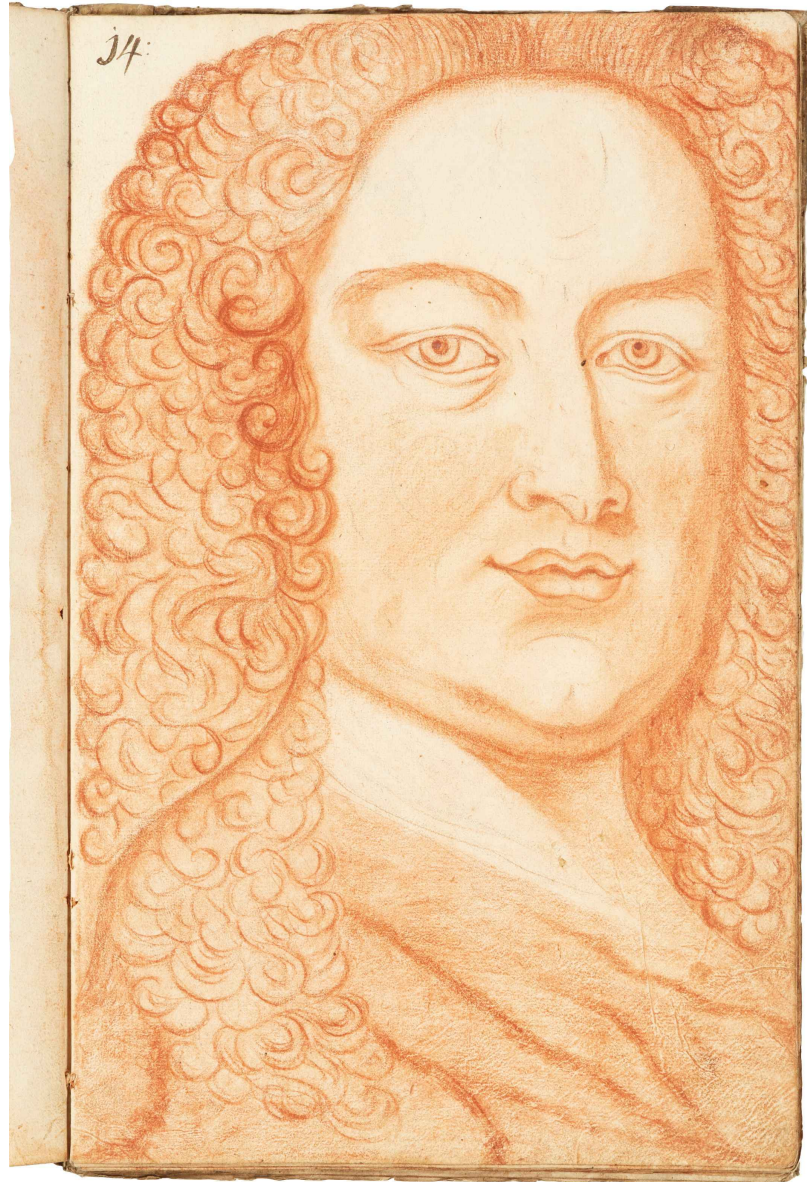
18th century sketchbook by a child art prodigy

Johann David Saltzmann: [No title]. Sketchbook with sanguine drawings. Southern Germany (Augsburg ?), 1734. 37 numbered leaves, including numerous sketches in various techniques, as well as 16 full-page sanguine drawings. Contemporary boards (apparently home-made binding). 21 x 34 cm. {OUT#04} 7,800€ / 8,880\$

Sketchbook by an art prodigy, a young boy named Johann David Saltzmann, with the name and date "1734" given on folio 1. On folio 32, a nude pen and ink drawing can be found, which is to be considered as a self-portrait: A child with a paint palette, a brush and an easel, picturing an adult male model (his drawing teacher ?), who is likewise naked, dressed with only a turban or headscarf. On this self-portrait, the little artist appears to be no older than about 4 or maybe 6 years according to his overall appearance (though he actually might have been slightly older). Johann David Saltzmann might have had a teacher, though he also improved his skills by copying several artworks and motifs from drawing manuals: On folios 6-10 and 21 we find motifs originating from a series of drawing manuals by Johann Daniel Herz (*Naturae artis studio feliciter repraesentatae*), mostly executed in sanguine, including the illustrated title page of volume 8: *Der gründlich und vollkommenen Anweisung Zum Zeichnen, Achter Theil, vorstellend dreyerley Arten des nackenden vom sechsten Jahr des Alters* (Augsburg 1723). A number of pen and ink sketches on fol.s 30-32 are studies of facial expressions, copied from drawing manuals with illustrations after Charles Le Brun (1619-1690). Moreover, we find eleven consummated full-page head-and-shoulders portraits, very skilful sanguine drawings in a slightly naive style, building the heart of the sketchbook. The qualitative difference between the studies mentioned above and these portraits is significant. Though one of these portraits is clearly made after an artwork (depicting Armand-Gaston-Maximilien de Rohan, French churchman and politician), the others might be

portraits after nature, probably of family members. However, all of the portrayed figures are dressed sumptuously, with the men wearing wigs, and the women wearing curly hairstyles and jewellery. While the copies from figures in drawing manuals are quite awkward and clumsy, these full-sheet portraits reveal, despite their naivety, a phenomenal artistic talent. Particularly attractive is the combination of childish ingenuousness and artistic brilliance. One loosely inserted leaf features a sanguine copy after an architectural engraving, which is tipped to the rear pastedown, signed in the plate by Jeremias Wolff (1663-1724) of Augsburg. A tempera sketch to folio 37 verso is a copy after Joseph Vivien's portrait of Maximilian II Emanuel of Bavaria (1662-1726). - Reports about child art prodigies are quite uncommon in history (compared to those of child music prodigies), and of course, we are not able to verify today, which parts of the stories are real and which are invented. While it is hard to believe that a child can actually have the ability to make such brilliant drawings at a very young age, there are such phenomenons indeed, and verifiable cases have become known, like the one of Albrecht Dürer (who made an ingenious self-portrait at the age of thirteen). For the present time, there are scientifically substantiated reports on the subject (cf. for example: Winner pp. 58-87). A living child art prodigy for example is British artist Kieron Williamson (born in 2002), who started painting at the age of 5, sold out his second exhibition in 14 minutes when he was only 7, and became a millionaire from selling his pictures already by the age of 10 (cf. Wikipedia). Another is Chinese artist Wang Yani, now living in Munich / Germany (whom I was lucky to meet in person some years ago when I was a student taking lessons in photography from her husband). She began painting at the age of two and a half. When she was four, her work was exhibited in China for the first time. When she was fourteen she had a solo exhibition at a museum in London, and soon after, at the Arthur M. Sackler Gallery at the Smithsonian. By the time Yani was sixteen, six different books had been written about (cf. Winner pp. 84-87, and Wikipedia). - Binding apparently home-made from used material and without a usual spine: instead there are four small vellum strips, affixed with red sealing lacquer. - Provenance: France, through the trade. - Binding heavily worn and unsightly. No spine present (as originally intended). Interior fine, including usual signs of use like few stains,





