



Daniela Kromp  
Rare & Unique Books

# OUTSIDERHOOD

or: Books from the Fringe (Part 2); 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.

**"Psychoanalysis does not allow  
aesthetic judgement."**

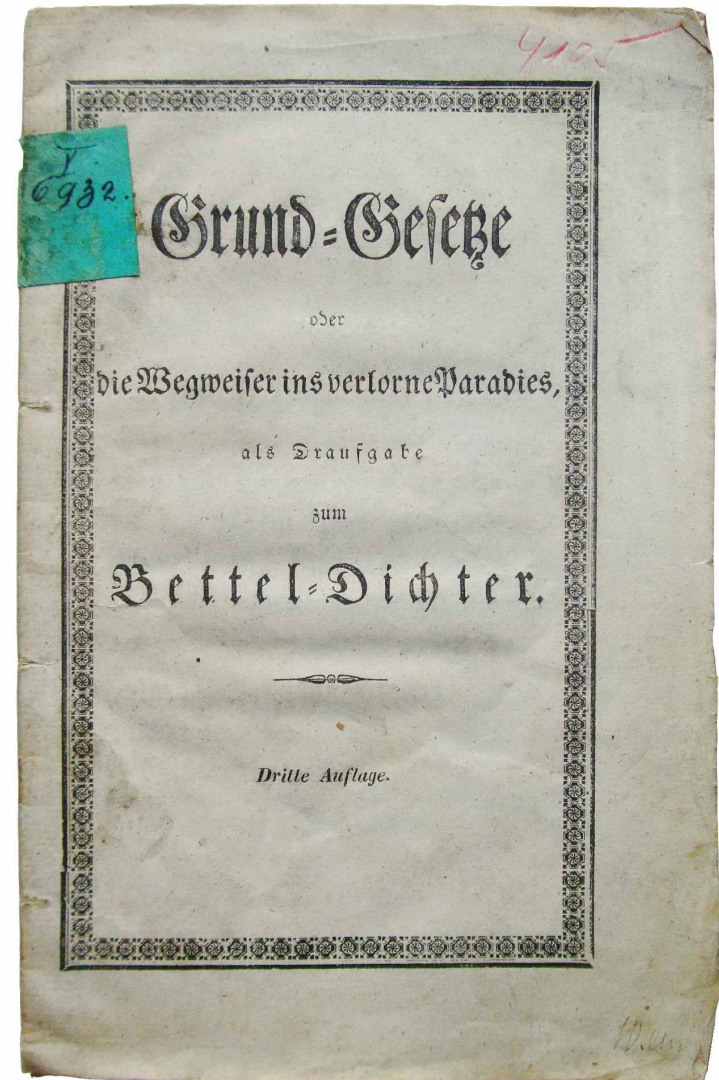
(Jacques Lacan, 2001)

**Madmen,  
Madwomen,  
Lunatics & the Insane**

## A mid-19th century Hungarian lunatic

**Georg v[on] Illiny:** Grund-Gesetze oder die Wegweiser ins verlorne Paradies, als Draufgabe zum Bettel-Dichter. [Basic Laws, or: Guide to Lost Paradise, being a supplement for the Beggar Poet]. Miskolcz, Ludwig Tóth v. Csögle 1845. 15 pages. Original publisher's wrappers. 13 x 21 cm. {OUT#26} 500€ / 570\$

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



**"The greatest art is created  
by outsiders who risk everything,  
while insiders concentrate  
on making money within the comfort  
and beauty of established  
mainstream systems."**

(Phil Nicks, 2010)

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

## Fragmented reality:

### Obsessive drawing & fictitious language

**[Anonymous]:** Series of 6892 miniature drawings. Watercolour and body colour (some over pencil), or wax crayon on paper. Switzerland, 1940-46. 106 loose leaves, each with 42 to 81 rectangular miniature drawings, some including words. Some numbered, some renumbered up to 4 times in pencil. 45 leaves dated to lower left, with dates between December 30th 1940 and June 15th 1946. Unbound, housed in a modern half cloth portfolio with ribbons. 43.5 x 57.5 cm (leaves). 46.5 x 60.5 cm (portfolio). Total weight: 5,5 kg. 6,600€ / 7,500\$

The dimensions of the single drawings vary from 4 x 5 cm to 5.5 x 5.5 cm, but are always equal on each leaf. At a first glance, the style of the drawings is reminiscent of advertising art, like for example matchbox labels, and the arrangement is reminiscent of comic strips, though no story is told here: The pictures are incoherent (or at least they are in a common sense) and I wasn't able to decrypt the meaning of most of the captions: they are written in a fictitious language. It also occurred to me that these could be some kind of picture puzzle, but it is not. Only at a second glance does one realize that the drawings are clearly reminiscent of artworks by people with obsessive-compulsive disorders. - Provenance: Zurich, through the trade. - Fine condition. Paper slightly yellowed. Several pin holes to corners.

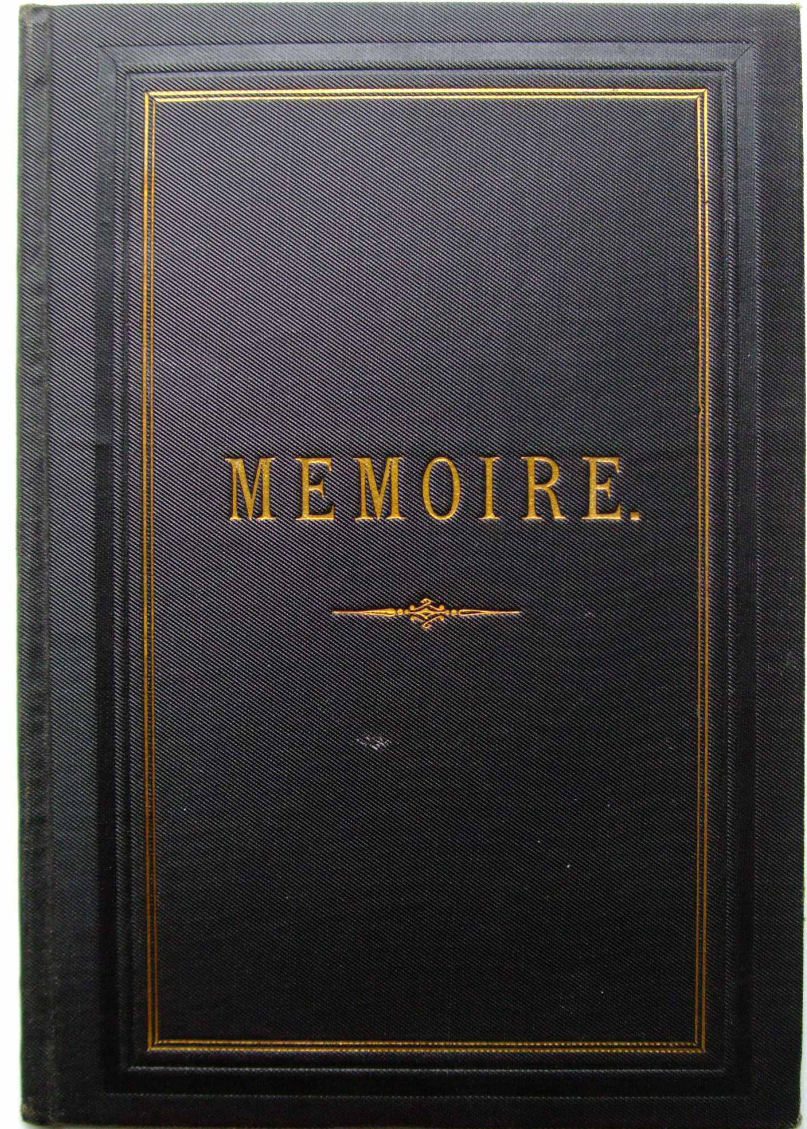




**Delusional ideas, put down by a megalomaniac in a  
Viennese lunatic asylum - One of the first printed self-  
testimonies of its kind (second known copy)**

**[Joseph August Schenk]:** Memoire [Memorandum]. Wien,  
Reisser 1886. 27 pages. Original cloth with gilt title to front cover.  
13 x 19 cm. {OUT#98} 1,500€ / 1,700\$

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





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

## **Schröder-Sonnenstern running into debt and arguing with his gallerist**

**Friedrich Schröder-Sonnenstern (1892-1982):** Two typed letters signed, to gallerist Rudolf Springer. Berlin, February 8th to 15th 1961. [With:] Holograph authorisation for [Oskar] Wehling. Berlin, February 11th 1961. [With:] Three handwritten schedules of Galerie Springer, listing payments on account to Schröder-Sonnenstern between 1955 and 1960, as well as a receipt for various artworks and a carbon copy of a typed letter from Rudolf Springer to F. S.-S., (and several others). Berlin, 1955-61. Various dimensions, up to 21 x 29.7 cm. {OUT#25} 650€ / 740\$

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

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

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

B.V. 35  
H. 11. 2 61

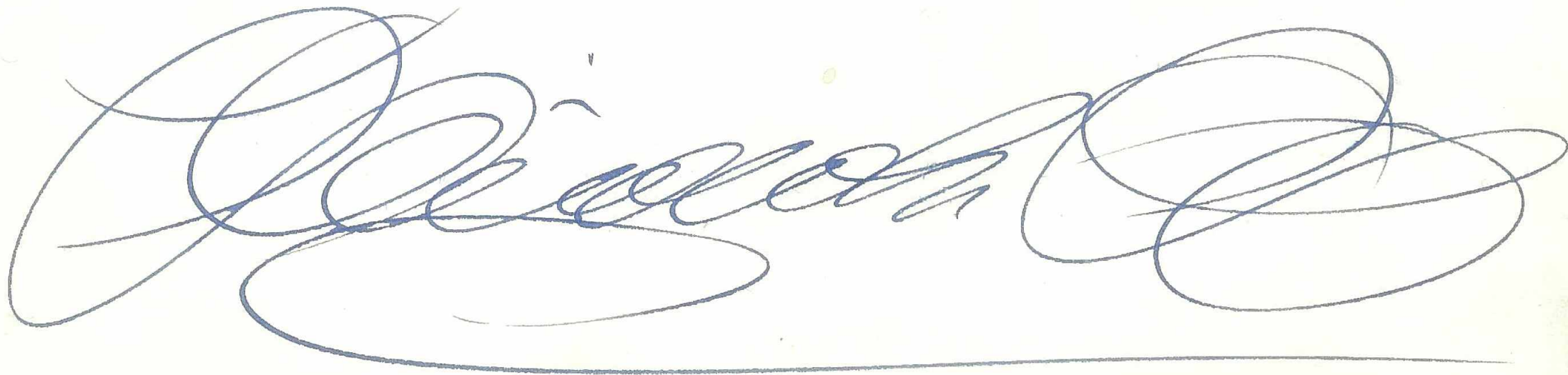
Wollmarkt!

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

Friedrich Schröder Sonnenstern

genheit ergeben, so komme ich selbstverständlich Dich gern besuchen. Denn im Grunde meines Herzens schätze ich Dich sehr, - schließlich sind wir doch Freunde. Du weißt, viel Worte darüber machen, ist nicht meine Sache. Sei ein wenig nett zu Herrn Wehling; denn er nimmt sowohl meine als auch damit Deine Interessen wahr.

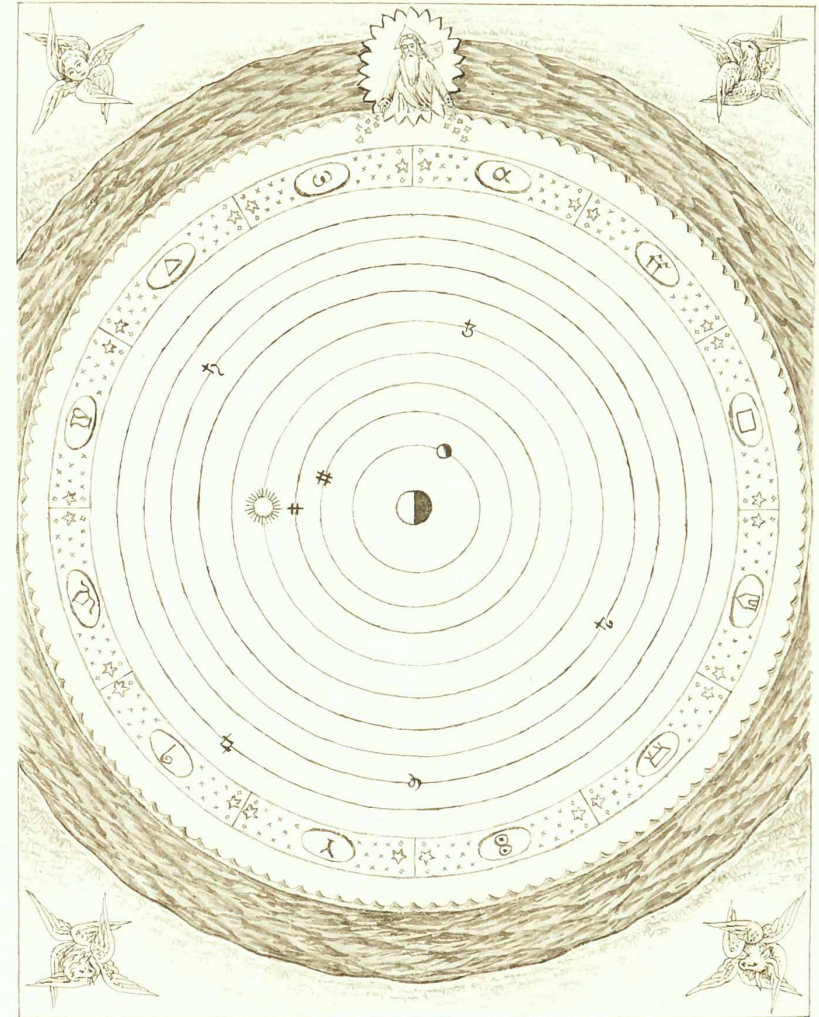
Herzliche Grüße von Deinem Freund



## God's radical helper: An anachronistic Physico-Theologist in an Alsatian lunatic asylum

**Gotthilf:** Über den Lauf der Welt oder wie es geht und steht im Raume der Schöpfung. Kosmographische Studien. [On the Course of the World or, how it goes in creation's space. Cosmographic studies]. German manuscript on paper. Rouffach (Alsace / France), 1917. VIII, 200 pages including numerous drawings (pp. 190-200 blank), 3 leaves of plates (including 5 full-page illustrations depicting the first four days of creation), 2 folding leaves loosely inserted (with an extensive list of names from the Hebrew Bible and their meanings), one leaf loosely inserted with supplements. Contemporary half cloth with manuscript title label to spine. 17 x 21.5 cm. {OUT#97} 4,600€ / 5,200\$

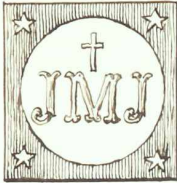
The present manuscript was written by a patient of the *Bezirks-Heil- und Pflgeanstalt Rufach* who called himself *Gotthilf*, though this (meaning: God's helper) very likely was not his real name, but a pseudonym. The *Bezirks-Heil- und Pflgeanstalt* was a psychiatric hospital, founded in Rufach (French: Rouffach) in Alsace in 1909, which became French in 1918. The manuscript is written in a neat and legible hand and includes numerous illustrations of high artistic quality: 6 full-page and 55 smaller scientific drawings, 13 vignettes and the 5 full-page illustrations depicting the first four days of creation already mentioned above. In his writing, "Gotthilf" apparently tries to prove God's existence and the truth of biblical and mythological traditions through his exact astronomical calculations, following the tradition of 17th- and 18th-century physico-theology (natural theology) while radicalising it. Physico-theology (or natural theology) is a theological school of thought, in which the rationalist proof of God's existence is seen in the wonders of his creation (nature, classical physique, etc.). Although we don't know for sure whether he



Vierter Schöpfungstag.



made all the calculations himself or copied from a scientific book, Gotthilf's calculations are correct up to 9 decimal places. For example he carries out calculations on the number of all existing angels at the end of the world (p. IV) and calculates the area inhabited by individual angels, namely "122,73 Quadratmeilen heiligen Landes" (122.73 square miles of holy land). After a depiction of the first four stages of Creation are chapters on cosmography with at-times complex problems, such as: "Parallaktischer Fächer nach der scheinbaren Grösse beider Gestirne, die Sonne in Erdferne und der Mond in Erdnähe..." [Parallactic panels after the apparent size of both stars, the Sun at its distance from the Earth and the Moon in its proximity to the Earth]. The manuscript is concluded with chapters on the signs of the zodiac and the path of the Moon and the Sun in Straßburg 1912-1915. - Fine.



Chalkedon.  
Die Hl. Familie.

Das verborgene Leben des Herrn bis zu seinem öffentlichen Auftritt wird angedeutet durch das Zeichen des Chalkedon, das im Kalender mit  $\Delta$  (Delta) bezeichnet wird anstatt mit  $\zeta$  (Steinbock) wie sonst. Die Tatsache ist, dass die Ekliptik durch eine Trias Sterne 5<sup>ten</sup> Grösse in diesem Sternbild. Dieses Zeichen erstreckt sich vom Tage Mariae Vermählung mit Joseph bis mit Ausdehnung zum Tage des Apostels Mathias.

Jesus, Maria, Joseph, das ist die Heilige Familie, das Urbild aller christlichen Familien, welcher der Monat Januar, der erste Monat im bürgerlichen Jahre geweiht ist. Ihr Leben ist die Richtschnur und dient allen zum Beispiel. Ihr Festtag wird am dritten Sonntage nach Epiphanie begangen.

Zur Erläuterung des alten Zeichens des Steinbocks:

Der Sündenbock im alten Gesetze ist ein treffendes Sinnbild Desjenigen, der unsere Sünden auf sich geladen und als der letzte unter den Menschen gegolten hat.

Das Evangelium erzählt, dass, als der achte Tag gekommen war, wo der Erlöser sollte beschnitten werden, sein Name Jesus genannt wurde, welcher von dem Engel genannt worden, bevor er im Schoos der Mutter empfangen ward. Bald darauf musste er nach Aegypten fliehen vor der Wut des Herodes, der ihm nach dem Leben strebte. Nach dem Tode des Herodes kehrte die hl. Familie, auf des Engels Befehl, nach Judäa zurück und wohnte in Nazareth, wo sie ein verborgenes Leben führte mit Jesus, der zunehmen an Weisheit, an Alter und an Gnade bei Gott und den Menschen. Er war das Lamm Gottes, das zum Lohnopfer für die Sünden der Welt bestimmt war, und er hat uns erlöst.

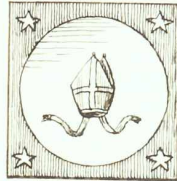


Smaragd.  
Der Weinberg.

Das öffentliche Leben des Herrn, der ganz Judäa durchwandert und überall die lebendigen Wässer der Erkenntnis Gottes und des Heils spendet, das Reich Gottes mit einem Weinberge verglichen, sich selbst den wahren Weinstock, seinen Vater den Weingärtner und seine Jünger die Reben genannt hat, wird durch das Zeichen des Smaragd angedeutet, das im Kalender mit  $\varpi$  (Krebs) bezeichnet wird anstatt mit  $\text{xxx}$  (Wasser).

der Weinberg des Herrn genannt.

Das alte Zeichen des Wassermanns bedarf keiner weiteren Erläuterung: Jesu Christus, wie aus dem Evangelium erhellt, ist der spendende Wassermann im Reiche Gottes.



Sardonyx.  
Das Erbe des Herrn.

Der Frühling beginnt mit dem Zeichen des Sardonyx, worden diesem und dem vorigen Zeichen liegt die Tag- und Nachtgleiche, das Aequinoctium des Frühlings.

Das Zeichen des Sardonyx ist dem Collegium der Apostel und der Passion des Herrn geweiht, und erstreckt sich vom Tage Mariae Verkündigung bis zum Tage des hl. Anselm und mit Ausdehnung bis zum Tage des Evangelisten Markus. Im Kalender wird es mit  $\text{L}$  (Libra) bezeichnet anstatt mit  $\text{P}$  (Fische) wie sonst.

Der Monat März, ist Christus dem Herrn und den Aposteln geweiht, somit dem ganzen Priesterstande, welcher bei Darbringung des hl. Messopfers den Tod des Herrn verkündigt bis er kommt.