off-setting or smudged colour. One leaf cut to half. Leaves getting loose. Although the book is externally in poor condition, the drawings have lost nothing of their great charisma. - Cf. Martin Barber, Kieron Williamson: Art prodigy poses 'ethical nightmare' for parents (online on bbc.com). Cf. Ellen Winner, Hochbegabt, Mythen und Realitäten von außergewöhnlichen Kindern, pp. 58-87. Cf. haab-digital.klassik-stiftung.de/viewer!/thumbs/1608678849/1/



"In this culture, there appears to be a great pressure for people to be 'normal' with a considerable stigma associated with giftedness or talent."

(L. A. Plucker and J. J. Levy, 2001)



Poorest of the Poor

Portrait of a "professional" beggar

Ferand, after David Teniers the Younger (1610-1690):
Portrait de Henri Akattchiau. Gueux de Profession: Né à Nivelles.
Etching, signed in the plate: D. Teniers Pinx. | Ferand sculp. Paris,
printed by "la V[eu]ve de F. Chéreau", (between 1742 and 1755).
Tipped to supporting paper. 17.9 x 24.8 (plate). {OUT#50}
250€ / 290\$

Henri Akattchiau was "a beggar who has been immortalised along with Damremez by David Teniers; he lived in Belgium in the second half of the 17th century." (Digitaler Portraitindex). Compared to Teniers' painting, Akattchiau here appears reversed as a mirror image. - "In the middle ages the poor were part of the urban community. They were not excluded nor deported, rather they were given a task as members of society: The responsibility of daily prayer for donors." (translated from: Armut, Not und gute Werke, to be found online on muenster.de). "After 1500, there was an ever increasing trend to distinguish between the deserving and undeserving poor. (...) Physical condition had a fundamental significance for the impression made by beggars. Among the techniques of professional begging displaying diseases, disabilities, and bodily deformities were particularly effective. The entitlement to beg rested foremost on physical infirmities. To accentuate these in a united form was a method of portraying begging as legitimate and of arousing sympathy. (...) The boundary between displaying and feigning corporal or mental illnesses was fluid. As such, beggars were often met with suspicion. The exposure of fraudulent practices by those cheating their way to alms eroded willingness to treat the genuinely poor well and made materially life more difficult for these people." (ibid.). - Contrary to popular opinion, so-called professional begging no longer exists in the western world. - Nivelles today is a commune in the Nord department in northern France. - Slight staining. - For Ferand: see Bénézit V, 1999. Cf. Martin Rheinheimer, Arme, Bettler und Vaganten. Überleben in der Not 1450-1850, pp. 142-147.



PORTRAIT DE HENRI AKATTCHIAU

Gueux de Profession: Né à Nivelles.

A Paris, chez la V^eve de F. Chéreau, rue St. Jacques aux 2. Piliers d'Or.

**Too little to live, too much to die -
A cobbler becoming famous for his paper cuttings
while staying poor**

[Wilhelm Müller (1804-1865)]: Album [cover title]. Album of paper cuttings. Düsseldorf, c. 1850/60. 60 pages, including 38 miniature paper cuttings and 14 paper cuttings of usual size tipped in. Contemporary embossed black leather with gilt title to front cover. 11 x 18 cm (oblong). {OUT#47} 6,900€ / 7,850\$

The paper cuttings predominantly depict landscapes with scenes of rural life or animals (wild game or cattle). Only a few show still lifes with flowers. Dimensions of the miniature paper cuttings start at 2.5 x 2.5 cm, with the smallest depicted person being no taller than 5 or 6 mm. The largest of the usual-sized paper cuttings is 9.5 x 9 cm. As usual, they are not signed or monogrammed (cf. Joachim Pfeiffer, W. M. on scherenschnitt.org). - Wilhelm Müller was a German cobbler and papercutter based in Düsseldorf. Along with Karl Hermann Fröhlich and Paul Konewka, he is one of the most important papercutter of the second half of the 19th century in the German-speaking area, even though he (like Fröhlich) had no formal education in art. Müller was self-taught and lived on the breadline for all of his life: A tailor from his neighbourhood, who at the age of six was an errand boy bringing Müller lunch each day, reports about the artist's environment years later: "You can't imagine a more miserable home than this garret. There, he lived with his son who was suffering from pneumopathy. (Müller's son is reported to have made the enchanting flower tendrils bordering his father's paper cuttings.) (...) In a corner of the room, there was a small ramshackle oven, and in the other corner there was a bed with some moth-blankets lying on it. But near to the windows, there was a selection of the most delicate knives and scissors. In the evenings then, Müller was peddling the pubs selling his paper cuttings for 5 or 10 pennies each." (J. Schmittmann, *Der Schuster W. Müller - a manuscript held*