Zur Erläuterung des alten Zeichens der Fische:

Das Zeichen der Fische erweckt den Gedanken an die Apostel, die ihres Gewerbes Fischer waren, und an den reichen Fischfang, den sie fanden auf das Gehäss des Meisters; aber sie selbst waren die ersten gefangenen, die berufenen, die gedungenen Arbeiter, die Auserwählten des Herrn, um das Wort seines Evangeliums zu verbreiten. Sie und ihre Nachfolger sollen den Weinberg, den ihnen der Herr anvertraut hat, bebauen und vergrößern. Von Fischern oder was anderem, das sie waren, sind sie Seelenfischer, Apostel geworden. Gott hat sie aus ihrem Elemente gehoben und in sein Gebiet versetzt, auf dass sie seine Güter verwalten. Deshalb soll dieses Zeichen das Erbe des Herrn genannt werden.



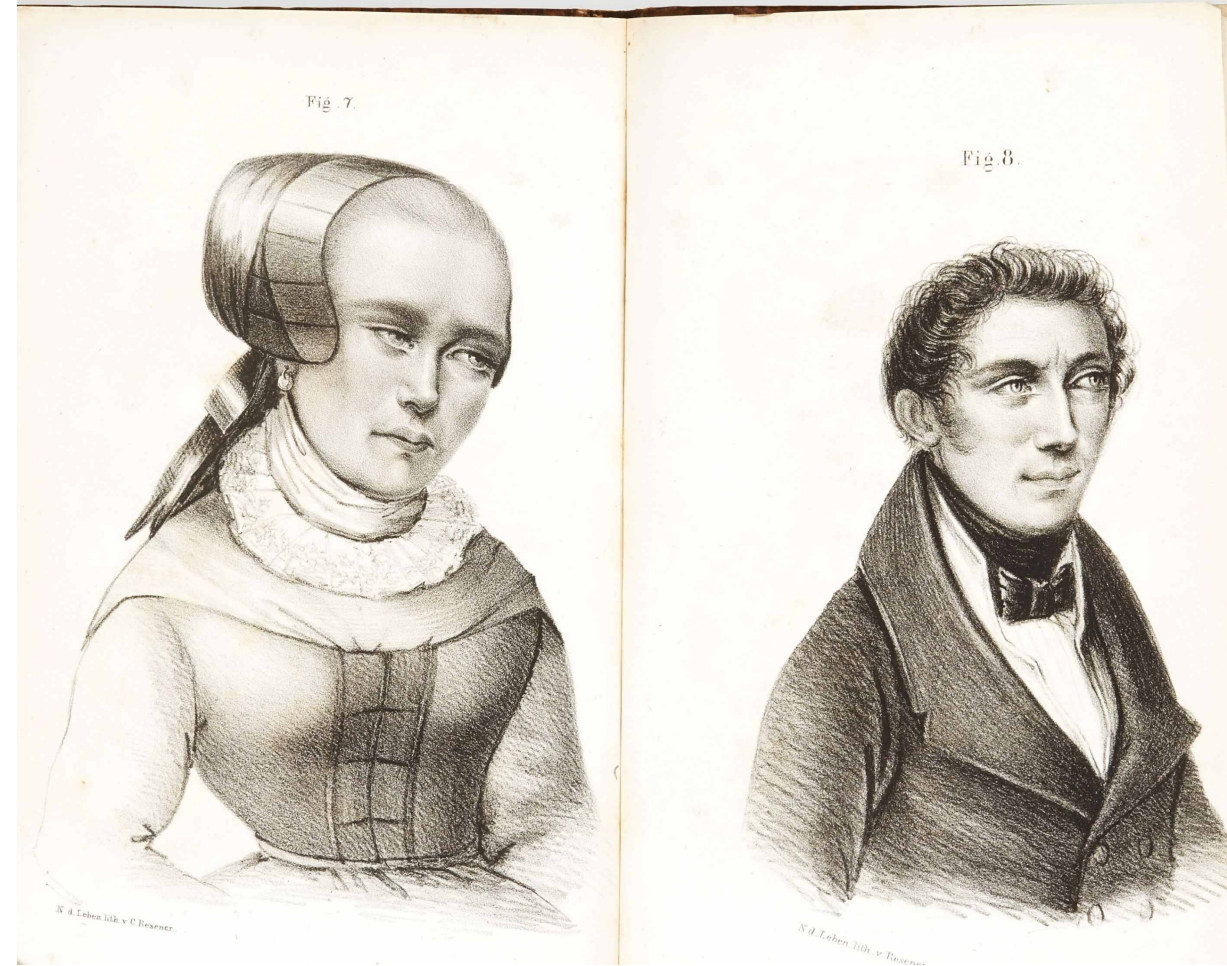
Es ist Osterzeit, wo der gekreuzigte Herr, von den Toten auferstanden, während vierzig Tage noch auf Erden bei den Aposteln verweilt und alsdann in den Himmel auffährt und ihnen den Geister sendet.

Das Zeichen des Taurus ist das Zeichen des guten Hirten, der sein Leben hingegeben hat für seine Schafe und der sie

## Early scientific portraits of mental patients

**Karl Wilhelm Ideler:** Biographien Geisteskranker in ihrer psychologischen Entwicklung dargestellt. [Biographies of mentally ill persons, delineated in their psychological development]. Berlin, E. H. Schroeder 1841. XVI, 222 pages and 11 lithographic plates (one folding) by Carl Resener. Contemporary half calf. 15 x 22 cm. {OUT#28} 850€ / 970\$

First and only edition. Ten portraits signed in the stone "C. Resener", all stating that the portraits have been lithographed "from life" or "after nature" ("nach d[em] Leben" / "nach der Natur"). Carl Resener was a Berlin artist specialising in anatomical drawings and lithographs. - Karl Wilhelm Ideler (1795-1860) was a German psychiatrist. The *Biographien Geisteskranker in ihrer psychologischen Entwicklung* is a series of clinical histories full of psychological details, which reveal that he was an excellent psychological observer (cf. Gregory Zilboorg, *A History of Medical Psychology* pp. 475-476). "By reason of his work *Biographien*, Ideler is considered as the founder of a deepened biographical psychogenetic approach. At the same time he points out the importance of a *Ausdruckslehre* for mental patients and describes physiognomic characteristics as somatisations of their psychich state, whilst going beyond the experiments of Lavater and Gall." (translated from: Alma Kreuter, *Deutschsprachige Neurologen und Psychiater* p. 626). - "In 1820 Ideler earned his doctorate from the Friedrich Wilhelm Institute in Berlin, and spent the next several years as a general practitioner in the cities of Bernau, Rathenow and Genthin. In 1828 he returned to Berlin as head of the department for mental illness at the Charité. In 1840 he became a full professor and director of the psychiatric clinic. From 1839 until his death in 1860, he taught classes at the University of Berlin. Ideler was one of the more prominent figures in regards to German psychiatric thought during the first half of the 19th century. This era is often described as the German "romantic" school of psychiatry. In his numerous publications, Ideler theorized on issues





such as mind-body correlations, religious mania and religious confusion. Ideler introduced complex theories on the relationship between illnesses of the mind and the state of the physical body (...). Although Ideler is often portrayed as a product of an unenlightened era in psychiatric thought, he had several ideas that are consistent with modern psychoanalysis. He stressed the importance of the emotional life, and believed that unfulfilled passions could be a source of mental disturbance. He considered passion to be a form of mental disturbance, and that the physician needed to analyse the passion that provoked the mental imbalance." (Wikipedia). - Provenance: Old library stamp to title page: Ex Biblioth. Rigens Sect. Med. - A very good copy, crisp and clean, with only slight foxing to six plates. - Leibbrand-Wettly, Der Wahnsinn, pp. 499-505. Hunter-Macalpine, p.1016. Kirchoff I, pp.152-57. Ellenberger pp. 211 ff.





nach dem Natur auf Stein gezeichnet von C. Bauer

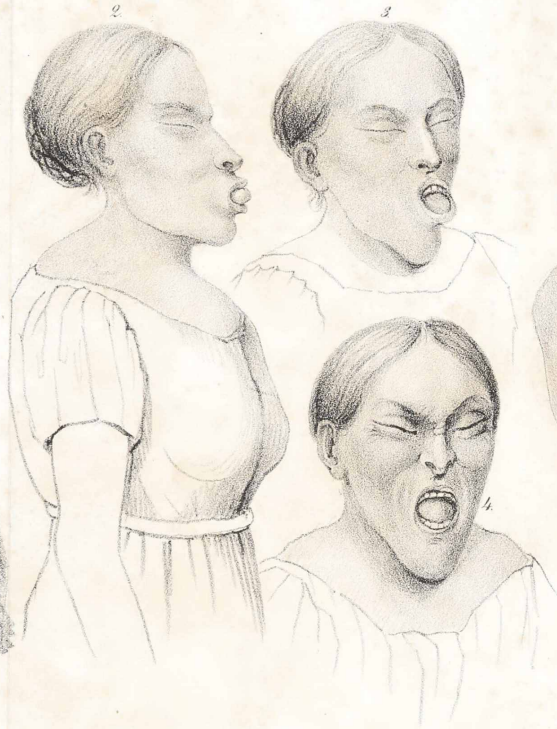


Fig. 6.

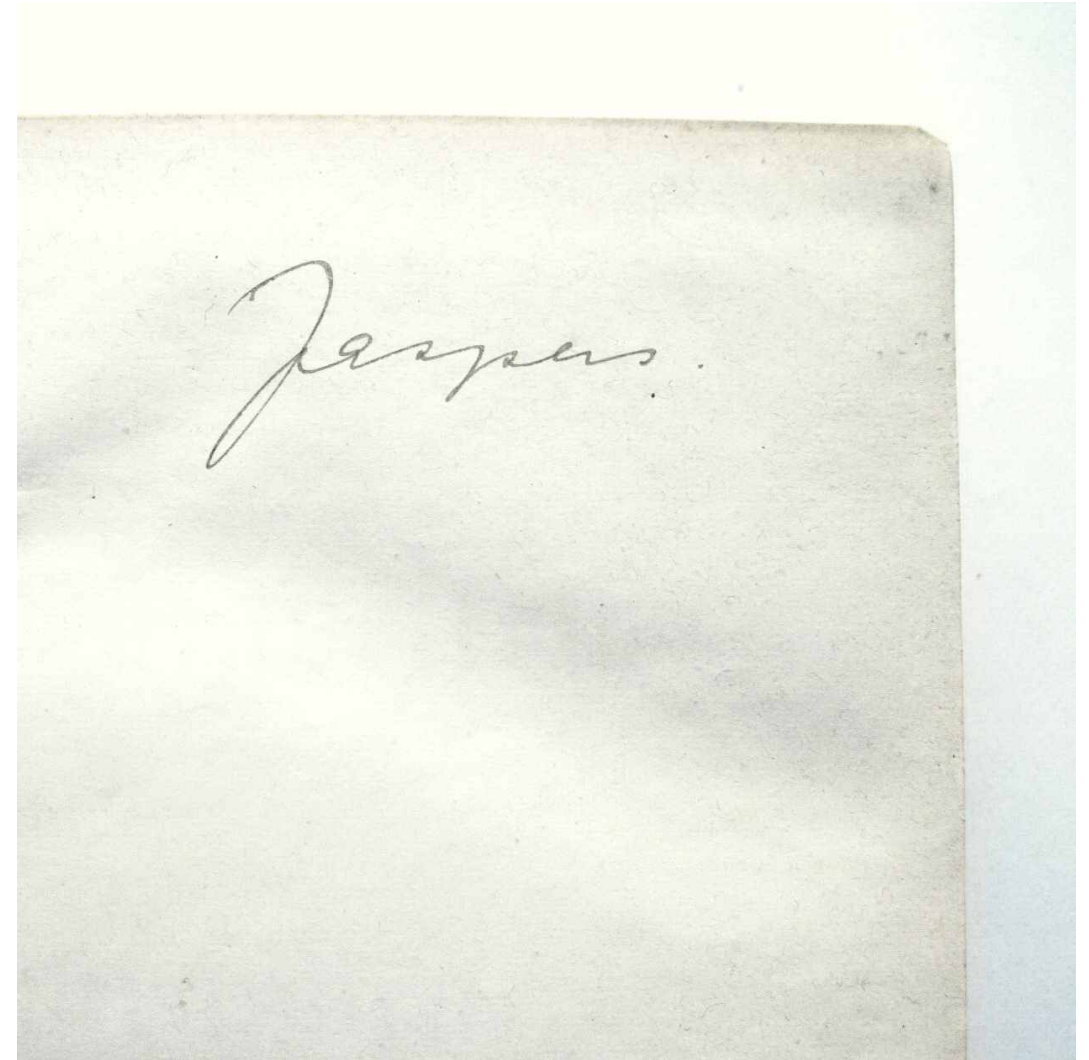


N. d. Leben lith. v. C.

**An "iconic madman" and his autobiography,  
from the library of Karl Jaspers**

**Daniel Paul Schreber:** Denkwürdigkeiten eines Nervenkranken nebst Nachträgen und einem Anhang über die Frage: „Unter welchen Voraussetzungen darf eine für geisteskrank erachtete Person gegen ihren erklärten Willen in einer Heilanstalt festgehalten werden?“. [Memoirs of My Nervous Illness, along with addenda and an appendix on the question: "In what circumstance can a person deemed insane be detained in an asylum against his declared will?"]. Leipzig, Oswald Mutze 1903. 1 leave, XV, 516 pages. Somewhat later full cloth. 13.5 x 21 cm. {OUT#29} 3,600€ / 4,100\$

Lacking pp. 277-284, though these most probably have been removed for reasons of (private) censorship, as they contain explicit sexual contents. – From the property of Karl Theodor Jaspers (1883-1869), with his autograph ownership inscription (*Jaspers*) to half title, as well as numerous manuscript pencil notes to margins and text remarks (very probably also from Jaspers' hand). – Daniel Paul Schreber (1842-1911) was a German judge who suffered from what was then diagnosed as *dementia praecox* (later known as paranoid schizophrenia or schizophrenia, paranoid type). In the present work he describes his second mental illness (1893-1902), making also a brief reference to the first disorder (1884-1885). – Karl Jaspers (1883-1969) was a German-Swiss psychiatrist and philosopher who had a strong influence on modern theology, psychiatry, and philosophy. After being trained in and practising psychiatry, Jaspers turned to philosophical inquiry and attempted to discover an innovative philosophical system. He was often viewed as a major exponent of existentialism in Germany, though he did not accept the label. In his *General Psychopathology* (*Allgemeine Psychopathologie*; 1913), an important





early psychiatric text which is regarded as the beginning of a methodical reflected psychopathological research, Jasper uses numerous citations from Schreber's book to illustrate schizophrenia. - "The remarkable fame of Schreber's autobiographical book, *Denkwürdigkeiten eines Nervenkranken* (...), rests upon its status as an extraordinarily rich narration of the prototypical form of madness, psychosis. From the time of his death in 1911 in a state asylum - Schreber had spent about half of the last twenty-seven years of his life in mental institutions - he became recognized as the iconic madman, with his Memoirs shaping psychoanalytic conceptions, first articulated around deformations of desire in the only case study Freud wrote concerning a psychotic patient, his famous "Psychoanalytic Notes upon an Autobiographical Account of a Case of Paranoia (Dementia Paranoides)" of 1911. Elias Canetti's estimation of the Memoirs as "the most important document in psychiatric literature," whose author is thus the most influential patient in the history of psychiatry, is perfectly justified, given the enduring iconic status of Schreber's self-described symptoms in the history of descriptive psychiatry." (Erin Labbie and Michael Uebel, *We Have Never Been Schreber - Paranoia, Medieval and Modern* p. 127). - Schreber was a successful and highly respected judge until middle age, when the onset of his psychosis occurred. He woke up one morning with the thought that it would be pleasant to "succumb" to sexual intercourse as a woman. He was alarmed and felt that this thought had come from somewhere else, not from himself. He even hypothesized that the thought had come from a doctor who had experimented with hypnosis on him; he thought that the doctor had telepathically invaded his mind. (cf. Wikipedia). - Freud thought that Schreber's disturbances resulted from repressed homosexual desires. - Provenance: From the estate of physician Angelika Kaestner (\* 1922) who had studied in Heidelberg in the 1940s, where she probably got in touch with Jaspers. - A poor copy: Lacking pp. 277-284 (though included as a photocopy). The binding is in such a terrible condition, of a kind I have hardly ever seen before, almost appearing as an outsider artwork itself. The cloth seems to have been in contact with fire and (extinguishing?) water. The margins have been trimmed with little loss of the manuscript notes. - Grinstein 30166. Norman Catalogue F 157.

## Paranoia religiosa, or:

### The embodiment of God's index finger

**[Hinrich Timm:]** Nr. 11: Zwei Jahre vier Monate dreizehn Tage abermals, um des Glaubenswillen, in eine Irrenanstalt gesperrt!!! [No. 11: Imprisoned again in the lunatic asylum for the sake of faith for two years four months and thirteen days!!!]. Harburg, "im Selbstverlag des Verfasser unter Mitwirkung seines Befreiers" [privately published by the author in co-operation with his liberator], (after) 1905. 47 pages (including front wrapper). Original wrappers. 15 x 22.5 cm. [With:] **Hinrich Timm:** Erlebnisse im Irrenhause. Zwei Verantwortungen eines Knechtes Gottes vor Doktor Kramer und seinen Studenten zu Göttingen. [Adventures in the madhouse. Two responsibilities of a servant of God to Doctor Kramer and his students in Göttingen]. Marschkamp bei Bremerhafen, privately published, (after) 1897. 24 pages (including wrappers). Original wrappers. 13 x 19 cm. {OUT#27} 750€ / 850\$

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



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

Nr. 11.

# Zwei Jahre vier Monate dreizehn Tage

abermals, um des Glaubenswillen,  
in eine Irrenanstalt gesperrt!!!

Vierte Auflage. — Stereotyp-Ausgabe. — In 10 Kapiteln.  
Mit „Nachtrag und meine Befreiung“ und „Nachtrag zu No. 11 in der 2. Auflage.“

Von dem Streiter und Knechte des Herrn Jesu,  
**Hinrich Timm,**  
aus Marschamp, bei Bremerhafen,  
der wegen seines Glaubens und Gehorsams gegen

## GOTT UND GOTTES WORT

als vollkommen gesunder, kräftiger Mensch, widerrechtlich, im Ganzen  
12 Jahre unschuldig in Irrenanstalten gefangen gehalten ist,  
aber gerade als er, auf bewiesener wahrheitswidrige Gutachten,  
„als unheilbar geisteskrank, unfähig seine Angelegenheiten zu besorgen,“  
„daß sein Verbleiben in der Deffentlichkeit unmöglich ist,“

**entmündigt,**

hülfslos, zeitlebens, in der Irrenanstalt, sollte gefangen gehalten werden, um ihn für immer  
mundtot zu machen, doch auf GOTTES wunderbare Weise, zu GEMER Zeit, wieder  
befreit wurde um, laut Dffbg. 11,3, als

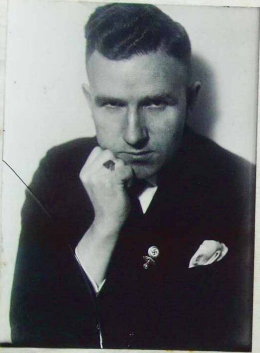
**Gottes Zeuge und Vorbote, die herannahenden Strafgerichte,**  
Offenbarung 8; 9; 11; 16;

zu verkünden, auf daß Alle eilen ihre Seele zu erretten durch Scheidung  
von dem antichristlichen Reiche dieser antichristlichen Welt,  
laut Dffbg. 18,4; 2. Joh. 9—11; 2. Kor. 6, 17, 18; 1. Kor. 5, 11.

**Durch GOTTES Hilfe**

troß entgegenstehenden 4 ärztlichen schriftlichen Gutachten, trotz entgegenstehendem Gutachten des  
gerichtlichen kreisärztlichen Sachverständigen, trotz entgegenstehendem Verlangen des Ersten  
Staatsanwalts, trotz entgegenstehendem Präsidium des Landgerichts-Präsidenten, — der am  
15. Febr. 1900 — Siehe Schrift „Nr. 11“ — sagte: „mit solchem Menschen reden wir nicht, der  
kommt einfach wieder in die Anstalt“ und nun doch gezwungen war immerfort mit ihm „zu reden“,  
— am 9. Nov. 1903, nach fast 4jähr. Inkraftsein des B.G.B. — Siehe Schrift „Nr. 12“ —

**freigesprochen** von der ungerechten **Entmündigung!**



- 1) Dem Vorbilde aller Deutschen und  
Einer des Großdeutschen Reiches  
Adolf Hitler,
- 2) Dem Präsidenten der Reichskultur  
kammer, Reichsminister Dr. Göbbels,
- 3) Dem Reichsminister für Wissen-  
schaft, Erziehung u. Volksbildung  
Dr. Rust (Tgb.Nr. WJ 1076/37),
- 4) Dem Reichsminister für Kirchen-  
angelegenheiten Kerrl,
- 5) Einer Philosophischen Fakultät der  
Reichsuniversität Königsberg (Pr),

in 5 Ausfertigungen

ergebenst überreicht!