by the archive of the Deutscher Scherenschnittverein, cited from Pfeiffer). - "Müller primarily depicted motifs taken from nature and from folk life. He sumptuously depicted wild and gentle animals in their characteristic positions. He showed humorous society sequences with excellence. There are works by him which have to be viewed with a magnifying glass, whilst enravishing the beholder to a similar admiration like observation of an insect with a microscope does. However, larger pictures have also been cut by him: He cut the Last Supper after Leonardo da Vinci in respectable size several times." (Düsseldorfer Generalanzeiger from October 3rd 1886, cited from Pfeiffer). "He created exceedingly delicate cuts, which, at first glance, look like ink drawings. His cutting technique is reminiscent of Chinese paper cuttings with many internal structures. It is unknown whether this cutting manner was affected by Chinese paper cuttings, or whether Müller developed it himself. However, the emergence of this idiosyncrasy is remarkable, because it was not known in Europe before." (Steinheider p. 100). Once Müller had earned a reputation for his skilful work, he travelled around selling them in the pubs of the old town, which had become his home from home. For a cup of corn, a glass of beer or a lentil dish from the innkeeper, he created masterpieces of silhouette art. (...) Soon the contemporary Düsseldorf directories specified him as a "silhouette maker", with no hints on his reputable profession as a cobbler. A great number of Müller's works were scattered and lost, though a large collection is preserved at the archive of the Stadtmuseum Düsseldorf until today. (cf. Pfeiffer). - Müller's creatorship has been accredited by Rolf-Gunther Radnitz (Kronshagen), collector and connoisseur of paper cuttings by Wilhelm Müller and Karl Hermann Fröhlich. - Provenance: USA, through the trade. With an acquisition note in English to rear pastedown: "61 Silhouettes. Düsseldorf. 1873". - Binding rubbed. Spine and inner hinges repaired. Rear board and pastedown damaged. Contains one additional paper cutting which is badly damaged. Based on the acquisition note, eight cuttings appear to have been removed. - Thieme/Becker XXV, p. 248. Cf. Judith Steinheider, Schattenbild und Scherenschnitt als Gestaltungsmittel der Buchillustration p. 100 and ill. no. 61. Cf. Herbert Asmodi, Beseelte Schatten p. 15 and ill. no. 26. Cf. Sigrid Mettken, Geschnittenes Papier p. 136. Cf. The Illustrated London News, vol. 216, p. 634f. Cf. Martin Knapp, Deutsche Schatten- und Scherenbilder p. 62-63

A document of poverty:

Pattern- and notebook of a family of linen weavers

Carl Häusser (et al.): [No title]. Weaving pattern book. German manuscript on paper. Unteröwisheim (Kraichgau), c. 1840-1888. 100 leaves, including 62 leaves of scale paper (printed by Joseph Scholz in Mayence) with ink designs for weaving patterns. Plain contemporary half leather binding with marbled boards. 17.5 x 21 cm. {OUT#48} 850€ / 970\$

An exceedingly rare survival: Unique pattern book and notebook of a family of linen weavers, which apparently has been passed down generations and was used for about 50 years (at least). Unteröwisheim is located near Karlsruhe, in the region of today's German state Baden-Württemberg. - The inscriptions mainly date from the period between c. 1840 and 1850/60. The plain geometric designs were used to produce simple linen fabrics (for instance for table linen). We can trace the following inscriptions of names: Carl Häusser - Webermeister [Master weaver] in Unteröwisheim (!) den 2ten Juli 1840 (to front fly leaf); Georg Christian Häuser Weber in Unteröwisheim am 17. Februar 1888 (to fol. 20); Karl Häuser 1881 (to a loosely inserted sheet). Furthermore, several dates from 1841, 1843, 1848 and 1850 are present. Other written inscriptions include three stanzas from the well-known German drinking song "Weg mit den Grillen und Sorgen!" (lyrics by Siegfried August Mahlmann), various notes, instructions for weaving, threading drafts, numerical tables related to weaving patterns, as well as several annotations to the scale paper leaves with the designs. With: Two leaves and one folded leaf with additional notes and designs, loosely inserted. - During the Middle Ages until the early modern period, the profession of a linen weaver was regarded to be disreputable, leading to social exclusion. In the 18th and 19th century, German linen weavers were living in extreme poverty, with their situation being worse than that of the silk and cotton weavers: "Sources from the 1840s



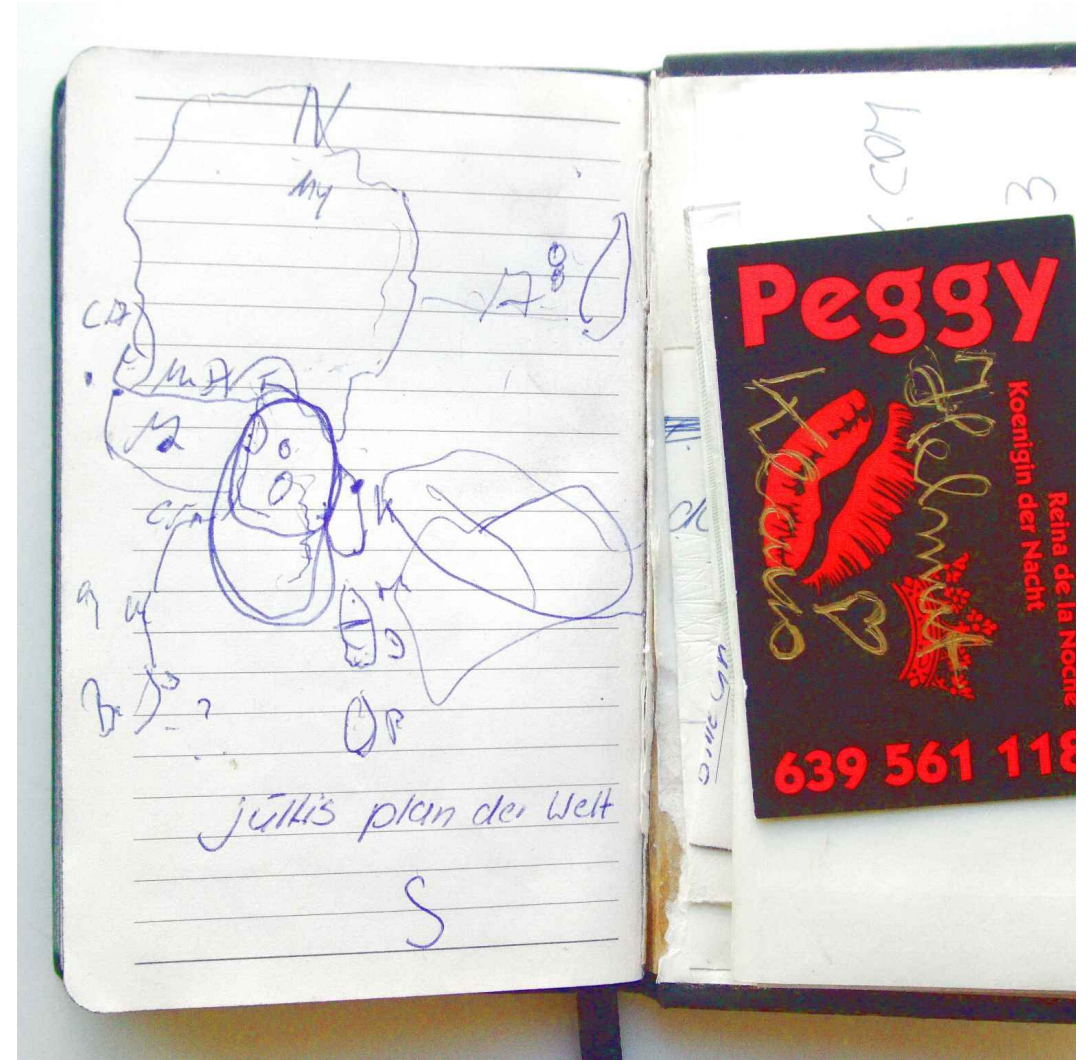


reveal the significant divergence in levels of income and property between linen and cotton workers [in Silesia]. Whereas the linen weavers were suffering from "horrific destitution", the cotton workers were earning "albeit low weekly wages ... but there is always work for them, and they can count on continuous employment." (Jan Kok, *Rebellious Families* p. 43). "The condition of the trade [in Prussia] is already such that only very low wages can be paid to the weavers, who are consequently for the most part in a state of great poverty. Nevertheless, the linen manufacture is so spread over a large part of Germany, and descends so regularly from father to son, particularly as an occasional employment to the agricultural classes, that the number of linen weavers continues to increase." (*Journal of the Statistical Society of London*, vol. 2 (1839), p. 150). These situations led to several weavers' uprisings during the 18th and 19th century in German-speaking areas, the most important of which is the Silesian Weavers' Uprising of 1844: In 1844, several thousand weavers smashed the newly-introduced machinery that had driven down their wages in Silesia. Thereafter, the Prussian government repressed them with great brutality. This uprising attracted extensive attention among contemporary German thinkers and writers such as Heine and Marx (cf. Wikipedia). - Substantial signs of use. Binding rubbed and worn. Interior with numerous finger prints. All edges dirty. Sewing loose. - Cf. Otto Beneke, *Von unehrlichen Leuten*, pp. 66 ff.

Diary of a homeless person

Helmut D. (born 1964): [No title]. Majorcan diary. German manuscript on ruled paper. Germany and Palma de Mallorca, 2008-09. 82 leaves, including some sketches. Original leatherette binding (note-book by libri_x). 9 x 15 cm. {OUT#49} 220€ / 250\$

An oppressive diary and note-book of a male homeless person, whose full name is known, though not given here, as Helmut D. is still alive. He was born in Augsburg (Germany) in 1964, which we learn from an official Spanish document included (a certificate of registration in the Central Register of Foreigners for EU Citizens). At some point in December 2008, Helmut D. fled to Majorca to escape imprisonment. He does not write anything about the reasons for his sentencing (or at least I wasn't able to find the appropriate passage). - Helmut D. wrote down his self-aware thoughts on life and notes on some of his daily life experiences, which are predominantly characterised by disorientation. Once he writes on how he remembers the times when he still had a home. In Palma, he apparently lived in a form of shanty or barrack for migrant workers. The text reflects his despondency, which alternates with hope for improvement. He frequently writes of how much he longs for love, security, and protection. Occasionally traces of tears can be identified on the text. A constantly considered theme is that he possesses absolutely nothing. From time to time, he even writes down suicidal thoughts, or that he's longing for death: "eigentlich ist alles egal das ganze scheiß leben ist egal und ich hoffe bald vorbei" [nothing really matters the whole shitty life doesn't matter and hopefully it'll be over soon]. The diary also includes some sketches, one titled "Julis plan (!) der Welt" [Juli's map of the world]. Furthermore, we can find a business card of a Palma bar named "Peggy - Reina de la Noche" which is located at 2 Balneario (which Germans know better as "Ballermann", a malapropism of "Balneario"). - Only limited signs of use.