Königsberg (Pr), im Juni 1938  
Adm. Scheerstr. 16

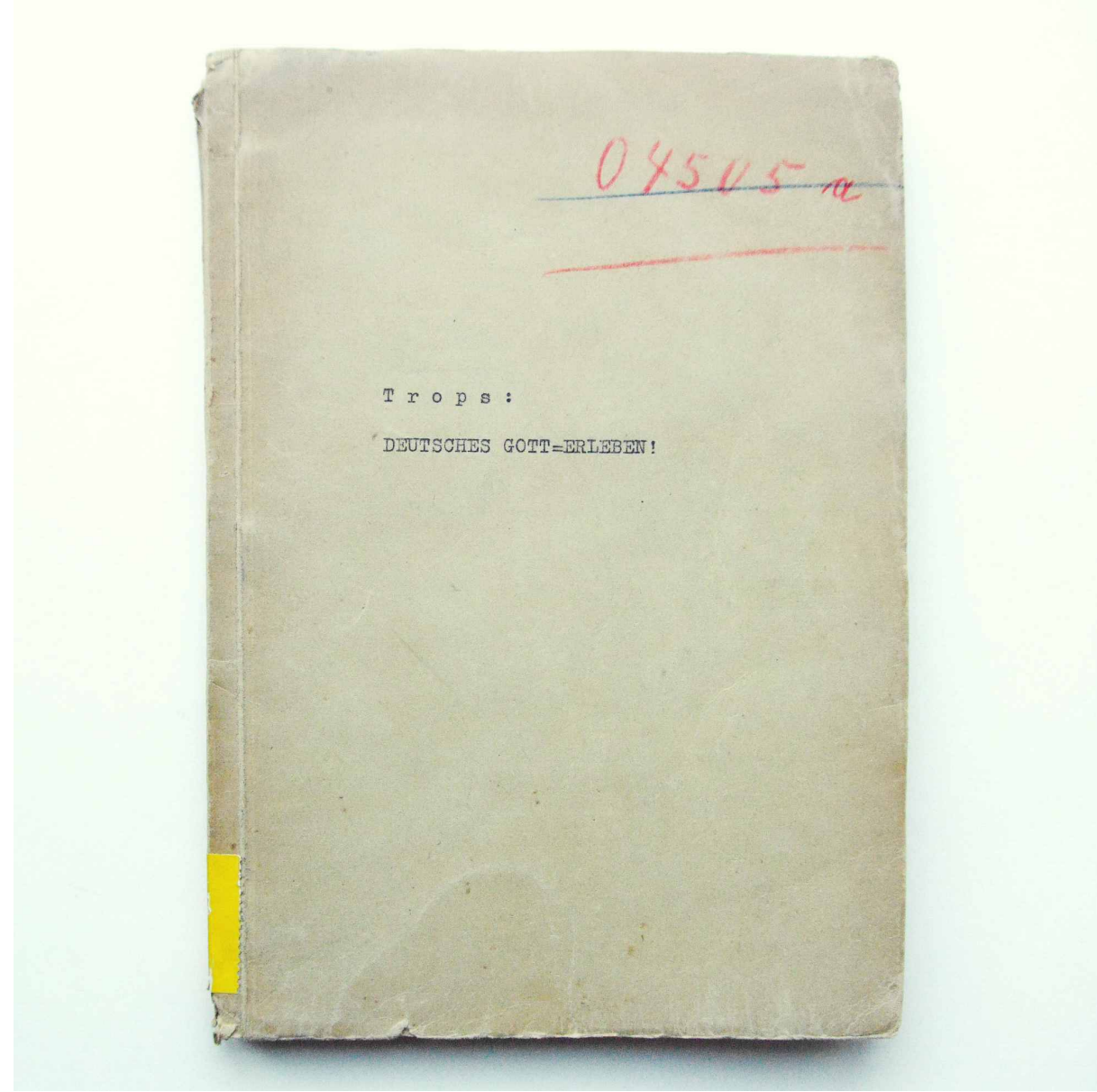
*Otto-Albert Trops*

## A religious fanatic in the Nazi period, proclaiming Hitler as a new Jesus

**Otto-Albert Trops (\* 1904):** DEUTSCHES GOTT=ERLEBEN! Ein kulturgeschichtlicher Beitrag aus der Gegenwart [German experience of God. A cultural historical contribution from the present]. German typescript (carbon copy) on paper. Königsberg / Prussia 1938. 105 numbered leaves (written to one side only), including a photographic portrait of the author, mounted as a frontispiece. Original wrappers, laterally stapled, with a cover title in typescript. 15 x 21.5 cm. {OUT#22} 600€ / 680\$

Signed by the author on leaves [2] and 11, with a handwritten Königsberg address additionally given on leaf 11 (nearly illegible). The unusual characteristic style of the author's handwriting, as well as Trops' appearance on the photograph lets us suggest he suffered from a serious mental disorder. This is confirmed by the book's contents: Trops appears to be a religious fanatic, who wants the old "theoretical" Christian religion to be replaced by a new "practical" religion: National Socialism. With confused arguments he tries to confirm why this is inevitable. Several times he equates Hitler with Jesus (cf. for instance p. 101: "... daß uns Gott den Retter neu gesandt" (God again sent us the saviour)). On page 24 he states: "Von Gott und darum göttlich ist jedes gute Vorbild" [Every good example is from God and therefore Godly], referring to Adolf Hitler (cf. p. [2], where he calls Hitler a "role model for all Germans"). In the new "practical" religion struggle stands in for the prayer of the "theoretical" religion: "Im Kampfe ist die Tat Gebet." (cf. p. 85). - Hitler himself had also compared himself incidentally with Jesus: At the point in the text where he depicts his apparent political epiphany in the convalescent camp in Pasewalk, he writes: "This one, consecrated by the eternal night, who suffered his memories in this hour, a spiritual and corporal Crucifixion, an inexorable death on the Cross with fully wakened senses of the poorest from the violent

throng of shattered heroes - this becomes sighted." - Trops boasts that altogether five copies of the text have been prepared: The first for Hitler himself and others for Göbbels, Rust, and Kerrl, as well as one for the Philosophy faculty at the "Reichsuniversität" [Reich University] in Königsberg. The other four copies can today no longer be traced. On Otto-Albert Trops it could only be established that his sister, Elisabeth Mrotzeck, was searching for him in 1952 with an advertisement in the "Ostpreußenblatt" [East Prussian Circular], in which Trops is identified as a "Schriftsteller" [writer] and his date of birth is given as 24.4.1904, and that his last known residence was at Dinterstraße 4 in Königsberg. On the last leaf, Trops announces his 573-page "cultural novel" ("Kulturroman") entitled "NIEMAND KANN 2 HERREN DIENEN" (Nobody is able to serve two Lords), which was never printed, and states that it is based on the present typescript completely. - Irregularities in the pagination (lacking leaves 32 and 81), nonetheless complete. Former library copy with corresponding marking. The multiple marks implies that the earlier libraries were confused as to which class the book should be shelved with.



**Late 19th-century notebook of a convinced vegetarian  
who stays in a lunatic asylum believing that  
he is influenced by magnets**

**W. L. Smit:** Almanak voor hetjaar 1889. Dutch manuscript on paper, including passages in French, German, Italian, English and Spanish. [Krankzinnigengesticht [lunatic asylum]] Medemblik / the Netherlands, (before) 1889. 30 leaves, including 28 pen and ink drawings, mostly coloured in an unusual way (by dabbing). Also including printed calendars for 1889 and 1890 and a printed list of Christian and Israelite holidays for the same years to the first and last leaves. Original black cloth wrappers. 7.3 x 12.9 cm. {OUT#90} 5,500€ / 6,200\$

Written in a self-willed, very unusual hand, with the ductus changing from time to time. The black pen-and-ink drawings have apparently been coloured with vegetable pigments extracted by Smit himself. As he did not apply these colours with a brush, but by dabbing with something, it can be assumed that brushes and colours were not available for him (except for a pen and some ink). Smit writes in Netherlandish with an accent spoken in Amsterdam, where he used to live before he came to Medemblik asylum to be treated for mental problems. On the last page, there is a poem on his 3½ year stay in the lunatic asylum. According to a dedication on the first leaf, Smit gave his notebook to psychiatrist Gerbrand Jelgersma (1859-1942), who treated him and was later to become the first Dutch professor for psychiatry and neurology (in 1899 at the University of Leiden): *Den WelEdelzeergeleerde Heer | Dr G D. Jelgersma Hogagtend | angebode dor ZWEzg (?) dr Dinar & dank | bare patint | W L Smit [offered to the very learned Mr Dr G.D. Jelgersma by your faithful (...) grateful patient W.L. Smit].* -- We don't exactly know which experiences Smit went through in fact, and which he only imagines, as he switches between





"common" autobiographical informations and the seemingly incomprehensible, unusual or odd. However, Smit states as follows (with the drawings always illustrating the experiences he describes, while depicting himself in several): On fol. 1-6, he describes scenes from his youth. In his childhood, he visited the Cirque Équestre by Eduard Wollschläger during the annual fair in Amsterdam (fol. 2). There he saw a woman standing on the back of a horse, which performance impressed him so much that he expressed his admiration of several other female equestrians later in his life (fol. 11). On fol. 9, he mentions animal magnetism (mesmerism), as well as persons wearing magnets and how he thought this influenced his mind negatively: He apparently describes kind of a theatre act at the sanatorium in Medenblik, which he illustrates with a drawing. He mentions two male patients, Van Wulften and Ehl Weurdingen, both of which touched him (physically) and Van Wulften cursed at him without any reason. He thinks Weurdingen wears a magnetic apparatus under his clothes, which he uses to hypnotise him, preventing Smit from talking and understanding things. Smit states his mother had also worn such an apparatus and she gave it to him to play with when he was a child: Smit gives a description with a sketch of a U-shaped magnet, 10 cm long and 6 cm wide. He further mentions his brother Constantinus Hermanus and his sisters A.E. Smit (the piano player in one of the drawings), G.A. Smit and B.W. Smit who also used this magnetism. He states that he was mentally weak in 1885 because he visited prostitutes too often and drank poor quality beer ("Maar ik was in 1885 swak van geest door te veel hoereeren en beurs bier drinken"), necessitating spending some years in the asylum. He further states his brother C.H. Smit often consulted magnetisers. In 1866 his brother asked him for 500 guilders (which was more than a year's income for a skilled labourer), which Smit refused to give him. Afterwards, they rarely met again, but in 1872 he connected his brother with a Mr. F.M. Stale in Berlin, who was a producer of magnetic instruments at the "Geizler" company. On fol. 7, he describes a cosy family evening, where his sister started behaving strangely, slamming on the table, losing her temper, and saying strange things. Two years later, Smit also started behaving strangely: He had visited the *Theater des familles* in the Warmoesstraat (Amsterdam), spoke to a German or French singer and treated her to beer; when he came home for



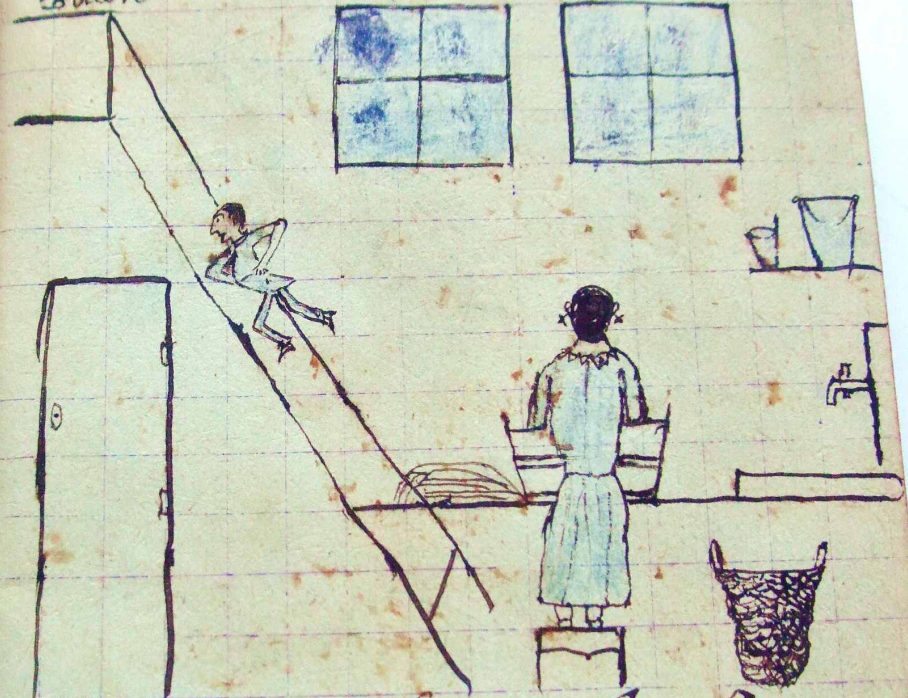
Maart 1890

Maart.						
23	2	9	16	23	30	
24	3	10	17	24	31	
25	4	11	18	25		
26	5	12	19	26		
27	6	13	20	27		
28	7	14	21	28		
1	8	15	22	29		

Juni.						
1	8	15	22	29		
2	9	16	23	30		
3	10	17	24			
4	11	18	25			
5	12	19	26			
6	13	20	27			
7	14	21	28			

September.						
	7	14	21	28		
1	8	15	22	29		
2	9	16	23	30		
3	10	17	24			
4	11	18	25			
5	12	19	26			
6	13	20	27			

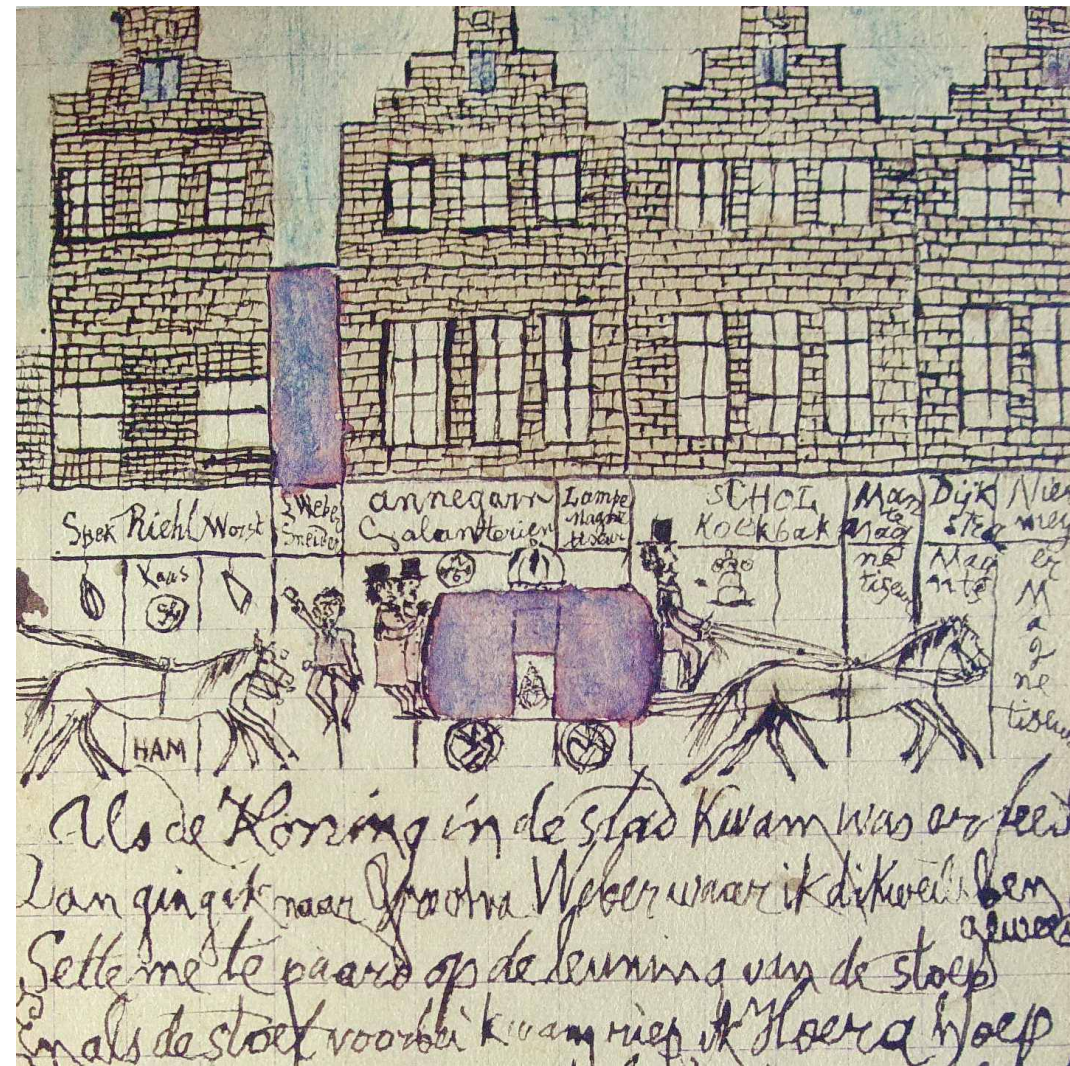
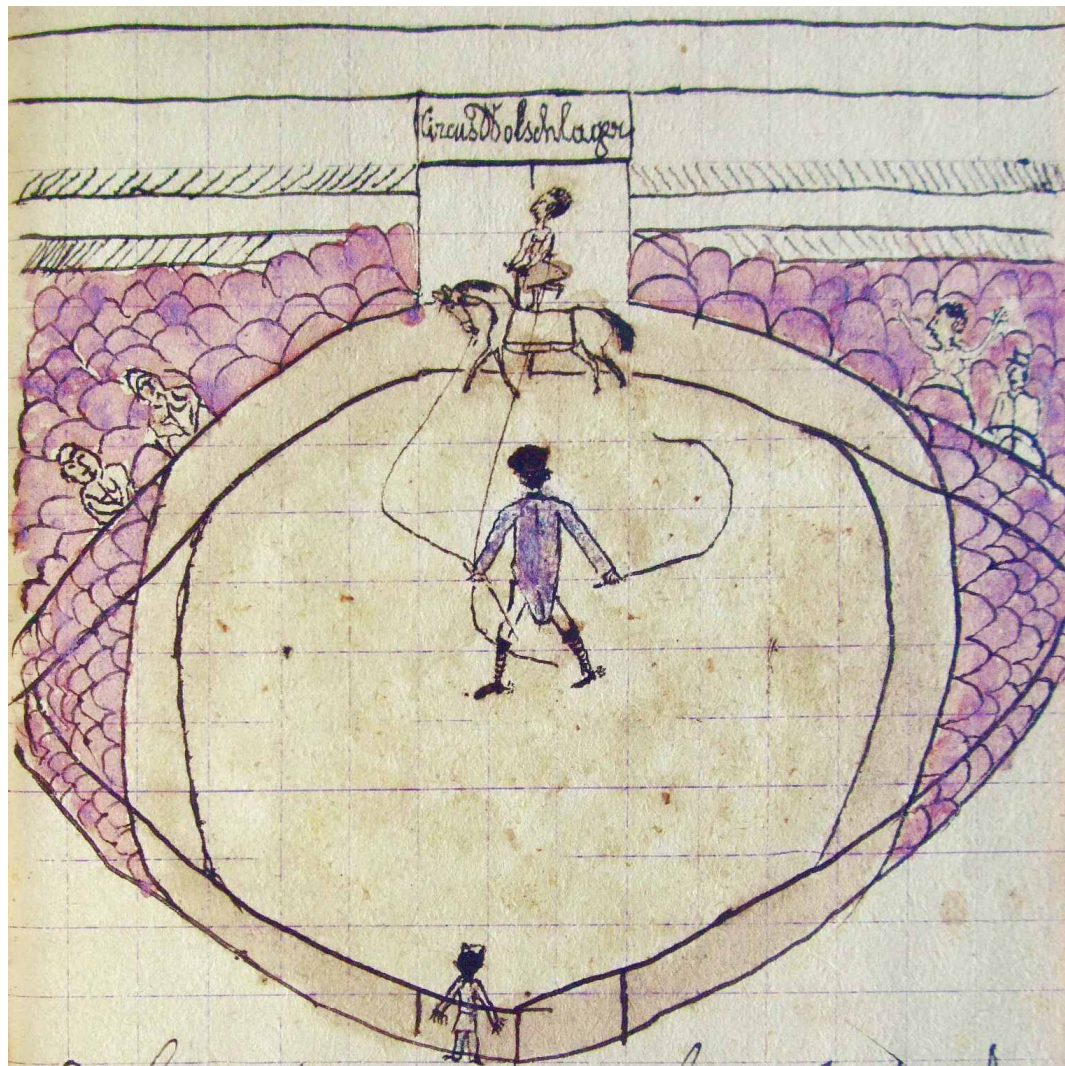
Solder  
Grenier  
Boden



Reeds als knap hild ituel van Guernaste  
 Naar ons dinstmeisje hete Geertje Smit bij  
 La stond vor de ton bank t ruile goede wase  
 Maar nit me Vaders swarte geide Salome dake  
 ...

dinner he also slammed on the table, cursing at his mother, thinking he was poisoned by Berta (the singer?). He then went to the "Buitengasthuis" (hospital) on his own, where he was fed with proper food. After three months rest the director Van Deventer sent him to the asylum at Medemblik for further treatment (fol. 7, 9, 19-20). Several times he has taken cures because of his mental illness, of which he was aware. There is also a reference to Smit's arrival in the sanatorium in Medemblik: He describes how he looked during his arrival and how his appearance changed, which he also illustrates (fol. 19). On fol. 10-11 we can find esoteric texts, some of which are about centaurs and amazons, accompanied by a drawing of two centaurs. On fol. 26 we learn that Smit is convinced that he will live longer if he does not eat meat, while also describing several alternatives to meat. Smit states that he had travelled to France when he was 18 (fol. 8) and later also to Belgium, Germany and Austria. He was in Paris in 1869, when he broke his leg and was treated in the Hôpital Saint Louis and rehabilitated in the Asile Impérial Vincennes (fol. 19-22). He had a business dealing in copper and glass objects, which he showed at a stand during the world exhibition in Amsterdam in 1883 (fol. 24-25). Smit further describes some other family members: His cousin Philip Graag, whose wife was also in the asylum or sanatorium where Smit stayed, because of her fear of having children, and his aunt Jane, who sold cotton shawls, including to directors of the Bank of the Netherlands ("Nederl. Bank") where her husband had worked, but he was fired and shot himself in Rotterdam. - Provenance: Nephew of Gerbrand Jelgersma, the Netherlands, through the trade. - Wrappers becoming loose. Else fine.