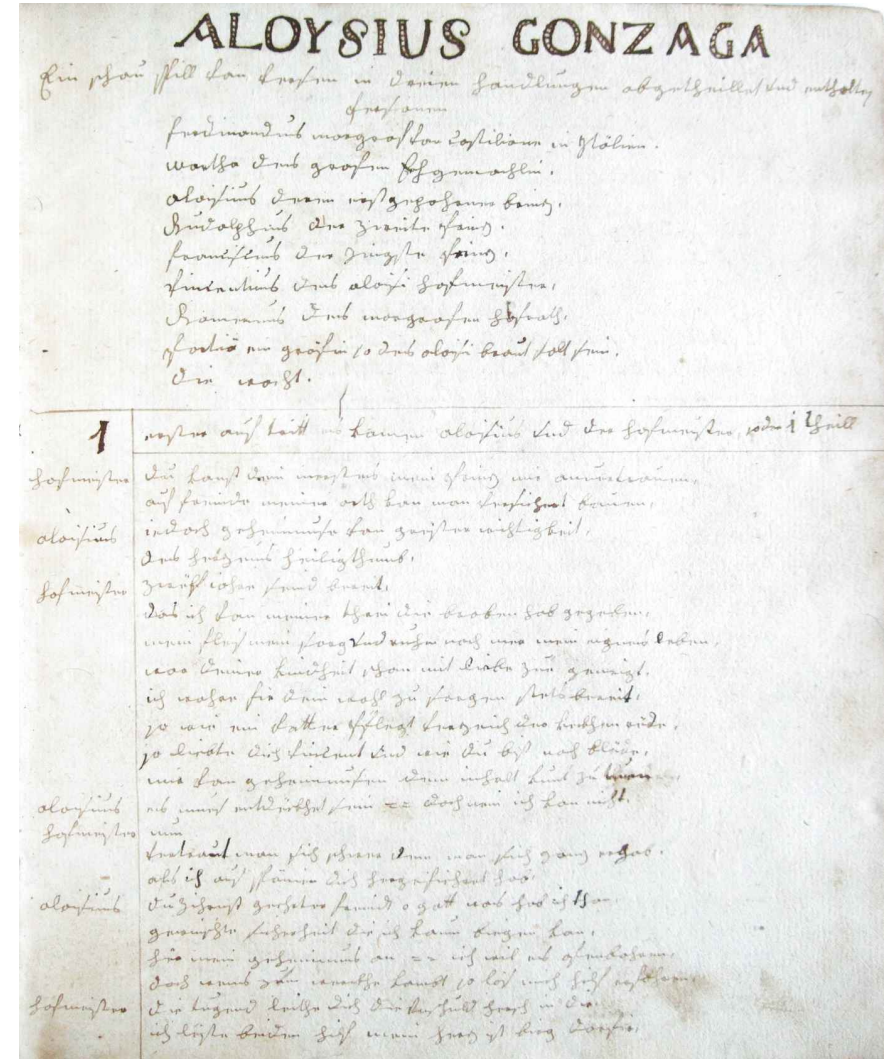


**From the Outskirts
of Literature**

An 18th century folk drama for a rural stage

[Anonymous]: Aloysius Gonzaga. Ein schau spill von versen in dreien Handlungen abgetheillet. [Aloysius Gonzaga. A play in verses divided into three acts]. German manuscript on paper, Bavaria or Tyrol c. 1760/80. 18 leaves, with a floral woodcut vignette mounted to final leaf. Contemporary half pigskin binding, boards covered with block printed paper. 16.5 x 20.5 cm. {OUT#21} 1,000€ / 1,140\$

An amateur martyr play, very probably originating from the *Kiefersfeldner Volkstheater*, a "folk theatre", run by local peasants and other villagers, or at least performed there. Kiefersfelden is located in the district of Rosenheim in Bavaria (Germany) on the border with Tyrol (Austria). This amateur theatre was first mentioned in 1618, performing religious plays with amateur actors. Like Oberammergau and other stages in Bavaria, Kiefersfelden was also affected by the general ban of passion plays in 1770, and later the ban of any religious plays in 1784. So during the 19th century, they changed their repertoire to more profane plays, however the discussions with the authorities lasted until 1868, when they finally won the official right to stage plays. The theatre still exists today, now known as the *Ritterschauspiele Kiefersfelden*, being the only one of its kind in the German-speaking area, as well as being the eldest "village theatre". - A very rare survivor: In the theatre's in-house archive only eight 18th-century manuscripts were found by Hans Moser by 1928, when he was doing research for his dissertation on the *Kiefersfeldner Volkstheater*, only three of which are still present today (cf. Rattelmüller p. 29 and BSB München, call no. Ana 528 / 0: Repertorium des Nachlasses des Theaterarchives von Kiefersfelden (online)). - Provenance: Kiefersfelden, through the trade. - Paste-downs and vignette browned, else fine. - Cf. Paul Ernst Rattelmüller, *Der Bauernshakespeare*, pp. 25ff. Cf. Wikipedia, article: *Ritterschauspiele Kiefersfelden*.



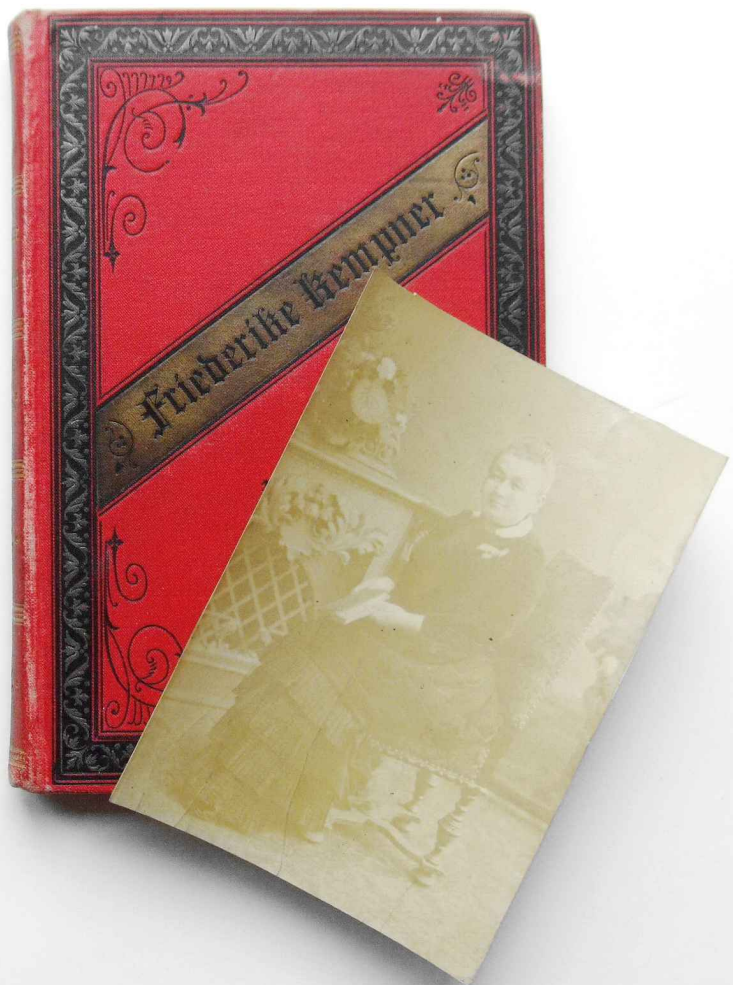


**"The rhythm falls asleep in the seed
which is like a dwarf's chrysalis"**

Micrographic writing by a *fou littéraire*

Gilbert Wiart (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. Wiart | achevée Octobre 1944; [and:] Déposé le 3 Sep.br 1954 [Oeuvre of my father G. Wiart, finished in October 1944. Lodged September 3rd 1954]. The other volume inscribed very similar. 20 x 26 cm and 28 x 44 cm. {OUT#23} 3,900€ / 4,444\$