**Short summaries of all pages including some Dutch transcriptions and their English translation available on request.**



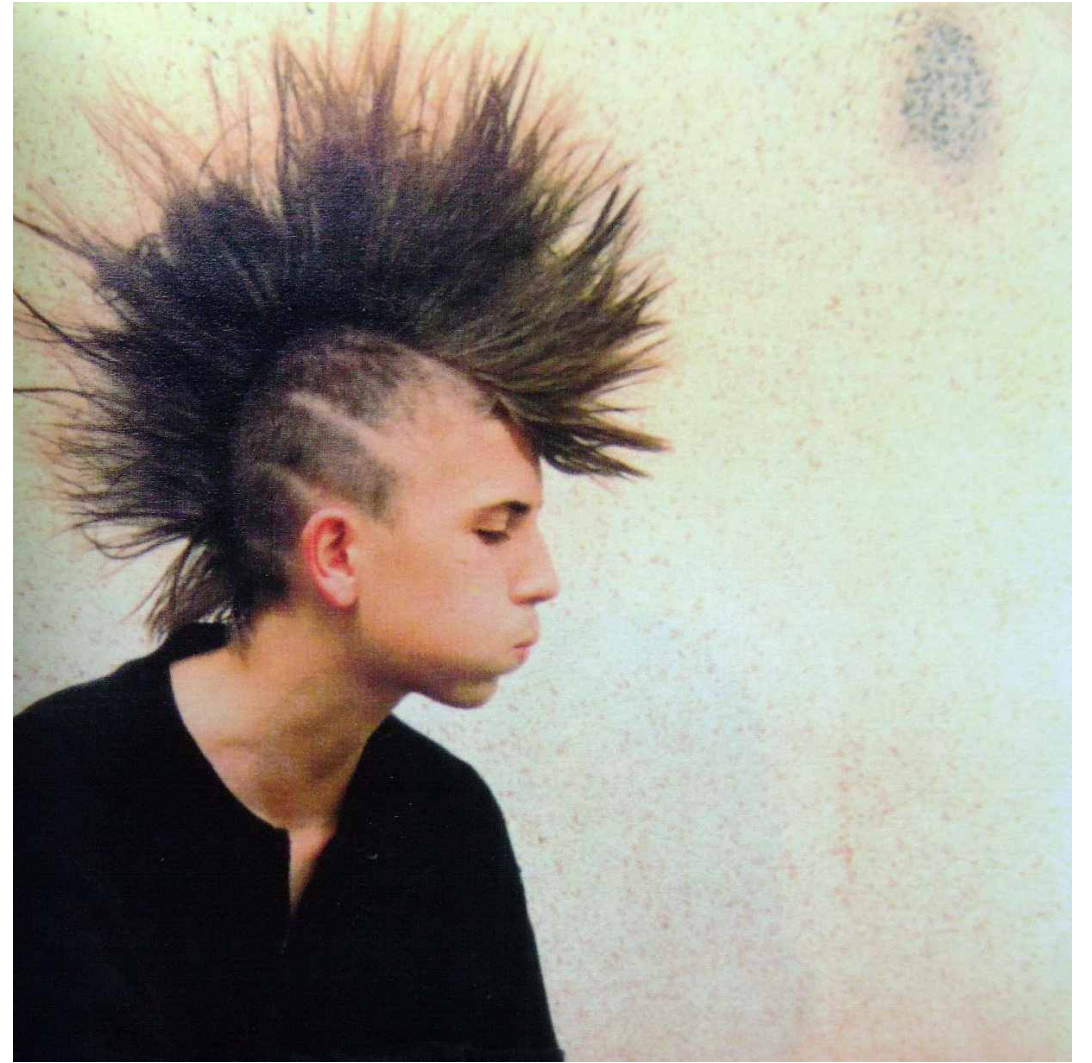


## The way of writing of the mentally ill

**August Droste:** Die respective Schreibweise der Geisteskranken und die Bedeutung ihrer Autographien [The respective way of writing of the mentally ill and the meaning of their autographs]. Aus dem Französischen mit Zusätzen. Osnabrück, Kisling / Rackhorst 1864. 16 Seiten. Original-Broschur. 16 x 23,5 cm. {OUT#95} 200€ / 220\$

Consists of extracts from letters by mentally ill people, including a "mannstolle Frau" (nymphomaniac woman), as well as short observations on graphic characteristics and syntax in their writing. Droste concludes that "die Charaktere der Briefe der Irren nützliche Actenstücke über ihre Krankheit gewähren können, deren Diagnose sie aufklären, und dass man sich vollständig im Irrthume befindet, wenn man behauptet, vernünftige Schriften könnten nicht aus der Feder der Irren hervorgehen." [the character of the letters by the mad can provide useful documents on their illness, explain their diagnosis, and that one would be mad himself, if he were to claim that relevant writings could not come from the quill of madmen] - According to the title-page, Dr. August Droste was a medical consultant; he based his work on the (likely manuscript) notes of the French psychiatrist Alexandre Brière de Boismont (1797-1881), who had sent them to him personally. - "Printed from the fourth number of the ninth year of the monthly: Medical Gleanings" (published by August Droste). This appeared 11 years before Jean-Hippolyte Machon's 1875 publication "Système de graphologie", which formed the foundation of modern graphology. - Cover dust-stained and a little crumpled, otherwise fine. Partially uncut. - Only two copies of this only edition could be traced on KVK / Worldcat.

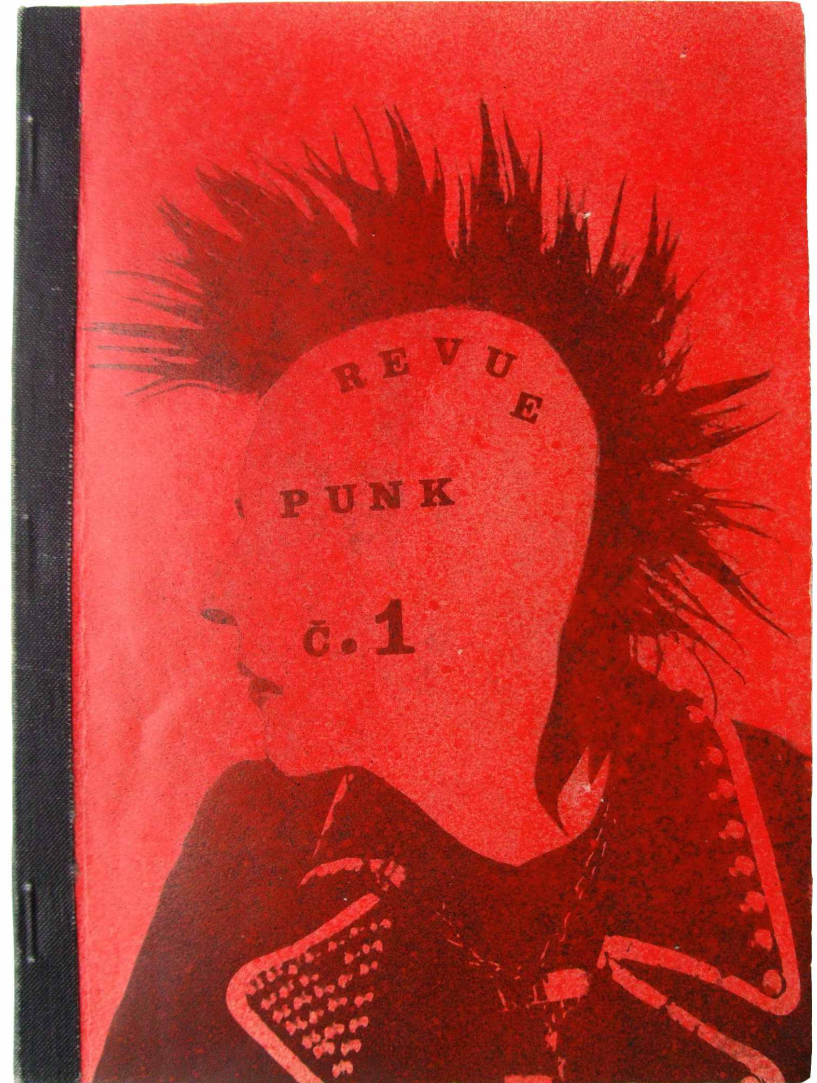
## **Self-proclaimed Outsiders**

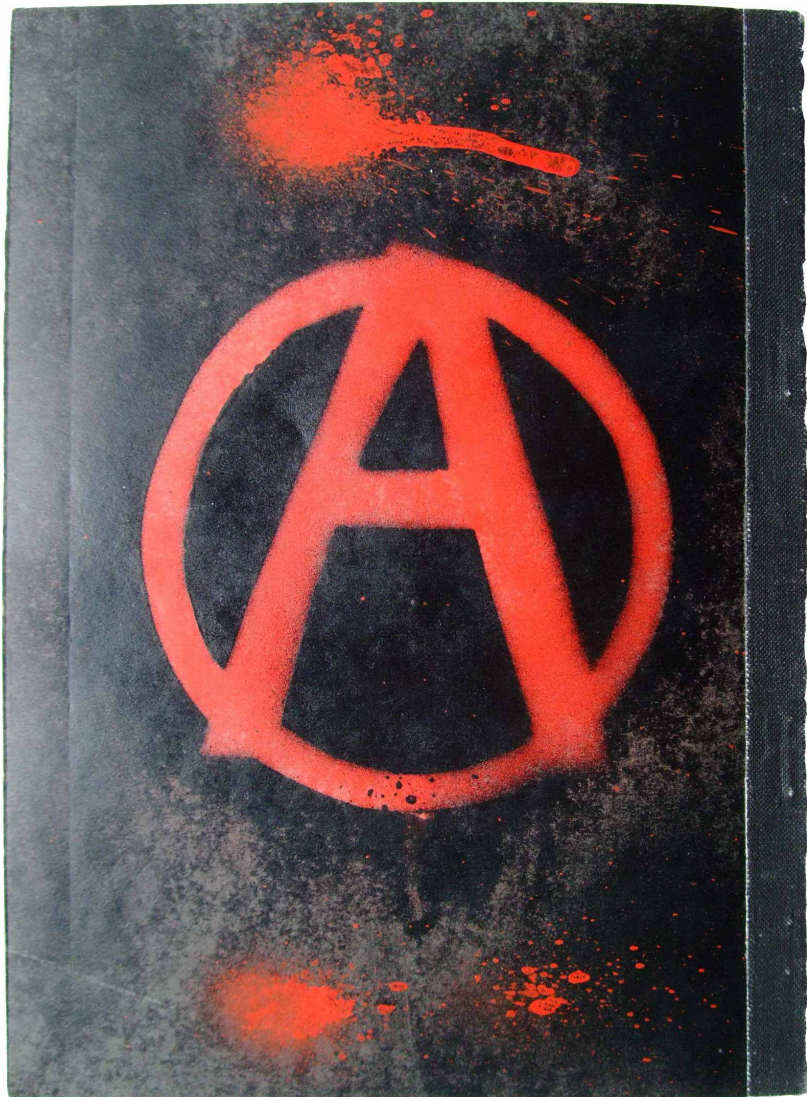


## Czech! Punks!

**Punk Review**, nos. 1-3 (all published). Prague, [Štěpán Stejskal] [1990-91]. Xeroxed type- and handwritten text, drawings and photographs. 70 leaves, including black-and-white illustrations and 22 full-page photographic black-and-white portraits of Czech punks; 43, (2) pages including black-and-white illustrations, plus one full-page illustration in black, coloured with red nail polish and 6 photographic colour portraits of Czech punks (including their full names and origins); 46 leaves, including 2 full-page photographic black-and-white portraits of Czech punks (including their full names and dates of birth), 2 full-page monochrome abstract illustrations and other black-and-white illustrations. Original pictorial wrappers (one stencilled), stapled at one side. 20.5 x 14.5 cm. {OUT#52} 780€ / 890\$

An early Czech punk zine, inspired by other fan zines such as *Sracka* [Bullshit], but with the stated goal of highlighting writing and other artistic endeavors by members of the punk community, rather than concentrating on punk music itself. Included is punk-inspired prose by Lou Fanánek Hagen, reports on punk concerts and festivals, interviews with punks, and letters to the editor, as well as the running photo supplement on "Punks of the Czech Socialist Soviet Republic." A fascinating window into East European punk subculture during and shortly after the faltering Communist regime. On the special history of punk in the Eastern Bloc, Lük Haas notes, "being punk there meant usually a daily fight against the different kinds of police forces ("People's Militia", Secret Police, Intelligence Services...), censorship and all authorities. That also meant that many punks were imprisoned for being labeled "social parasites", "drug-addicts", or "cultural agents of capitalism", or were simply sent to a psychiatric hospital (like many regular political opponents), and the state doctors diagnosed "schizophrenia" or whatever would suit the political





authorities." (Discography of Eastern European Punk Music 1977-1999). While by the late 1980s alternative music and subcultures were no longer as rigidly repressed as they had been in the 1970s and early 1980s, many bands were still prohibited from performing, especially outside of Prague. According to the publisher's preface, issued in a "very small" run and intended for "use by punks" only. - "Authentic punks are outsiders who have an urgent need to express their truth via their chosen art-form." (Phil Nicks, *Tricksters and Punks of Asia*, chapter 3). "Punks are outsiders; and alienation (...) always begins at home. (...) The ultimate outsider is spurned by their parents ... tossed away like garbage or reject goods ... a psychological foundation for a life of broken relationships, fragmented career and low self-esteem. Everything else follows." (ibid. chapter 1). Accordingly, there was an English punk rock group called "The Outsiders", which formed in Wimbledon, London in 1975. They were originally called "Syndrome" but changed their name to "The Outsiders" in 1976, inspired by Albert Camus' novel *The Outsider* (cf. Wikipedia and youtube: [www.youtube.com/watch?v=EYosg7xULbY](http://www.youtube.com/watch?v=EYosg7xULbY)). - Not in OCLC. Not held by the Czech National Library.



## The hermit referenced by Joseph Victor von Scheffel's famous "Frankenlied"

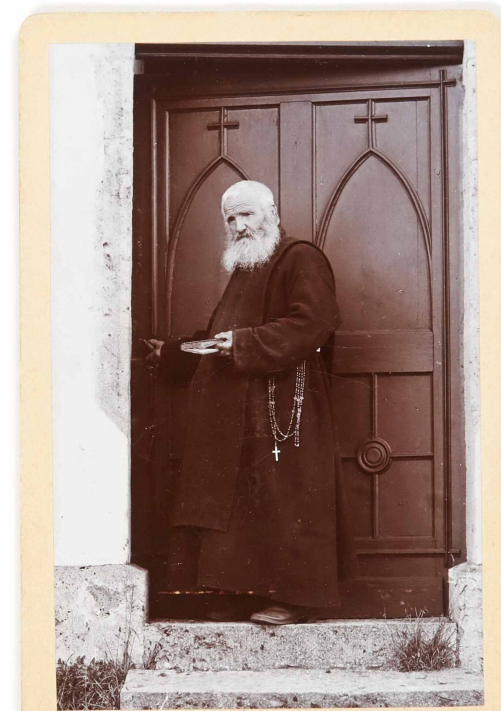
**Ch. M. Bauer:** Ivo Hennemann. Two carte-de-visite photographs (vintage prints), mounted to cardboard. Lichtenfels (Franconia), 1892 and 1897. With photographer's blind embossed stamp to lower middle: Ch. M. Bauer | Lichtenfels | 1892, or 1897. One inscribed to mount (verso): Clausner Ivo v[on] Staffelstein ... 93. The other one inscribed to mount (recto): Einsiedler Ivo. 6.5 x 10.6 and 6.3 x 10.5 cm (mount). {OUT#51} 300€ / 340\$

Ivo Hennemann (1824-1900) was a German Franciscan and hermit. The son of a peasant, he was born in Oberleiterbach. A local photographer named Ch. M. Bauer, about whom nothing could be traced, portrayed Ivo at the age of 68 with a book in his hands in front of the door of his hermitage on the Staffelberg, and at the age of 73 in front of the door of the little chapel (Adelgundiskapelle) opposite his hermitage. The Staffelberg is a hill in Franconian Switzerland and one of the most important landmarks in Franconia. From 1696 to 1929, religious hermits lived on the hill, as did Ivo between 1857 and 1897. He became famous as a result of being mentioned in the 4th and 6th stanza of Joseph Victor von Scheffel's *Frankenlied* [Song of Franconia] as "heilig'er Veit von Staffelstein" [Saint Veit of Staffelstein]. Here's the 4th: "Zum heil'gen Veit von Staffelstein komm ich empor gestiegen, und seh' die Lande um den Main zu meinen Füßen liegen. Von Bamberg bis zum Grabfeldgau umrahmen Berg und Hügel die breite stromdurchglänzte Au. Ich wollt', mir wüchsen Flügel." [I ascend to Saint Veit of Staffelstein, and see the land around the Main lying at my feet. From Bamberg to the Grabfeld Gau, mountains and hills frame the broad pasture divided by a shining stream. I wish I would grow wings] (cf. [www.youtube.com/watch?v=yld2dTxb1Oo](http://www.youtube.com/watch?v=yld2dTxb1Oo) - from minute 1:15 on). Scheffel (1826-1886) originally wrote it as a hiking song in

1859 in order to capture the Wanderlust literarily, when he spent a couple of weeks at the Banz Castle, located near the Staffelberg. However soon after Valentin Eduard Becker composed a melody in 1861 and the song became an unofficial regional anthem of Franconia. In Scheffel's oeuvre, social outsiders are often to be found, both integrated and not (cf. Volker von Wegen, Eichendorffs politischer Wald p. 103). - Surface of both photographs scratched only very slightly. Else fine.



Einsiedler „Ivo“





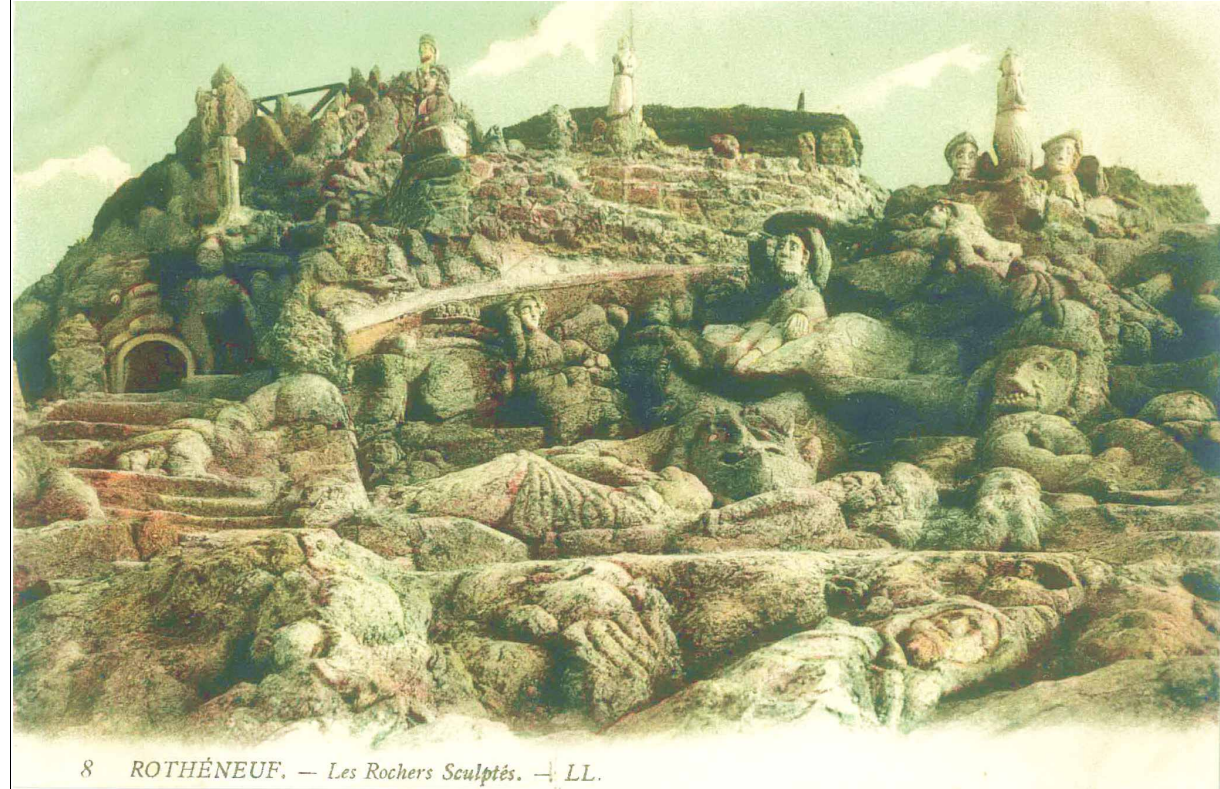
**"Outsiders [are] innovators  
who must be permitted if societies  
are to change."**

(Anonymous, on Wikipedia, 2019)

**A French priest becomes a hermit  
and sculpts rocks for 25 years thenceforward**

**[Adolphe Julien Fouéré:]** Collection of 30 b/w postcards and one colour postcard featuring the *Rochers sculptés de Rothéneuf* near Saint-Malo (Brittany) made by Adolphe Julien Fouéré, referred to as l'abbé Fouré. France, c. 1900/1910. [With:] H. Brébion: *La Légende des Rochers sculptés de Rothéneuf* [The legend of the sculptured rocks of Rothéneuf]. Rennes, Imprimerie Bretonne 1948. 24 unnumbered pages, including a printed portrait of the Abbé Fouré and 15 b/w pictures of his work. Original publisher's wrappers. 12 x 20 cm. {OUT#53} 250€ / 280\$

Publication by Brébion in first edition. There is only one earlier publication on the Abbé Fouré, which appeared in 1919. - After suffering a stroke at the age of 30 and being left partially paralyzed, the parish priest Abbé Fouré (1939-1910) withdrew to the cliffs of Rothéneuf where he lived for 25 years as a hermit. His sculptures, carved into the cliffs, are categorized as Art Brut (Outsider Art) and became a popular tourist attraction even within his own lifetime. Fouré created approximately 300 figures, chiseled into the granite of the cliffs. Contrary to earlier belief, however, the figures do not represent a legendary family of smugglers or pirates, rather historic figures of the region of Saint-Malo and Breton saints. He also executed sculptures in wood, though these do not survive. - "Hermits usually have a certain fascination for the run of people; they go and hunt them up when in their vicinity, talk to them, learn their history, look upon them as peculiarly eccentric and abnormal beings, and, finally, contribute towards the maintenance of these curious "sohtaries", going away well pleased with the experience they have gained by their informal call." (R. Brooks Popham, *The hermit of Rotheneuf*). - Some of the



8 ROTHÉNEUF. — *Les Rochers Sculptés.* — LL.



postcards have stamps on the rectos, of which Jakovsky states that they were applied by the Abbé himself: "On remarque sur cette carte le cachet apposé par l'abbé lui-même et qui porte l'inscription: l'Ermite de Rotheneuf." (p. 64). Furthermore, Jakovsky states that the postcards have also been printed on behalf of the Abbé for his visitors and that they were "untraceable today" (which was in 1979): "Il avait fait réaliser une série de cartes postales (aujourd'hui pratiquement introuvables) à l'usage des visiteurs de ses rochers sculptés" (ibid.). - Postcards predominantly unused and in good condition. Wrappers of booklet slightly stained. Else fine. - Anatole Jakovsky: *Les mystérieux rochers de Rotheneuf*, reproductions no. 7, 13, 14, 24, and cf. no. 15. Cf. Anatole Jakovsky, *Dämonen und Wunder. Eine Darstellung der naiven Plastik* pp. 42-50 (including 6 reproductions of the works of Abbé Fouré). Cf. R. Brooks Popham, *The hermit of Rotheneuf !*, online at: [sites.google.com/site/oeetexts/brooks-popham-r-the-hermit-of-rotheneuf](https://sites.google.com/site/oeetexts/brooks-popham-r-the-hermit-of-rotheneuf)

**Vagabonds, tramps,  
drifters, and  
other people on the road**

### Three Romani Boys, portrayed after nature in 1815

**Ludwig Emil Grimm (1790-1863):** Zigeuner Kinder [Gypsy Children]. Etching, 1815. Inscribed in the plate and dated (mirror inverted): Gez[eichnet] zu Caßel nach der Natur 1815 [Drawn after nature at Cassel in 1815]. 13.9 x 9.7 cm (plate). 18 x 14.2 cm (leaf). {OUT#87} 400€ / 450\$



Ludwig Emil Grimm was a German painter, art professor, etcher and copper engraver. His brothers were the well-known folklorists, Jacob and Wilhelm Grimm. Ludwig Emil Grimm is one of the most important German draughtsmen and etchers of the 19th century. He captured the theme of gypsies in several of his works, but this is the only one to qualify as a lifelike portrait. "The portraits are not fictive, rather they are formed after life. The unadulterated encounter between the artist and the subject is reproduced in spontaneous drawings. They appear naturally without falsification and are neither idealized nor exaggerated." (translated from Bose p. 191). "He depicts gypsies with the same sincerity and diligence he applies to depictions of locals and strangers alike. (...) The subjects look at the viewer more from a cautious distance. In this sense the gypsies appear as strangers, which they apparently mistrust the viewer so much as he mistrusts them." (ibid. p. 192) - All parts of the population with no fixed abode, such as travelling salesmen, performers, vagabonds, etc. were until the 19th century generally seen as living outside society and discriminated against to varying degrees. In the case of "gypsies" were additionally a foreign ethnic origin, different appearance, unfamiliar customs and ways, a separate faith, the long-term withdrawal in the face of checks on foreigners, and often poverty. In many states this led to the persecution of gypsies in the 19th century, in which tens of thousands were killed. - Provenance: Hessian private collection. - Slightly stained, or tanned in places. Margins trimmed irregularly. - Stoll 132, IV (of IV). Cf. Herbert von Bose, *Das Bild des Fremden im Werk von Ludwig Emil Grimm*.

**From hand to mouth:  
Early 19th-century account book of a  
scissors grinder and busker**

**Konrad Auer:** Ein Namen und Aus gaben Büchlein. [Little Book of earnings and expenses]. Underhallau / Switzerland (and other places), 1811-1830. 33 leaves. Self-made stiff wrappers, covered with music manuscript. 10.5 x 17 cm. {OUT#86} 2,500€ / 2,820\$

19 years of earnings and expenses, fitting into one little book: The book is inscribed to the inner of the front cover: "Dises Ein Namen Und Aus gaben Büchlein Kehört mir Konrad Auer, Musikant In Underhallau Kanthan (!) Schaffausen. Angefangen 1811 ten 17ten Winder Mo[nat]." [This book is owned by me, Konrad Auer, musician in Underhallau, in the canton of Schaffhausen. Begun in 1811 on the 17th of Winter Month (= November)]. Later, Konrad Auer also refers to himself as a "Frater, Musikant und Scherschleiffer" [Brother, musician and scissors grinder]. Auer's written language is influenced by a lack of education, orthographic mistakes, and dialect, and writes in a barely legible script which makes it difficult for the reader to follow the sense of the writing. The manuscript includes several intertwining lists of earnings and expenses, the first of which is entitled "Was ich Ver Dien Mit Auf spilen von 1811 an" (What I'm earning by playing from 1811 on). Therein Auer lists the locations where he played with the date and the amount earned. Sometimes he obtains a hankerchief ("ein schnupf duch") instead of money. Within this list of earnings, there is one page where he lists only expenses for his violin ("Was mich kost für Geigen sind"), such as violin strings ("für seiten schnürli") and rosin ("kalvonium"). From another list of general expenses, we learn what he spent on victuals and on clothing, for example "6 fl. 06 x" for a soldier's uniform ("Für der Artinanz Rock", i.e. Ordianzrock), which indicates that he had even more jobs, because he joined the army for 17 weeks. He also worked as a day labourer ("Wem ich hilf,



Lithiasch  
Brief  
1811

Beht mir  
Luer  
und

Handwritten musical notation on a page. It features several staves of music with notes and rests. There are some ink smudges and a large horizontal scribble across the middle of the page.

Doppel  
Festung  
Denkmal  
1812  
Lust  
Lust  
Festung  
Und  
Festung  
Festung  
Lust  
Lust  
Lust

Daglohn von 1813: Davit Huber, Zinger, Heirich Gaser, Eraias Pfunt, Hans Jacob Rahm), as a nightwatchman and he tilled the soil, which we learn from later notes. Back then, it was usual for people without a permanent residence to have several jobs: "A large part of the lower classes were constantly threatened with homelessness and starvation. The permanent emergency forced those who belonged to the vagrant part of the population to practice several trades alongside each other or one after the other, and often to beg in addition." (translated from Wikipedia, Fahrendes Volk). Further, Auer gives notes on what he's promised to earn if he plays on the "dance floor" ("Tanz Blaz"). He gives money to a woman named Afra for a pair of shoes ("Für ein Bar schu geben der Afra 1 fl. 36 x") and gives another amount to his mother ("Der muter 4 daler geben 10 fl. 48 x"), while he apparently owes money to others ("der Elisabethin her Zwei Zinsge" or "Des Hans Jacob Gasser Wibe an Zins geben"). Once, he apparently served as a godfather for the child of a woman named U[r]sula Bruner, which cost him 2 f. 30 x ("Der Usula Bruneren das kint zum Tauf getragen und Kost mich 2 f. 30 x"). - Scissor-grinding is an old trade among travelling people and in middle and western Europe belongs in particular among the traditional professions of of the Yenish. - Binding worn, soiled and slightly damaged. Some holes from worm eating. Paper with finger prints.



## "Patriarchic oriented raunchy art"

### A collection of Italian streetsingers' broadside ballads

**Domenico Scotuzzi (et al.):** Collection of 12 cantastories' [ballad-mongers'] broadsides. Italy, 1884 (- c. 1910). 12 loose leaves, printed to one side only, on very thin paper in differing colours. Various dimensions from 17.5 x 24.5 to 24 x 33.5 cm. {OUT#84} 650€ / 750\$

Varicoloured broadsides with title woodcuts in varying formats, depicting scenes or figures from the story in an artistically unambitious way, with foliage friezes or very simple meandering frames. The present songtexts are by Domenico Scotuzzi (3), Dionisio Desanti (1), Aurora Castillo (1), or anonymous authors. Some leaves with imprint: Milano 1884, Firenze 1898, Fiorenzuola d'Arda 1894 and 1895, or Torino. These *fogli* or *foglietti* were sold by Italian cantastories during their performances on the streets. - *Cantastoria*, or *cantastorie*, comes from Italian for "story-singer", a minstrel or ballad-monger, and is known by many other names around the world (in Germany e.g. *Bänkelsänger*). It is a theatrical form where a performer tells or sings a story while gesturing to a series of images. These images can be painted, printed or drawn on any sort of material. In Europe, he "served as sensationalist quasi-news about murder, fires, death, affairs, sex scandals and the like. Performers of such controversial bench songs were seen as vagrants and troublemakers and were often arrested, exiled, or ostracised for their activities." (Wikipedia) "In Italy, *cantastorie* are to be found in all regions, undoubtless representing a special chapter of folk poetry. Originating from non-intellectual circles, often produced by unknown persons and performed by illiterates in many cases, it is available only sporadically, and therefore hard to fix in its whole range - just *fogli volanti*, loose sheets, immediately gone with the wind in most cases." (translated from Hirdt, p. 28). Apart from a few successful ones, cantastorie have always lived in poverty from the beginning. Not only because of physical



## VIOLATA E VILMENTE UCCISA



La madre dell'innocente

Veronica Zucca

che prega

SULLA TOMBA DELLA FIGLIA

Su questa tomba una ghirlanda poso  
Ed è intrecciata da bruni capelli,  
Son del mio sangue, pace del tuo riposo  
Memoria resti qui fra tanti avelli...  
Misericordia chiedo quaggiù,  
Bacio la terra e non la vedrò più.

Quanto fu contrario il tuo destino  
Tolto ti fu l'onore e fosti uccisa!  
Questo domando al potente Divino  
Della tua morte tragica improvvisa,  
Come nel mondo viverò potrò  
Spero che in ciel un dì ti rivedrò!

Dal giorno ch'io ti persi angelo mio,  
Cessai la pace per tanto dolore  
Sarai nel braccio dell'Eterno Iddio,  
La tua innocenza t'è impietrì il cuore!  
La tua dimora mai la lascerò  
In camposanto morta per te sarò.

Alla luce del mondo ti ho creata  
Crescesti come un fior al ciel sereno  
Novo mesi nel ventre ti ho portata,  
Posti allattata dal mio puro seno  
Chj mai credea il tuo profondo dolor,  
Spenta fu tua innocenza; per man di un traditor.

Il nome tuo su questo marmo è inciso...  
Accompagnato resta il tuo ritratto,  
Si scorge la bellezza del tuo viso,  
Che sottoterra il corpo ne fu tratto  
Resta un'insegna sacra sarà  
Sopra della tua croce ognuno pregherà...

Il suono delle funebri campane,  
Tremar mi fan per tutta la vita,  
Le mie preghiere non saranno invane,  
Sotto di questa zolla è seppellita,  
Anche morendo io ti benedirò,  
Spasimi e i lamenti così per te finirò.

Quando ripenso al tuo spento sorriso  
Sembravami un'immagine adorata,  
Io baciavo il tuo candido viso  
Quando nel dolce sonno eri posata,  
Ed ora invece ti trovi a consumar  
Nel fondo della fossa che cosa devo sperar!

Vedo che il ciel cangia il colore  
Entra la notte tenebrosa e oscura  
Mi sento come un senso di stupore,  
Doverla abbandonar la sepoltura,  
In breve tempo figlia con te verrò  
Accanto la tua tomba la pace eterna avrò.

U. F.

Prop. ris. Tip. R. GAYET e C. - Via S. Francesco da Paola, 12 bis, Torino

impairments of all kinds (in Sicily traditionally mainly blindness) they were not able to do usual work and so were forced into a profession as a singer wandering about, being the only possibility of breadwinning: The cantastories' unpopularity is historically well documented; they were prosecuted by the authorities and outlawed by educated classes (cf. Hirdt pp. 21-22). - Willi Hirdt characterizes broadside ballads as a paternalistically oriented vulgar art in the stereotyped mould of plebeian moralism, an undifferentiated petty ethic of sympathy and retribution, a basic mood shifting between crudity and sentimentality, with a limited stock of verbal means (p. 30). Erwin Sternitzke summarized this as "poetry on the lowest level" (Der stilisierte Bänkelsang p. 5). Toschi regarded the illustrated cantastorie broadsheets of the 19th and 20th century as the last chapter of *stampe popolari* [popular prints] (cf. Paolo Toschi, *Stampe popolari italiane dal XV al XX secolo*, p. 38). - Worn and with signs of use (as usual): Cross folds, creases and stains, a few short tears. - Cf. Piergiorgio Balocco, *Per le piazze, i cortili e le osterie delle nostre contrade* p. 211 and reproductions on pp. 177 and 128. Cf. Willi Hirdt, *Italienischer Bänkelsang*, in particular pp. 29, 43, 45.

**A detailed list of titles will be sent on request.**

**An exceedingly rare survivor:  
Early 18th-century book of drawings featuring  
showmen and minstrels**

**Jan de Kedts:** [No title]. Book of drawings. The Netherlands, 1720. 71 leaves (9 white), including 61 full-page pen and ink drawings. 20 drawings signed below *Jan de Kedts* or *Jan de Kedts fecit*, and 2 dated: 1720. Contemporary vellum binding, signed to front cover (illegible) ... *Kedts* and dated 1721 (?). 10 x 15.5 cm. {OUT#82} 18,000€ / 20,500\$

The present calligraphic drawings are clearly made after nature portraying performing showmen, comedians and minstrels, fifty-eight of which are male and only three female. They are all wearing costumes, mostly including extraordinary hats (or other headdresses), some of which appear to be inspired by characters of the *Commedia dell'Arte*. The performer on the last page for example (see picture on the right) is in his costumes and gestures reminiscent of Pulcinella. It can be assumed that de Kedts used a calligraphic drawing style to depict the garishness of the costumes. Most of the persons are depicted performing in some way: We can find seven persons playing instruments, like violin, fiddle, shawm, lute, and bagpipes. Many are dancing or maybe performing as mime artists or clowns, and there is also one knife-thrower. One person appears to do card tricks or similar, and one tricks with the smoke of his pipe. Some of the featured persons are not performing: They are just sitting on plain stools, upturned barrels and baskets (only a few on chairs), drinking or smoking or both. They have pipes, glasses, and jugs, or several thereof, in their hands or lying next to them. Some are performing with their pipes or drinking vessels, and though it is difficult to imagine what they are exactly doing, it might have been some kind of magic trick or other feats. One of the women looks very old and carries a sheet of paper in her hand,





which is inscribed, and though almost illegible, it is clearly including the words "een nieuw liet" (Dutch for "a new song"). Some of the persons are depicted several times, which is to be discernable from the particular characteristics of their faces, costumes and hats, including the shoes. This indicates they have been portrayed after nature, maybe during a festival the showmen held for themselves. - It is very probable that the depicted jugglers and performers appeared at fairs and other popular amusements, and belonged to the population of travellers. At the beginning of the 18th century travellers were excluded from society, which often led to a life of criminality on the road and in forests. The legal exclusion was justified by the general suspicion of criminal or at least antisocial behaviour. (cf. Wikipedia) - The final page is inscribed: "Bien Commencé | est demi | Achevée | Fine" [Well begun | is half | achieved | End]. - Though we can't prove him to be the same person as our draughtsman, we have been able to trace a schoolmaster named Jan de Kedts, who was active in Gouda (the Netherlands) from 1734 until his death in 1741. The only other thing we know is that he married in 1722. - Provenance: Gijsbert van Alphen (1840-1895), Rotterdam; H.H. van Alphen (1895-1939), Arnhem; Gregorius van Alphen (1908-1988), Groningen (documentation included, as well as several letters concerning the present book). The Netherlands, through the trade. - Minor signs of use.