Inscribed to front flyleaf by Wiart's son or daughter: "Œuvre de Gilbert Wiart", and inscribed to first page by the same hand: "Œuvre de Gilbert Wiart. 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 - harmonised with all topics]. - Gilbert Wiart used contemporary standard account books, ruled in red and 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



Rough Poetry:

The German counterpart to William Topaz McGonagall, lampooned as the worst poet in British history

Friederike Kempner: Gedichte [Poems]. Vierte vermehrte Auflage [Fourth enlarged edition]. Berlin, Stuhr 1885. XII, 239 pages. Original publisher's cloth. 11 x 16 cm. {OUT#55} 300€ / 340\$

With: A photograph (vintage print, c. 1880) portraying the "poetess" sitting on a chair with a book in her hands (8.8 x 11.9 cm). - On the title page, the original title is crossed out and replaced by a handwritten text: "*Höherer und höchster Blödsinn in rührend unbewusster Dummheit -*" —Gedichte "*vorgebracht*" von Friederike Kempner [*Big and biggest nonsense in touchingly unconscious stupidity, -Poems- created by Friederike Kempner*]. - Friederike Kempner (1828-1904) was a German-Jewish poet. The death of both her parents in 1868 had sustainable effect on Kempner's work. (...) Suffering from taphophobia like many of her contemporaries, she urgently advocated the introduction of morgues and a waiting time in cases of suspended animation. Kempner left a comprehensive oeuvre of pamphlets, as well as several novellas and theatre plays which, however, remained largely unheeded by literary critics. Some of her exalted poems attained notoriety for their unintentional humour; she was mocked as the "Silesian Swan" or "Nightingale" by editors like Paul Lindau and many parodies were created which later were occasionally even attributed to Kempner herself. This "literary heritage" prompted the author and critic Alfred Kempner (not a direct relative) to adopt the surname Kerr in 1887, because she "wrote the worst verses ever emerged on this planet" (cf. Wikipedia). Friederike Kempner can be seen as a German counterpart to Scottish poet and eccentric William Topaz McGonagall, who in the English-speaking world is considered to be the worst poet of all time, although his works are still printed today. Just like in McGonagall's case,

the mocking promoted the sale of Kempner's books more than ever: Her *Poems*, first printed in 1873, reached their eighth edition by 1903. In addition to her literary work, she devoted herself throughout her life to nursing and the welfare of the poor, and advocated a reform of the prison system (cf. *ibid.*). - Paper slightly stained to outer margins. Ten leaves slightly creased. Photograph slightly stained and possibly trimmed to margins. - Cf. Frank Möbus, "Kennst du das Land, wo die Lianen blühn?" Gedichte des schlesischen Schwans, preface. For the photography cf.: www.zeno.org/Literatur/M/Kempner,+Friederike



Argomento

Cloacina Rea delle Merde, e Regina di Cachilastra essendo teneramente amata da Stercuzio Duce di Pitale, che per al medesimo, che in pegno del suo Amore, le donasse il più nobile suo Pitale, lavorato con la polvere di più antichi, e rinomate pitale rivotte in polvere dal famoso Stronzaldo, nella qual parte cede Cloacina, che fossero trasmigrate i spiriti di tante, e varie rispettabili Merde.

Stercuzio, che assai innamorato era di Cloacina, quantunque le dispiacque la richiesta prima delle Nozze, pure si dispose a donarglielo, ma pochi giorni dopo ricevuto questo vaso pegno di amore fu costretto Cloacina a partire per l'isola di Cantaronda ereditata per la morte di Porcilastra suo Padre, ove doveva farsi riconoscere Padrona, lascio pertanto il pitale in custodia di Chiavicalma.

Shit, Crap and Turd as main characters An unpublished Italian Scatological Drama

[Anonymous:] La Merdiade. Dramma per musica. [The Shittiad. Drama for music]. Italian manuscript on paper. Italy, end of 18th century. 32 leaves. Full modern vellum binding. 18.5 x 25.5 cm. {OUT#24} 1,400€ / 1,590\$

We do not know if possibly a coprophilic wrote this daring play, or just someone with a ribald humour, but he (or she) was one out of very few persons to write scatological texts before 1800. The present unpublished manuscript is not to be confused with the "Merdeide" (1629) by Niccolò Bobadillo (probably a pseudonym of Tommaso Stigliani), or the "Merdeide" (1806), attributed to Angelo Penoncelli (both Bibliotheca scatologica no. 38). Scatological texts are a peripheral phenomenon in literature. - The plot is as follows: Prince Stercuzio is enamoured of Cloacina, Queen of Cachilastra. As a token of his affection, she demands that he give her the noblest of his pisspots, which was once fashioned from the remains of the oldest and most renowned of pisspots by Stercuzios confidant and general Stronzaldo. The queen believes this pisspot to possess the spirit of countless venerable excrements of the past. Shortly after Cloacina has received this token of Stercuzios love, she has to sail to the island of Cantaronda, which has been bequeathed to her by her deceased father Porcilastra, leaving the pisspot in the care of her lady-in-waiting Chiavicalma. Through her carelessness, it falls into the hands of the courtier Merdilene, a friend of Stronzaldo's. Merdilene is in love with Chiavicalma and hopes to blackmail her with the theft of the pisspot into marrying him instead of her lover, the nobleman Culicete. The play ends happily with the retrieval of the pisspot, and the marriage of Cloacina and Stercuzio, and of Chiavicalma and Culicete. - Some of the Italian scatological names and terms used: *Cloacina* (Roman goddess of sewers, filth and beauty); *Stercuzio* (Roman god of manure, excrement and pisspots); *pitale* (poetical term for pisspot); *merda* (shit); *cacar* (to shit); *stronzo*

(arsehole, pile of shit); *sterco* (excrement); *intestino* (intestine); *scorreggino* (little fart); *budella* (bowels, intestines); *latrina* (latrine); *orina* (urine); *escremento* (excrement); *cloaca* (cesspool, sewer); *puzzolente* (stinking). – Provenance: Italy, through the trade. – Binding warped. Else fine. – Not in Bibliotheca scatologica.

**"The "creative psychosis" is the
discovery of our century."**

(Peter Gorsen, 1999)



An imaginary autograph album or unintentional dada?

Guess what!

The most mysterious book we have ever handled

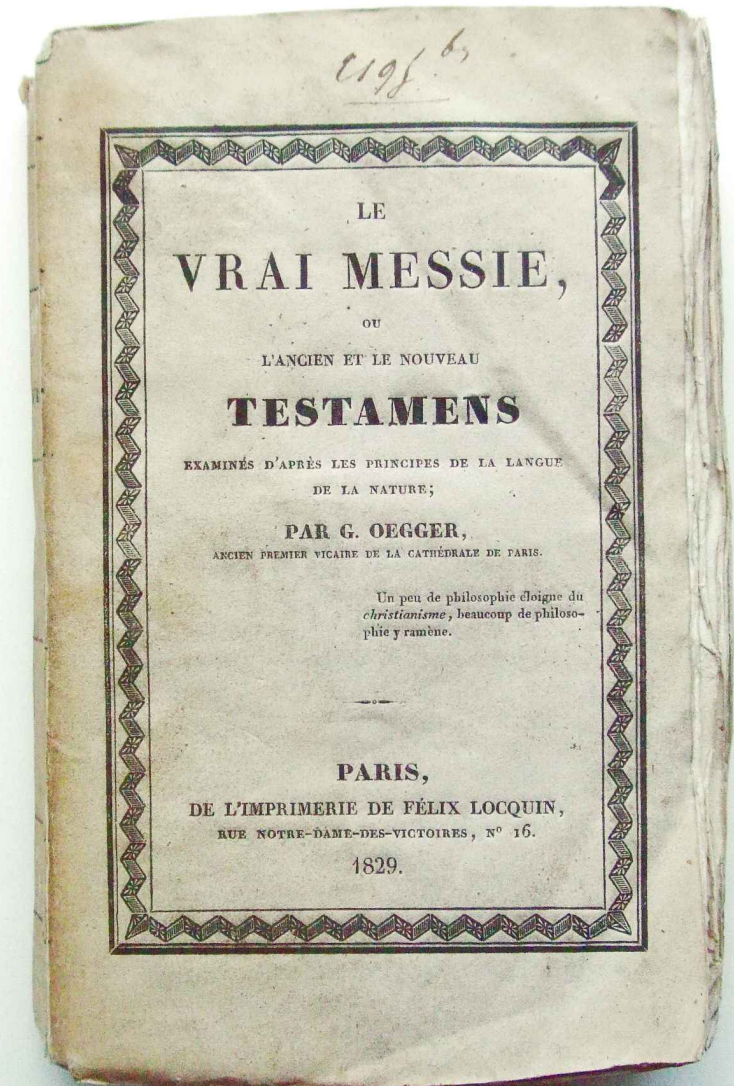
[Anonymous:] [No title]. A counterfeit autograph album including innumerable imitated signatures, apparently all made by the same person in different hands and various ink colours. German-speaking area, 1970s (?). 42 cardboard pages, bound accordion style. Full cloth binding with drawing to front cover, showing a devil. 14.5 x 20.5 cm. {OUT#100} 300€ / 340\$

This is an item without description, because the book is indescribable. I don't know what it is, but it looks funny. I'm only able to describe what it is **not**: It is not an autograph album and not a forgery of an autograph album, because there are only commonplace or insignificant names given, or the names are either not legible at all or represent stereotypes, like Don Giovanni or Lieschen Muller (which in the German-speaking area is a synonym for an "average person"). Apparently, it was also not intended to be an artwork. I thought of stage or movie props, but for this it is too elaborate. A few longer passages of text seem like dedications or charms, but are just scribbles. - On the side tabs have been fixed with "chapter titles" as follows: Spanien, Persien, Frankreich, Deutschland, Italien [Spain, Persia, France, Germany, Italy]. The binding has been aged artificially. The way the pages have been bound is similarly odd, and also indescribable. - Provenance: Berlin, through the trade. - Damaged in places. Some leaves becoming loose.

**"The true Messiah" inspiring Ralph Waldo Emerson:
From the fringes of 19th-century Catholicism
into the mainstream of American Egyptomania**

G[uillaume] Oegger: Le vrai Messie, ou l'Ancien et le Nouveau Testamens examinés d'après les principes de la langue de la nature [The True Messiah; or the Old and New Testaments, examined according to the Principles of the Language of Nature]. Paris, Félix Locquin 1829. XI, (1), 501 pages. Original wrappers. 12 x 18,5 cm. {OUT#101} 600€ / 680\$

"Guillaume Caspar Lencroy Oegger [c.1790-c.1853] was a French Catholic priest and former Vicar who originally published *Le Vrai Messie* in 1829; portions of it appeared in English translation in America in 1835 (...). Oegger and his text have a place in American literary history due to their influence on Ralph Waldo Emerson and American Transcendentalism; Oegger was a follower of the Swedish philosopher Emanuel Swedenborg, whose views on language and nature had a massive impact on nineteenth-century American philosophy. And while Oegger's transcendentalist views might have placed him on the fringes of nineteenth-century Catholicism, they placed him squarely inside the mainstream of American Egyptomania." (cf. American Egyptomania). Emerson was able to take a look at the manuscript of Elizabeth Peabody's English translation, *The True Messiah* in 1835. - "Le vrai Messie" is Oegger's most important work. - Wrappers slightly worn. Else a fine and uncut copy. - Not in the Swedenborg collection of WLB Stuttgart. Blavier, Les fous littéraires 335. Cf. Liliane Weissberg, Natur als Gleichnis. Zum Sprachursprung bei Ralph Waldo Emerson, in: Theorien vom Ursprung der Sprache vol. 1, pp. 561ff. Cf. Lynn R. Wilkinson, The Dream of an Absolute Language. Emanuel Swedenborg and French Literary Culture. Cf. Mario L. d'Avanzo, Emerson's 'Scoriae', in: American Notes and Queries 13, pp. 141-43. Cf. American Egyptomania, online at: chnm.gmu.edu/egyptomania/



**Eccentrics
& other Misfits**

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

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). {OUT#89} 280€ / 320\$

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. 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).