*Handwritten signature or text at the bottom of the page.*



*Handwritten signature or text at the bottom of the page.*

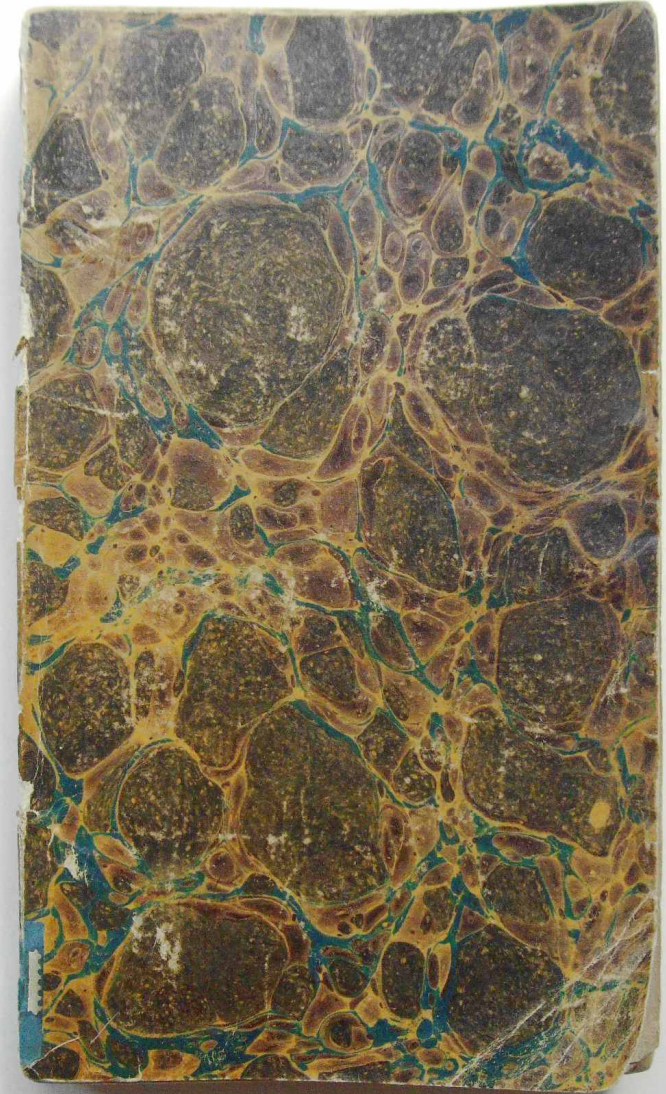
## The language of outsiders

**[Joseph] K[arl] von Train:** Chochemer Loschen. Wörterbuch der Gauner- und Diebs- vulgo Jenischen Sprache [Dictionary of the crook's and the thieves' language, known as Yenish language], nach Criminalacten und den vorzüglichsten Hilfsquellen für die königl[ich] bayr[ische] Gendarmerie. Regensburg, Friedrich Pustet 1832. Title page, XIV, 294 pages, 1 leave, 4 unnumbered pages of plates featuring crook's writings. Contemporary marbled wrappers. 11 x 18 cm. [With:] Jenische Sprache. [Yenish Language]. Yenish and German manuscript on bluish paper. C. 1830/35. 5 folding leaves, loosely inserted. 21.5 x 33.5 cm. {OUT#83} 780€ / 900\$

First edition, printed for the Royal Bavarian Gendarmerie, of which only two copies appear to have survived in libraries (BSB Munich and NYPL). In the same year, a second edition was printed to be sold to the public. Unfortunately, this dictionary was not intended to work as an instrument of intercultural understanding, but to suppress Yenish people even more. - The manuscript leaves are written in a quite individual, illegible hand and include: A list of German words with their Yenish translation (1 page); a list of German phrases with their Yenish translation (2 pages); a draft for a German-Yenish letter, addressed to a "dear friend" ("Lieber Freund!"), ending with the sentence: "Wir wollen in Zukunft immer Chochemer Loschen waldibern" [Let's always waldiber [talk] in Chochemer Loschen in the future] (½ page). - Yenish is a variety of German spoken by the Yenish (German: Jenische; French: Yéniche), an itinerant group in Western Europe, living mostly in Germany, Austria, Switzerland, Luxembourg, Belgium and parts of France, roughly centered on the Rhineland. They are descended from members of the marginalized and vagrant poor classes of society of the early modern period, and emerge as a distinct group in the early 19th century. (In this regard and

*[Handwritten manuscript in German and Yenish script, including lists and a draft letter.]*

also in their lifestyle, they resemble the Scottish and Irish Travellers.) Characteristics of these historic Yenish people were their economic, judicial, and social exclusion from the mainstream population and the resulting permanent state of migration. The Yenish were originally travelers, i.e. people with professions outside of mainstream society that required them to move from town to town, such as showpeople, tinkers, and door-to-door salespeople. Most of the Yenish became sedentary in the course of the mid-19th to 20th centuries. Yenish language has been documented since the 18th century. It is a jargon rather than an actual language; it consists of a significant number of unique specialized words, but does not have its own grammar or its own basic vocabulary. Yenish speakers generally speak their local German dialect, enriched by the Yenish vocabulary, which is derived in part from Rotwelsch, with influences from Yiddish, Romani, and other minority languages of the region. The Yenish vocabulary contains many words of Romani and Yiddish (and through this route, Hebrew) origin; it also has many unusual metaphors and metonymies that replace the standard German words. The relationship between Yenish and standard German is comparable to the relationship between Cockney or Polari and standard English. Some original Yenish words have become parts of standard German. Today, the Yenish jargon is only used in certain isolated locations, such as certain poor districts of Berlin, Münster, some Eifel villages, and Luxembourg. (cf. Wikipedia). - Joseph Karl von Train (1787 - (after) 1850) was a Captain in the Bavarian cavalry before quitting his post and advancing his career very productively and successfully writing criminal and gothic novels (also under the pseudonym "Friedrich von Gleichen"). - Lacking pp.VII-X (foreword). Title page damaged to margins and mounted to another sheet of paper. Wrappers worn to spine. 8 pages with ink blot. Slight waterstaining almost throughout. Two pages with a tear (4cm). - Zaubmüller col. 65. Cf. Goedeke VI, 418, 23 and cf. Hayn / Gotendorf VII, 679 (both only record the edition of 1833



**Unspoiled,  
or:  
Children & Art**



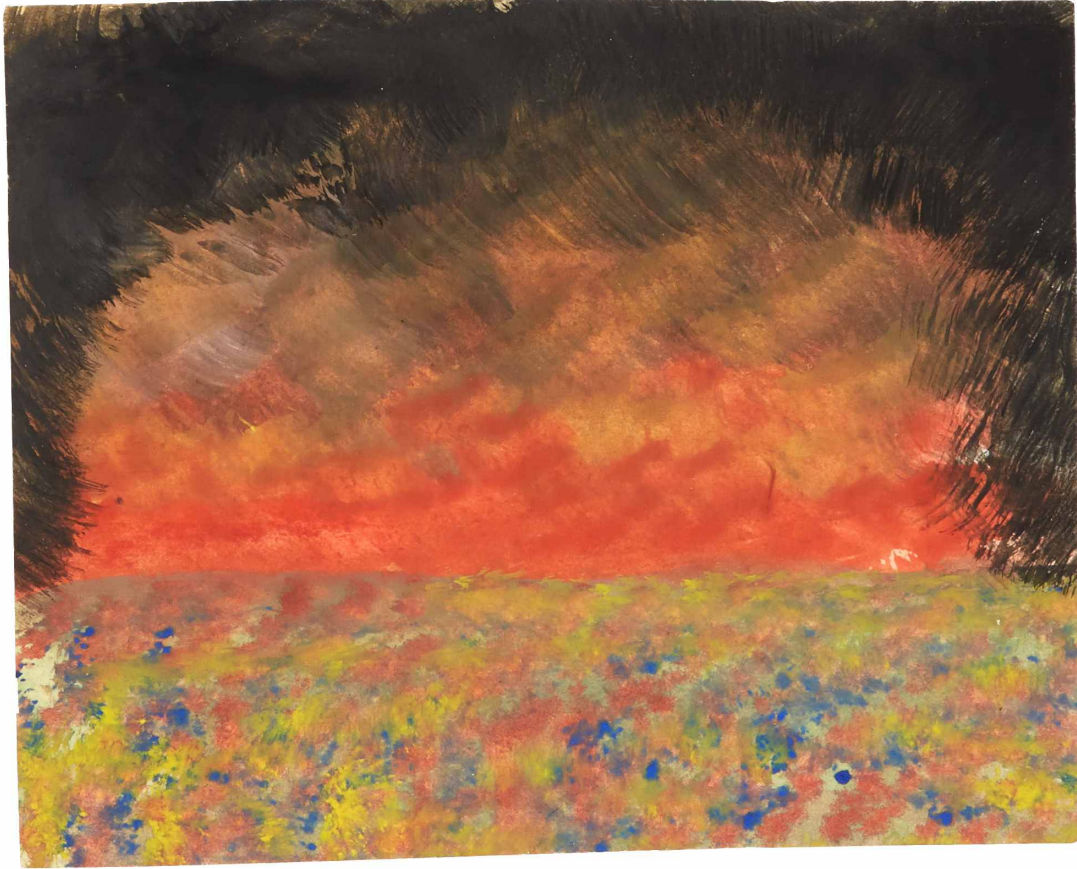
## World War I, as seen by a child

(who later was to become an academic artist)

**Rudi Klemm (1904-1955):** Sperrfeuer [Barrage fire], 1915. Two gouaches on paper, each tipped to white cardboard and then mounted to black cardboard together. Inscribed to ticket lower right by Klemm's widow Anneliese: "1. Weltkrieg 1915 | Sperrfeuer | Rudi Klemm 1904-55" [World War I 1915 | Barrage Fire | Rudi Klemm 1904-55]. 10.6 x 8.6 cm and 13.3 x 8 cm (drawings); 19 x 27.1 cm (black cardboard). {OUT#17} 480€ / 550\$

Rudi Klemm was born in Stuttgart in 1904. He made these drawings at the age of eleven, yet they reveal a high artistic talent at this young age. Later, Klemm studied architecture and interior design at the Kunstgewerbeschule and Academy of Arts in Stuttgart from 1922 to 1924. He then went to Berlin to work as an architect at the studio of professor de Vries. From 1927 on, Klemm worked for Julius Pinschewer in Berlin, where in 1928 he created the very first advertising sound film, "Die chinesische Nachtigall" [The Chinese Nightingale]. He was head draughtsman and cameraman for the Pinschewer Film AG until 1933. From 1949 on, Klemm designed advertising films, cartoons and puppet films, as well as colour paper cuttings to illustrate children's books in his own studio in Stuttgart. - The Schwedenspeicher Museum in Stade (Lower Saxony / Germany) chose one of Klemm's child's drawings (*Sturmangriff* from 1916) as the main artwork to promote their recent exhibition "Der naive Krieg. Kunst - Trauma - Propaganda" [The Naive War. Art - Trauma - Propaganda], which was on view until January 20th 2019, and used it to illustrate the cover of the exhibition catalogue. - Provenance: Private property Munich (purchased from the artist's estate). - Fine. - Cf. *ATAK* (ed.), *Der naive Krieg* p. 13 and ill. no. 5. Cf. Jasmin Lange, *Der deutsche Buchhandel und der Siegeszug der Kinetographie 1895-1933* p. 233. Cf. [www.museen-stade.de/schwedenspeicher/](http://www.museen-stade.de/schwedenspeicher/)





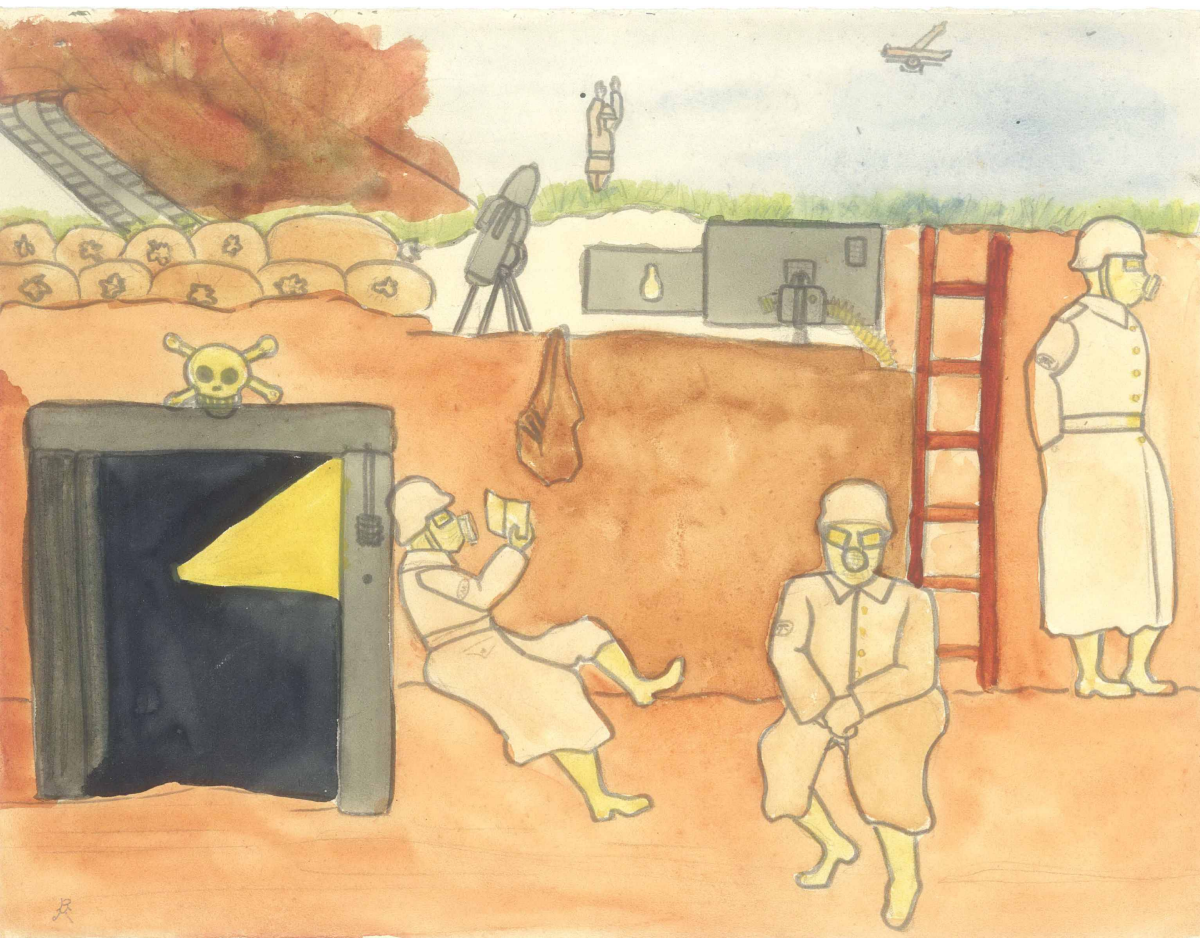
ausstellungen/der-naive-krieg/ Cf. [www.diaf.de/kino/](http://www.diaf.de/kino/) lebende-schatten-beim-19-its/ Cf. Die Kinder und der Krieg, in: Deutsche Kunst und Dekoration vol. 35 (1914/15), pp. 455-457 (including reproductions of contemporary children's drawings depicting the war.

**A series of drawings by the same child  
depicting war events (WWI)**

**Rudi Klemm (1904-1955):** Freiherr von Richthofen, 1917. Red ink and watercolour on paper. Signed "Rudi Klemm" and dated "April 1917". [With:] [Untitled]. Series of 4 children's drawings by Rudi Klemm depicting scenes from World War I, 1916-17. Watercolour over pencil on paper. 3 drawings signed "Rudi Klemm", one monogrammed "RK". Various dimensions, from 20 x 26 to 28 x 27 cm (drawings). {OUT#18} 950€ / 1,080\$

Each inscribed to a typed ticket (affixed to supporting cardboard) by Klemm's widow Anneliese: "Rudi Klemm 1904-55 | 1. Weltkrieg" [First World War] and dated 1916 or 1917. - Manfred Albrecht Freiherr von Richthofen (1892-1918), also known as the "Red Baron", was a fighter pilot with the German Air Force during World War I. He is considered the ace-of-aces of the war, being officially credited with 80 air combat victories. The other drawings depict air raids, fights in the Middle East (including camels), and scenes from a trench (including soldiers wearing gas masks, one soldier reading, and a skull). - Rudi Klemm was born in Stuttgart in 1904. He made these drawings at the age of twelve and thirteen. Later, Klemm studied architecture and interior design at the Kunstgewerbeschule and Academy of Arts in Stuttgart from 1922 to 1924. He then went to Berlin to work as an architect at the studio of professor de Vries. From 1927 on, Klemm worked for Julius Pinschewer in Berlin, where in 1928 he created the very first advertising sound film, "Die chinesische Nachtigall" [The Chinese Nightingale]. He was head draughtsman and cameraman for the Pinschewer Film AG until 1933. From 1949 on, Klemm designed advertising films, cartoons and puppet films, as well as colour paper cuttings to illustrate children's books in his own studio in Stuttgart. - The Schwedenspeicher Museum in Stade (Lower Saxony / Germany) chose one of Klemm's child's drawings (*Sturmangriff* from 1916) as the main artwork to



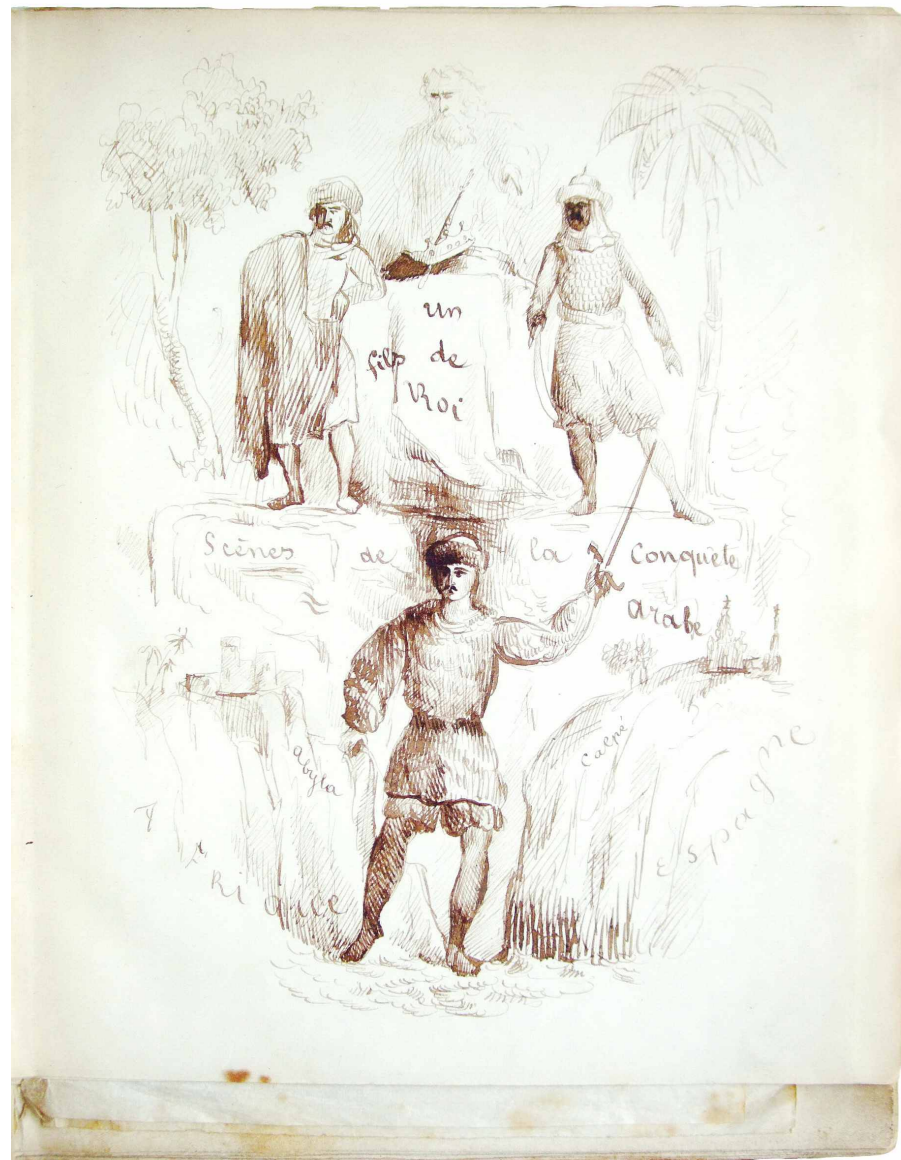


promote their recent exhibition "Der naive Krieg. Kunst - Trauma - Propaganda" [The Naive War. Art - Trauma - Propaganda], which has been on view until January 20th 2019, as well as to illustrate the cover of the exhibition catalogue. - Provenance: Private property Munich (purchased from the artist's estate). - Most corners damaged to verso by former mounting (not visible on rectos). Paper slightly yellowed. Few creases. - Cf. *ATAK* (ed.), *Der naive Krieg* p. 13 and ill. no. 5. Cf. *Jasmin Lange, Der deutsche Buchhandel und der Siegeszug der Kinematographie 1895-1933* p. 233. Cf. [www.museen-stade.de/schwedenspeicher/ausstellungen/der-naive-krieg/](http://www.museen-stade.de/schwedenspeicher/ausstellungen/der-naive-krieg/) Cf. [www.diaf.de/kino/lebende-schatten-beim-19-itfs/](http://www.diaf.de/kino/lebende-schatten-beim-19-itfs/)

## Unpublished adventure novel by a Belgian teenager

**H[ermann] Pergameni:** *Un Fils de Roi. Scènes de la conquête Arabe.* [A King's Son. Scenes from the Arabian Conquest]. French manuscript on paper. Probably Brussels, 1860. 2 leaves, 424, III pages, including an illustrated title page and 17 plates of pencil drawings. Contemporary half cloth binding. 17 x 22.5 cm. {OUT#19} 400€ / 460\$

Apparently unpublished adventure novel, written by then 16-year-old Belgian Hermann Pergameni. His drawings are clearly influenced by popular 19th-century books with adventure stories, predominantly published for young people and illustrated with lithographic plates of often minor quality. - Hermann Pergameni was born in Brussels in 1844, and died in 1913 in Sint-Joost-ten-Node. He was later to become a lawyer, and even later a professor for French literature at Brussels University. He wrote several works of fiction, 13 of which were published between 1871 and 1888 (though the present one appears to be unpublished). However his first book to be published was a volume of poems: *Poésies*, in 1871. In 1889 he also published a history of French literature: *Histoire générale de la littérature française*, the second edition of which appeared in 1903. - Provenance: Belgium, through the trade. - Binding heavily damaged with spine affixed to body of book. Last leaf is loose. - Cf. [www.cosmovisions.com/Pergameni.htm](http://www.cosmovisions.com/Pergameni.htm). Cf. Paul Delsemme, *Les écrivains francs-maçons de Belgique*, pp. 152-153. (online: [www.cbexlibris.net/col\\_ecehomo/biog\\_pergameni\\_hermann.html](http://www.cbexlibris.net/col_ecehomo/biog_pergameni_hermann.html)).