Naïve drawings by an apparently socially isolated woman, including a self-portrait in hospital

T. Bodo: In einsamen Stunden. [In lonely hours]. Album with pencil drawings. Germany, 1878-79. 24 cardboard leaves (last 7 blank) including 16 full-page pencil drawings (all monogrammed FB) and one watercolour. Dated to title page 1878 and signed *Bodo*. [With:] One pencil drawing and 2 manuscript leaves, loosely inserted. Contemporary half cloth. 33.5 x 23.5 cm (oblong). {OUT#88} 550€ / 620\$

The self-portrait was made on July 9th 1878, in retrospect to June 2nd 1874, when the artist apparently stayed in Augusta hospital in Berlin (dated and inscribed to lower right: "Augusta-Hospital"). Below the drawing, she gives a reference to "Psalm 25, 16 & 17", which says: "Turn to me and be gracious to me, | for I am lonely and afflicted. || Relieve the troubles of my heart | and free me from my anguish." - The other drawings included in this album feature landscapes and views in Berlin and Thuringia, including: *Elgersburg* (4), *Wartburg*, *Zum Rosenhügel*, *Der Kirchfelsen im Schwarzathale*, *Falkenstein im Diethharzgrund*, *Tribohm* (2), *Kirche zu Walda*, *Mausoleum* [Berlin?], *Charlottenburg*. She often makes drawings in retrospect from memory, which is evident from two different datings she writes below. The only watercolour (*Lugano*) has been made by another person (monogramming FR) who gave it to her in 1878. Most of the drawings are protected by original tissue guards. - "There is a clear distinction between feeling lonely and being socially isolated (for example, a loner). In particular, one way of thinking about loneliness is as a discrepancy between one's necessary and achieved levels of social interaction, while solitude is simply the lack of contact with people. Loneliness is therefore a subjective experience; if a person thinks they are lonely, then they are lonely. (...) What makes a person lonely is the fact that they need more social interaction or a certain type of social interaction that is not



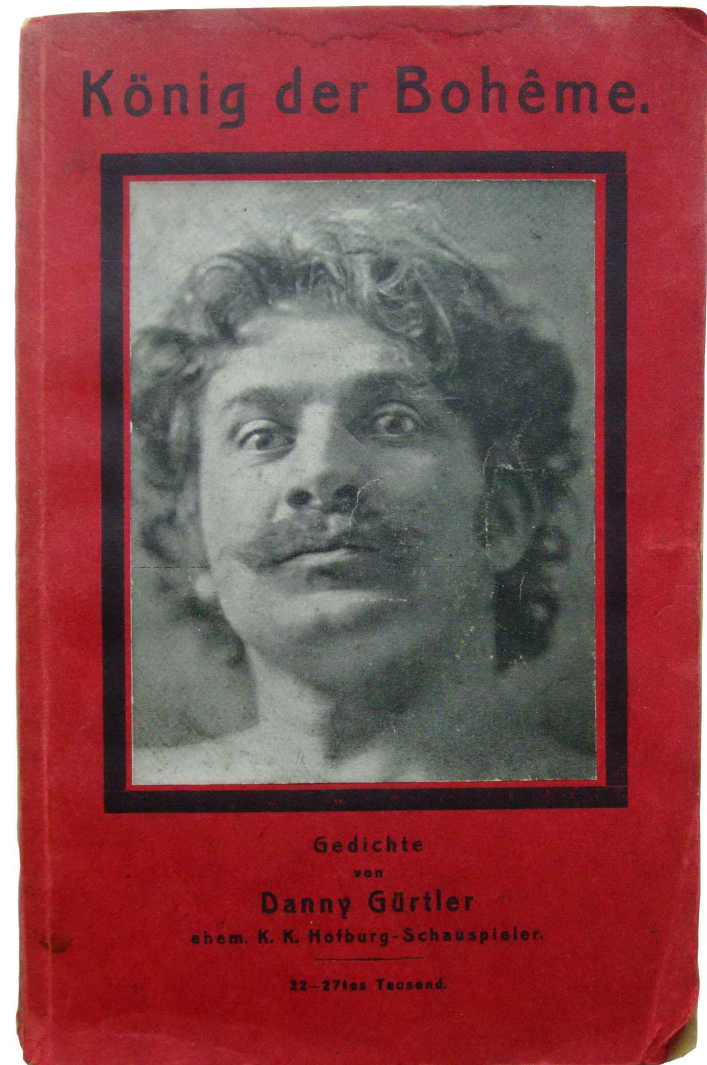


currently available. A person can be in the middle of a party and feel lonely due to not talking to enough people. Conversely, one can be alone and not feel lonely; even though there is no one around that person is not lonely because there is no desire for social interaction. (...) Loneliness can also play an important role in the creative process. In some people, temporary or prolonged loneliness can lead to notable artistic and creative expression (...). This is not to imply that loneliness itself ensures this creativity, rather, it may have an influence on the subject matter of the artist and more likely be present in individuals engaged in creative activities." (Wikipedia). - "Solitude is a state of seclusion or isolation, i.e., lack of contact with people. It may stem from bad relationships, loss of loved ones, deliberate choice, infectious disease, mental disorders, neurological disorders or circumstances of employment or situation." (Wikipedia). - Binding slightly rubbed. Some off-setting. Else fine.

**An eccentric actor and Bohemian
who died in mental derangement**

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. {OUT#76} 200€ / 230\$

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



Erkerfeld 1877 07

Stimmung!

Kein Applaus — meine
Sachen sind gut!!

Kämpfen — Siegen

Im Vorkampf

9 Reeds:

*Der Geniale Lehrgang
mit jungen Frauen
König - Offen*

W. G. Müller

perkutieren und auskultieren kann? Ist denn die kranke Seele durch operative Eingriffe heilbar wie etwa ein bösartiges 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.

End of Part ONE!

**To view Part TWO,
please click:**

<https://bit.ly/2HbCiyR>

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