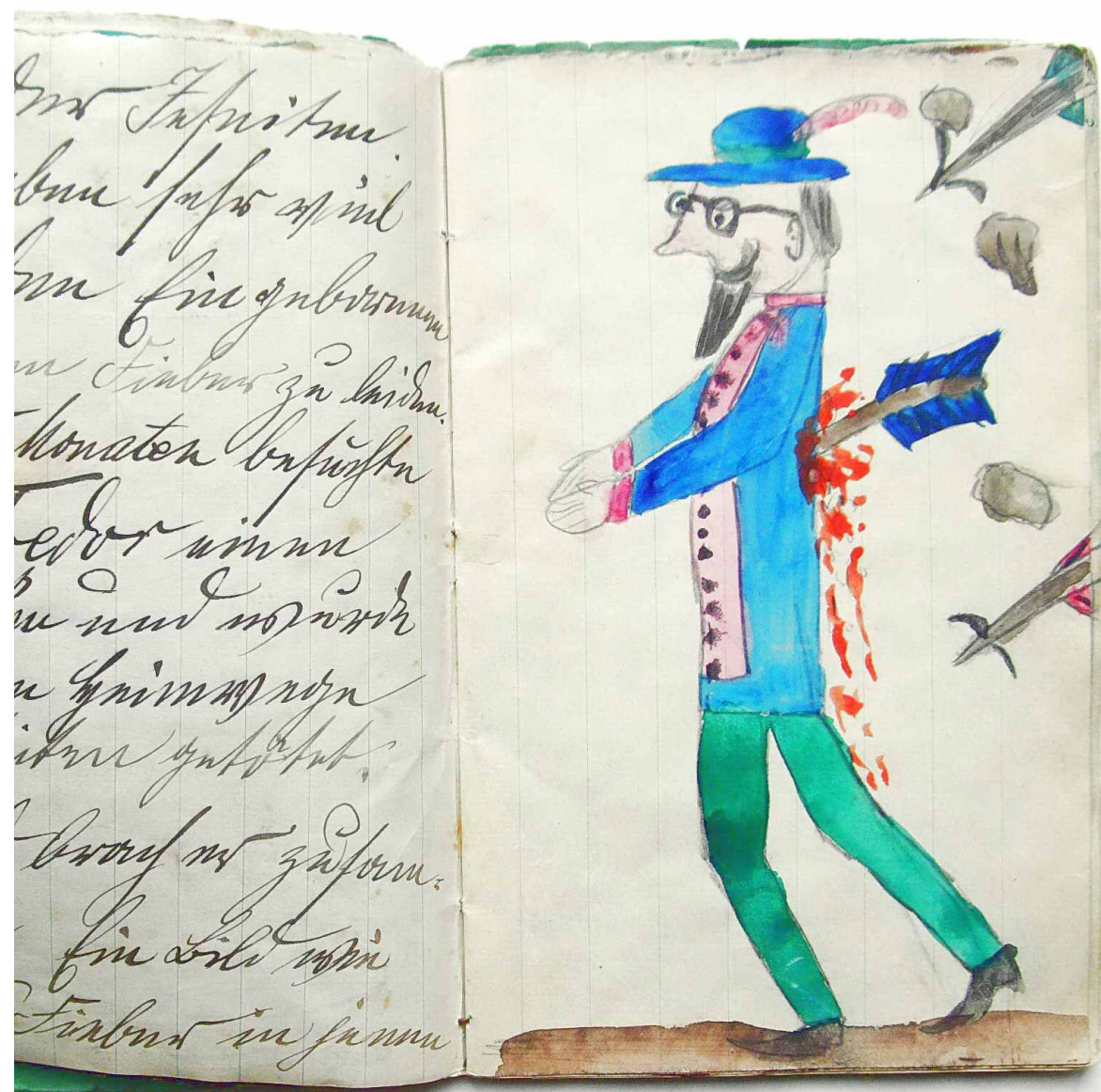
**A child's fantasy travels  
to New York, China and Africa**



**Ferdinand Barazetti (1886-1961):** Mister Ringwoods 1ste Reise nach China - I Band. [With:] Mister Ringwoods zweite Reise, nach Afrika - II Band. [With:] [No title]. [With:] Mr. Ringwoods Reise nach der Süd-Spitze von Afrika - Band VII. [With:] Reise durch Amerika oder von New York nach San Franzisko - Band VIII. [Mister Ringwoods 1st travel to China - Volume 1; (...) second travel, to Africa - Volume 2; (...) without title, but further adventures of Mr. Ringwood; (...) travel to the Southern tip of Africa - Volume 7; (...) travel through America, or: from New York to San Francisco - Volume 8]. Together 5 volumes (out of 8). German manuscript on paper. [Heidelberg and Freiburg (Switzerland)], 1891, 1892 and 1896. 83 leaves all in all, including text and 80 watercolours (78 full-page) attributed to Ferdinand Barazetti, as well as 3 pencil outline drawings. Contemporary wrappers with manuscript title labels. 10.5 x 16.5 cm. {OUT#20} 750€ / 850\$

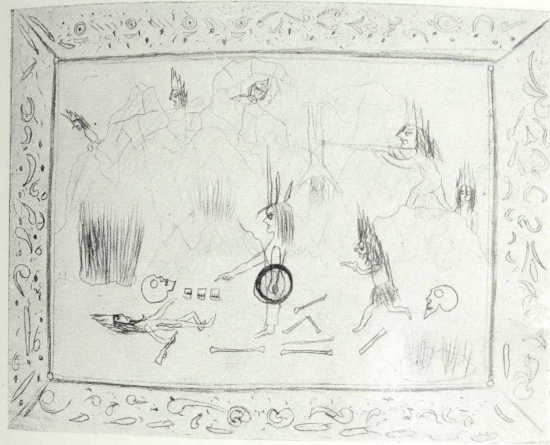
The texts are apparently written by an older person, though the stories appear to have been made up by a child. The booklets are made from reused exercise books, two of which still have the old title labels (now on the inside), which are inscribed "A. A. Barazetti", and "Anton Barazetti". Anton Alexander Barazetti (\* 1881) was son of August Cäsar Joseph Barazetti (1844-1907), a German lawyer and university professor, and his wife Sophie von Le Monnier (1858-1929), an Austrian writer. Anton had three siblings, one of which was a boy: Ferdinand Barazetti (1886-1961). As the drawing style apparently does not fit with a 15-year-old and the subjects do not fit with a girl, it can be assumed

that Ferdinand was the creator of the present books, and made them between the ages of five and ten. - Volume 8 (travel through America) is unfinished: merely two pages have text, though the rest of the booklet is filled with watercolours (as usual), showing up on every second page. The last three drawings in this booklet are outline pencil drawings. Therefore one can assume, that Ferdinand prepared a whole notebook with drawings first, and thereafter asked a parent, or perhaps his elder brother, to write the stories next to the illustrations. - One watercolour is signed and dated: "Ph. Keßler | Heidelberg | 1896." As the style of this watercolour is different from the others and none of the other drawings is signed, it can be assumed that Ph. Keßler was a schoolmate or a friend of Ferdinand, who was invited to contribute one drawing to his book. - Provenance: Switzerland (the Barazetti family moved to Freiburg in Switzerland, at some point after 1890 and to Geneva in 1897). - Wrappers worn and in need of some repair. One volume lacks wrappers. - Cf. [gw.geneanet.org](http://gw.geneanet.org)









Zeichnung des Knaben C  
(Heilpädagogische Abteilung der Wiener Kinderklinik)

## Psychopathic Children Artists

**L[eopold] W[olfgang] Rochowanski:** Psychopathische Künstler. [Psychopathic Artists]. Wien, Otto Clauss [1922]. 23 pages, 1 leave, XVIII leaves of plates (4 of which are in colour). Original publisher's boards. 15.5 x 19 cm. {OUT#40} 250€ / 290\$

"In the German-speaking area, actors in the artistic avant-garde did not often participate in a decidedly theoretically driven debate on the art of hospitalised authors. Nonetheless, Hugo Ball and Leopold Wolfgang Rochowanski (1885-1961) addressed the subject of people with mental handicaps and their artistic production. Both substantially enhanced the value of the works. (...) In his publication *Psychopathologische Künstler* (sic), Rochowanski, who worked variously as a man of letters, essayist, editor, art historian, gallerist, curator, publisher, and dancer, was the first explicitly to appraise the art of children, which he counted as "pathological" or "feeble-minded". "I have found among the works of idiotic children productions which would be elevated with particular pride by modern artists." Rochowanski ranked their works as the means of an advanced understanding of art (...) artistic status (...). Rochowanski should be seen as one of the most innovative actors of the avant-garde." (translated from Luz, pp. 85-87). Bernhard Leitner describes the artists discussed by Rochowanski as "psychopathic-schizophrenic children". Rochowanski acquired works from the orphanage in Gugging, near Vienna. Unfortunately he did not identify the artists mentioned by name (cf. *ibid.* p. 86, notes). - Rochowanski was born in Austria. Wikipedia gives his year of birth as around 1888. - Only 5 copies held by US libraries, and only one in the UK (BL). Not in the Frick Collection. - Binding cracked in the back (as often). Binding worn. - Cf. Viola Luz, *Wenn Kunst behindert wird. Zur Rezeption von Werken geistig behinderter Künstlerinnen und Künstler in der Bundesrepublik Deutschland*, p. 85-87.

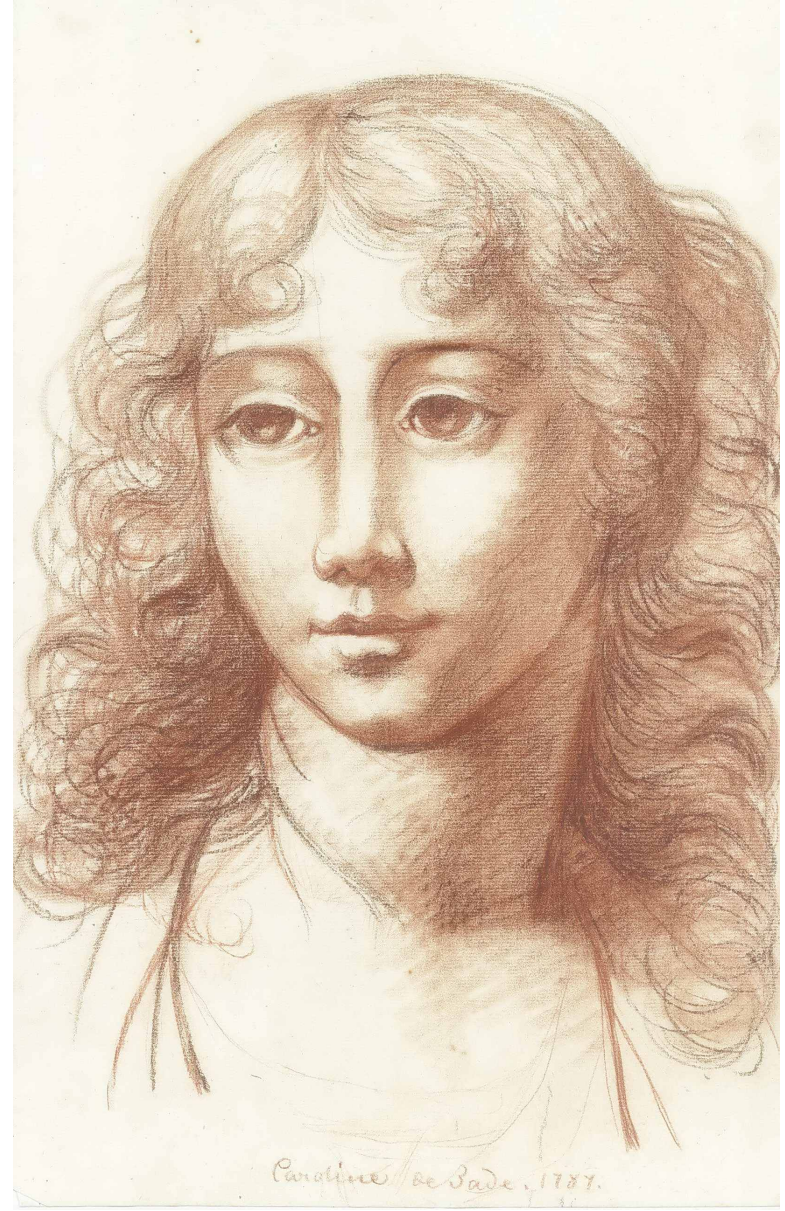
**Believed lost - now rediscovered:**

**Children's drawings of Caroline, Princess of Baden,  
who later became the first Queen of Bavaria**

**Friederike Karoline Wilhelmine von Baden (1776-1841):**

Series of 20 children's drawings and studies. 20 loose leaves, including various techniques (sanguine, charcoal, pencil, washed ink, watercolour), in various dimensions (from 16.5 x 21 cm to 35 x 50 cm). 9 leaves signed and dated between 1788 and 1791, the earliest: "Caroline de Bade 1787"; and another one, for example: "Caroline Princesse de Bade 1788". [With:] 5 additional leaves (unsigned) with later drawings and studies by Caroline, two of which dated 1814 and 1818. Housed in a contemporary half leather portfolio with block printed papers and a title label inscribed "Caroline". 42 x 51 cm. {OUT#13} 8,500€ / 9,670\$

Princess Caroline of Baden made the major part of these drawings at the ages between eleven and fifteen, when she lived in Karlsruhe, where she received sound artistic education. One of her teachers at that time was court painter Philipp Jakob Becker (1763-1829). The quality of Caroline's earlier drawings present here is of a very high level for her young age. Martha Schad stated in 2015: "Caroline carried a sketch block with her most of the time, even when she got older, though apparently none of her drawings are preserved." (Bayerns Königinnen, chapter 5). One sanguine drawing is signed and dated by Caroline's twin sister, Katharina Amalie Christiane Luise von Baden (1776-1823): "Amélie P. de Bade, Carlsruhe ce 9 Jullier [sic] 1787". The present drawings predominantly include self portraits as well as other portraits, portrait studies and depictions of women and children, some in the style of Angelica Kauffmann. The collection also includes a stunning pencil portrait





Caroline made of her twin sister Amalie. One pencil drawing depicts the *Merkurtempel* [Temple of Mercury], an artificial ruin in the garden of Schwetzingen Palace. One of the later works, again a pencil drawing, depicts a view of the garden of Nymphenburg Palace, seen from the south wing of the palace, where Caroline's bedroom and audience chamber were located. - In 1797, Caroline became the second spouse of Maximilian, Duke of Palatinate-Zweibrücken, who two years later would inherit the Electorate of Bavaria. As a result of the dissolution of the Holy Roman Empire in 1806, the rank of Elector became obsolete, and the ruler of Bavaria was promoted to the rank of King. As a result, Caroline became Queen of Bavaria. With her husband Caroline had seven children, including two pairs of twins, an interesting occurrence considering Caroline was also a twin herself (cf. Wikipedia). German poet and dramatist August von Platen, who became a page at the court in 1808, characterized Caroline as follows: "She always was a Lady of majestic looks, even when she became older. She is a devoted mother to her children. She is a Protestant and gives a lot to the poor through her court chaplain. She makes a lot of drawings and loves reading, she usually reads till late into the night. She likes music. She doesn't have attitudes and is not affected like other women are." (cited from: Martha Schad, *Bayerns Königinnen*, chapter 5). Caroline also encouraged other artists, like Joseph Stieler, Peter Cornelius, Margarethe Geiger and Electrina von Freyberg. - Provenance: House of Wittelsbach, Tegernsee Castle, through the trade. - Portfolio slightly rubbed. Two drawings show oxidisations of white lead. Few drawings very slightly stained. Paper browned in places. Otherwise fine. - Cf. DBE 5, p. 511.

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

**Elena de Wiskovatoff:** Acht Radierungen eines Kindes. Herausgegeben von Marcus Behmer. [Eight Etchings by a Child. Published by Marcus Behmer.] Florence, Luigi Tassini 1908. 8 leaves of etchings, printed on various coloured papers. Loose as issued in original wrappers, lossely inserted in original half cloth portfolio with printed title label. 24.5 x 34 cm. {OUT#12} 3,200€ / 3,640\$

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





Harry Kessler, and did illustrations for the Insel-Verlag. Starting in 1903, he was a member of the first homosexual organization in the world in Berlin. Until now, it was little known that Behmer was sentenced in April 1937 by a court in Konstanz to two years in prison and was arrested in Freiburg and other places in southern Germany. Renowned museums and collections such as the graphic collection of the Städel Museum in Frankfurt, the Klingspor Museum for calligraphy and typography in Offenbach or the collection Sternweiler in Berlin today house works by Marcus Behmer. A critical appraisal of his work is only now being undertaken and his art-historical importance realized. (cf. Wikipedia). - Provenance: Our copy (numbered 27) sold at auction by Hugo Helbing, Munich, March 17-19th in 1921 (Cat. Antiquitäten (...) aus verschiedenem Besitz, no. 778). - Only very slight staining to margins. Wrappers with very slight creases. Portfolio a bit rubbed. Else crisp and clean. - Marcus Haucke, Marcus Behmer - Aquarelle, Bücher, Graphik, Exlibris, Zeichnungen no. 93. - OCLC shows copies only in three German libraries, none outside of Germany.

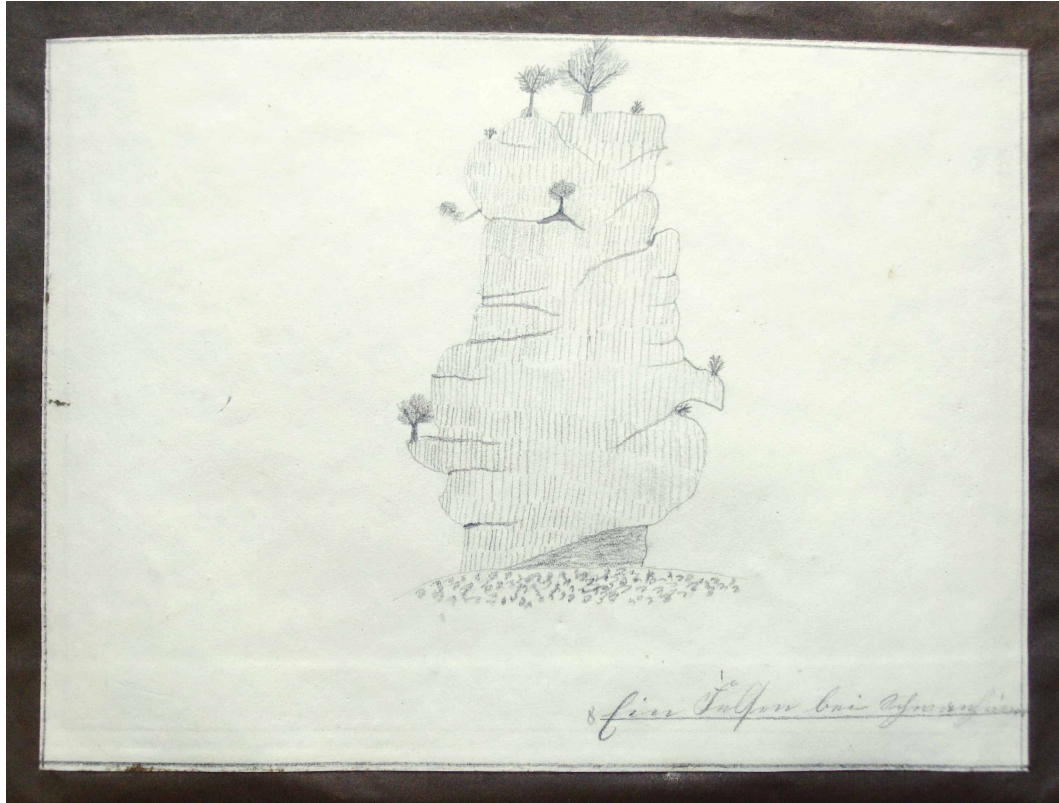
## Child's drawings of a later Bauhaus student

**Fritz Meisel (1897-1960):** Butterflies. 3 leaves. Watercolour and gouache over pencil on paper, 1908. Each signed and dated in pencil: F. Meisel III Kl. [third grade] | 5.2.08 [and] 12.2.08 [and] 4.3.08. Each inscribed in pencil: Nach Natur gezeichnet [drawn from nature]. 22 x 26 cm and 22 x 29 cm and 24 x 31 cm. {OUT#15} 250€ / 290\$

Meisel made these drawings at the age of eleven, and his talent for painting is already evident. They depict a peacock butterfly (*Aglais io*), a red admiral (*Vanessa atalanta*), and possibly a bedstraw hawk-moth (*Hyles gallii*). – Offered with: Elephant rider. Watercolour over pencil on paper, 1908. Signed and dated in pencil: F. Meisel III K. [third grade] | 19.1.08. Inscribed in pencil: Nach Natur gezeichnet von Ebenholz Elefant [drawn after nature from an ebony elephant]. 23.5 x 33 cm. – Hugo Otto Fritz Meisel was a German painter, draughtsman and graphic artist. As a pupil of professor Walther Klemm he studied at the Staatliches Bauhaus in Weimar. Afterwards, he worked as a draughtsman for the film companies UFA, Tobis and Terra as well as for the newspapers BZ am Mittag and Hamburger Abendblatt. He was one of the most important draughtsmen for newspapers after 1945 (cf. Wikipedia). – Slightly dusty. – Vollmer VI, p. 263.



## A Child's Illustrated Travelogue of a Summer Rhine Tour in 1839



**[Anonymous]:** Reise über den Rhein [Journey on the Rhine] (cover title). German manuscript on English writing paper. German-speaking area, 1839. 1 leave, 76 pages, including 9 pencil drawings mounted and one folding manuscript map (18 × 23.5 cm). Contemporary full cloth with title label to front cover. 13 × 20 cm. {OUT#16} 300€ / 340\$

The report covers the period from the 8th to the 21st July 1839. In appendix to the text is a "Verzeichniß der [88] Ortschaften durch welche wir gekommen sind" [Index of the 88 places through which we travelled], a partially coloured sketch-map (without place-names or key), as well as 9 mounted pencil drawings (9 × 13 cm). Among the drawings are naive views of the cliff church in Idar-Oberstein with Burg Bosselstein, the ruins of Altdahn Castle, Speyer Cathedral, and the view from Münster am Stein. The considerable number of spelling corrections in the text suggests a young author. - In the same year William Turner, Victor Hugo, and Friedrich Wilhelm IV of Prussia all travelled to the Rhine, and the 3rd edition of Baedeker's *Rheinreise* by Johann Adam Klein was published. - Binding only minimally rubbed, otherwise fine condition.

## The first scientific book on child art

**Corrado Ricci:** *Kinderkunst*. Leipzig, Voigtländers Verlag 1906. 61, (2) pages, with 48 black illustrations. Original publisher's wrappers. 12.5 x 19 cm. {OUT#14} 280€ / 320\$

First German edition of Ricci's *L'arte dei bambini* (first issued in 1887), in which "the child's natural sign language has been examined for the first time" (Lexikon der Pädagogik, p. 380). This work was the origin of "scientific discovery of the free child's drawing" (Scholz / Ruhl p. 115). The discovery of the aesthetic quality of the unskilled visual expression by children was related to the aesthetics of modernism and to the Vienna Secession (cf. Wikipedia, Child Art). - Translated to German by E. Roncali. With a foreword by Karl Lamprecht. The illustrations are taken from Siegfried Levinstein's work *Kinderzeichnungen bis zum 14. Lebensjahr* (1905). - Corrado Ricci (1858-1934) was an eminently respectable Italian art connoisseur, art historian and archaeologist. Ricci assembled the first collection of children's drawing and sculpture pieces: 1250 items in total (cf. Wikipedia). He started in the winter of 1882/83 when he was forced to take refuge from a rainstorm in a deep portico in Bologna, where he discovered graffiti drawings and scribblings on the walls (cf. *Kinderkunst* p. 9-10 and Scholz / Ruhl p. 117). "Ricci's subsequent collection of children's drawings is one of the earliest to have been published and his observations of the development of the human figure in children's drawings remain important over a century later." (Maureen V. Cox, *Children's Drawings of the Human Figure* p. 1). - "Premises for understanding of importance of art for children were laid by Jean-Jacques Rousseau (1712-78), Johann Heinrich Pestalozzi (1746-1827), John Ruskin (1819-1900), and Herbert Spencer (1820-1903). Agenda of art education for children was discussed at the International Conference of 1884, held in London at the Health Exhibition. The discussion framework was largely shaped by the widespread of schools of design for professional training of children and youth in the UK, beginning from 1852. Some of the conference participants underlined importance of





**"Perhaps it is those  
inside the madhouse who are the  
only normal people!"**

(Leopold Wolfgang Rochowanski, 1922)

creativity, imaginations and special methodology for development of children's artistic skills. Ebenezer Cooke (1837-1913) has pointed out that "if a child follows its bent and draws animals its own way, in action, and repeats them, outlines them, and colours them too, he will produce a drawing which may be comparable to the archaic period of more than one historic school." (...) The proceedings of the conference, ed. by E. Cooke, were issued in the 1885-86 Journal of Education, published by the Society for the Development of the Science of Education. First European exhibition of drawings by children was organized by Robert Ablett (1848-1945) in London, 1890. The first collection of 1250 children's drawing and sculpture pieces was assembled by Corrado Ricci (1858-1934), an Italian art historian. Aesthetic appreciation of children's art as untainted by adult influence was extolled by Franz Cižek, who called a child's drawing "a marvelous and precious document". Discovery of the aesthetic quality of the unskilled visual expression by children was related to the aesthetics of modernism and, in case of Cižek, to the Vienna Secession." (Wikipedia, Child Art). - Spine slightly worn, but restored professionally. Else very fine. - Ehrenhard Skiera, Reformpädagogik in Geschichte und Gegenwart p. 147. Gerold Scholz und Alexaner Ruhl, Perspektiven auf Kindheit und Kinder p. 115ff.

# **Disparate Minds**

## An autistic mathematical wizard who impressed Gauss

**Georg Engelbach (1817-1894):** Zacharias Dase. Lithograph after Sebastian Hetzner, printed on China paper and laid down on wove paper, c. 1850. Signed below: Nach d[em] Leben gez[eichnet] v[on] Seb[astian] Hetzner | Lith[ographiert] v[on] G[eorg] Engelbach | Gedr[uckt] bei S[ebastian] Minsinger in München v[on] V. Graf. [Drawn from life by Sebastian Hetzner | Lithographed by Georg Engelbach | Printed by Sebastian Minsinger's in Munich by V. Graf]. 21.3 x 27.2 cm (plate); 30.5 x 40 cm (leave). {OUT#80} 280€ / 320\$

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



**"Social isolation is a common trait  
in gifted individuals."**

(Anonymous, on Wikipedia, 2019)

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

## Nuts about painting cats - An autistic savant

**[Gottfried Mind (1768-1814):]** Oeuvre de Geofroi Mind de Berne recueilli de différens Cabinets particuliers. Livraison accompagné d'une Notice historique et biographique du Peintre. Berne and Bâle, J[ohann] P[eter] Lamy [c. 1818-1821]. Etched title page, 8 pages, 15 hand-coloured aquatint plates featuring cats, printed on white wove paper and tipped-on as issued to grey paper with ink borders and manuscript captions below. Contemporary red morocco by René Simier, signed "SIMIER. R[ÉLIEUR] DU ROI" on rear flyleaf. 30 x 23 cm (oblong). {OUT#78} 3,000€ / 3,400\$

The title page of the biographical text shows a portrait vignette of Gottfried Mind drawing with his cat alongside. Each plate (except for one) with a handwritten "imprint" below: *dessiné p[ar] Mind | publié p[ar] J. P. Lamy à Basle Berne & Lausanne*. The whole series of prints by Lamy after Gottfried Mind also includes depictions of children's plays (at least 15). According to Hesse, 18 depictions of cats were printed by Lamy. Present here are 14 different images, with an additional plate with a similar motif apparently being a proof (the first print is without the kitten and the cat lacks its teats). All prints depict cats, some including other animals as well, only one shows a child playing with a cat (perhaps from another series). However, the most complete collection of the print series by Lamy is apparently held by the Graphische Sammlung of the National Library in Bern, within the Collection of Rudolf und Anne-Marie Gugelmann, though it lacks 6 plates of cats which are present here. Some of the prints are embossed with Lamy's dry stamp ("L" in a lozenge) to margins. - Gottfried Mind (1768-1814) was a Swiss autistic savant who specialised in drawing. He was called the "Raphael of Cats" because of the excellence with which he painted the animal. Some sources state that he was "crippled" at birth (cf. Thieme/Becker XXIV, p. 575). "In the



Œuvre  
de  
Geoffroi Mind  
de Berne  
recueillie de différents Cabinets particuliers

par J. J. Lamy, Docteur d'Arts

à Berne

à Bâle



LIVRAISON  
accompagnée d'une Notice historique et biographique du Peintre

course of his narrow, indoors life, he had worked himself into an almost paternal relation with domestic animals, especially with cats. While he sat painting, a cat might generally be seen sitting on his back or on his shoulder; many times he kept, for hours, the most awkward postures, that he might not disturb it. Frequently there was a second cat sitting by him on the table, watching how the work went on; sometimes a kitten or two lay in his lap under the table". (Wikipedia). Mind was the first artist to depict cats without a narrative setting. The British Museum holds a unique album of original drawings by Gottfried Mind, entitled "Mindiana", including an extensive manuscript entry by G. Fairholme on Mind's life, starting as follows: "Amongst the endless varieties of character & disposition presented to our contemplation in the study of the human mind, it would be difficult to find one more worthy of our attention than the unfortunate subject of the present memoir: for the character of Godfrey Mind exhibits such an anomalism of mental powers, as has perhaps never been recorded, to a similar degree. This poor cretin may be regarded as a singular instance of innate natural talent of a high class, & of a particular kind, combined with almost total deficiency of reason, upon any other subject, however simple." (BM museum no. 1958,0712.3026.1-63). - As plate no. [6] is printed on wove paper with watermark *Whatman Turkey Mill 1821*, the publishing dates given in reference works (Rümman: c. 1810 / c. 1815; swissbib: 1816; Hesse: c. 1818) might be extended to 1818-1821. - Provenance: Collection of Marianne C. Gourary (1920-2014; birth name Wilmersdoerffer), New York, through the trade. Purchased from August Laube, Zurich, in 1981 (letter joined). - Three plates with very light spotting (mostly to mounts and tissue guards), a few with marginal creasing at left hand side, staining to some mounts. All tissue guards present. Binding a little rubbed, corners slightly worn. One plate with a long tear to upper margin (5cm), not touching the motif. - Cf. Georg Theunissen and Michael Schubert, *Starke Kunst von Autisten und Savants*, pp. 41-43. Cf. Rümman no.s 2760 (including 3 groups of cats) and 2761 (including 6 groups of cats). Cf. Jochen Hesse, *Gottfried Mind (genannt Katzen-Raphael)*, in: *SIKART Lexikon zur Kunst in der Schweiz*. Carl Brun, *Schweizerisches Künstler-Lexikon* p. 410. Lonchamp 2, no.s 457, 615117, 2087188. - OCLC shows only three copies including the text in Switzerland and one in Germany.

**Homo ferus - A Savage Girl,  
found wild in the Woods of Champagne**

**Madame H. [viz. Marie-Catherine Homassel Hecquet]:**  
Histoire d'une jeune fille sauvage, Trouvée dans les Bois à l'âge  
de dix ans. Paris, "Avec Approbation & Permission" 1755. 68  
pages. Contemporary marbled boards. 10 x 16 cm. {OUT#79}  
2,500€ / 2,850\$

Marie-Angélique Memmie Le Blanc (probably born in 1712 in Wisconsin / French Louisiana, USA, died 1775 in Paris, France) was a famous feral child of the 18th century in France who was known as the Wild Girl of Champagne, the Maid of Châlons, or the Wild Child of Songy. A feral child (also called wild child) is a human child who has lived isolated from human contact from a very young age, and so has had little or no experience of human care, behaviour, or language. Feral children may have experienced severe abuse or trauma before being abandoned or running away. They are sometimes the subjects of folklore and legends, typically portrayed as having been raised by animals (cf. Wikipedia), the most famous of which probably is Mowgli in Rudyard Kipling's *Jungle Book*. The present book, containing the story of Marie-Angélique's life, was publicised by the French writer Marie-Catherine Homassel Hecquet and edited by the French scientist-explorer Charles-Marie de la Condamine. Already in 1756, a German translation was published (*Merkwürdiges Leben und Begebenheiten eines in der Wildniß aufgewachsenen Maedgens von zehn Jahren*), as well as an English translation in 1768 (*An Account of a Savage Girl, Caught Wild in the Woods of Champagne*), followed by several other editions. However, it was not error-free since it gave Marie-Angélique's age at the time of her capture as ten although it is now speculated to have been nineteen. "Her case is more controversial than that of some other feral children because a few prominent modern-day scholars have regarded it as either wholly or partly fictional. However, in 2004, the French author Serge Aroles speculated



HISTOIRE  
D'UNE  
JEUNE FILLE  
SAUVAGE,

*Trouvée dans les Bois à l'âge de  
dix ans.*

Publiée par MADAME H. . . T.

Prix 12 sols.



A PARIS.

---

M. DCC. LV.

*Avec Approbation & Permission.*

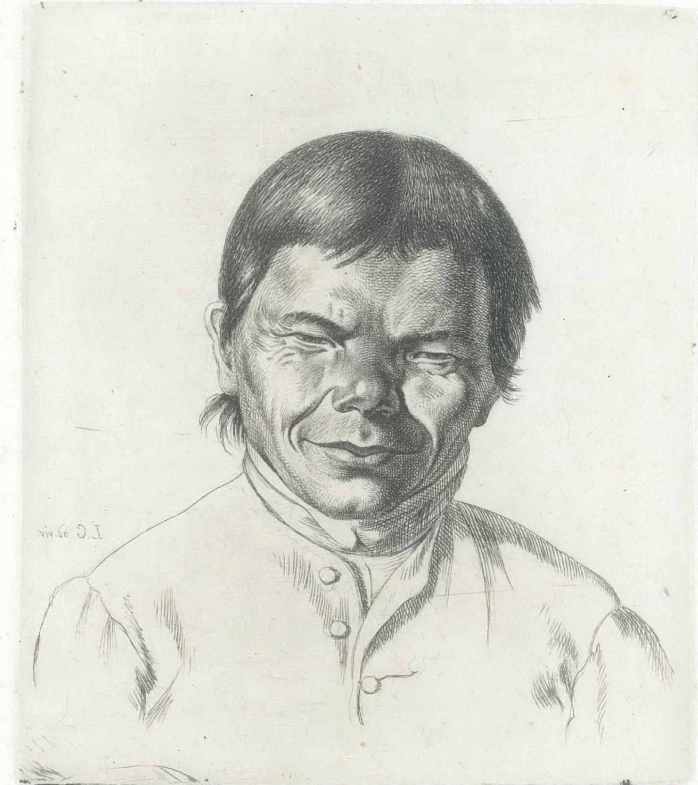
that it was authentic after spending ten years carrying out archival research into French and American history. Aroles speculates that Marie-Angélique had survived for ten years living wild in the forests of France, between the ages of nine and 19, before she was captured by villagers in Songy in Champagne in September 1731. He claims that she was born in 1712 as a Native American of the Meskwaki (or "Fox") people in what today is the Midwestern U.S. state of Wisconsin and that she died in Paris in 1775, aged 63. Aroles found archival documents showing that she learned to read and write as an adult, thus making her unique among feral children." (Wikipedia). Madame Hecquet believed came originally from the lands of the Eskimos (cf. Techener 499). "From ca. 1750 Memmie lived in Paris (...). To earn her living "she produced artificial flowers and sold copies of her biography by Madame Hecquet. On publication the book found little success, and therefore Memmie had many copies, with which she went door to door to find curious readers from whom to make a small profit. She cannot have sold many books from her stock and life must have been hard for her. Apart from Burnett [James Burnett, later Lord Monboddo], no visitors to Paris mention her by name. Moreover she is not mentioned as a curiosity in English guidebooks, nor in contemporary descriptions of Paris. She lived a secluded life." (Newton pp. 66-67). Carl von Linné gave the girl as a further variation of the "Wild Man" (*Homo ferus*) in the 1768 12th edition of *Systema naturae* and illustrated this as *Puella campanica* ("Girl from Champagne") (cf. Wikipedia). - Binding faded and slightly rubbed, else fine. - Léon Techener, *Bibliothèque champenoise* 499. Cf. Michael Newton, *Wilde Kinder* pp. 57-95. Sabin 34141.



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

**Ludwig Emil Grimm (1790-1863):** Holzhanne aus Ihringshausen bei Kassel [Holzhanne from Ihringshausen near Cassel]. Etching on cream China paper, (after) 1825. Monogrammed in the plate inversely: L.G. ad viv. [ad vivum: from the life]. 9.8 x 10.3 cm (plate). 16.7 x 18.3 cm (leaf). {OUT#77} 650€ / 740\$

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



A. 101. St. 93

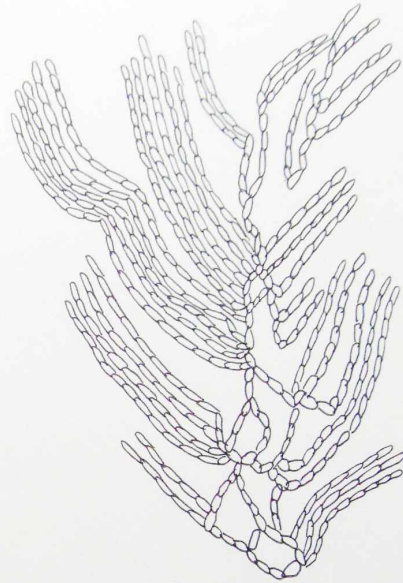
## Four contemporary artist's books by disabled people

**Michel Davé (1941-2018):** que. faire. A. liège. Artist's book, including 16 written pages. Centre la Pommeraie, Ellignies-Sainte-Anne (Belgium) 2005. Original wrappers with illustrated dust jacket, bound concertina-style. 15 x 13.5 cm. {OUT#81} 580€ / 660\$

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



silese



peau de mouton

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

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

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

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

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

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

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

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

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

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

## **Visionaries & Prophets**



**"Curious people, especially when  
they possess some street  
prophethood, are like jack-o-lanterns  
that dazzle people for moments,  
before sinking into the  
dark night of oblivion."**

(Emil Szittyá, 1923)

Nagel, Friedrich Muck-Lamberty, and Ludwig Christian Haeusser. Each of them possessed considerable charisma and felt called upon to disseminate his revelations to the people, not for purposes of material gain, but for their own good. Although the first three of these men lived on the fringes of society in their time, Muck-Lamberty and Haeusser, who were Gräser's disciples, attracted huge flocks of followers in the 1920s—until the National Socialists took power. By that time, all five prophets had attained legendary status. That they are scarcely remembered today is largely attributable to the fact that little attention has been paid to the irrational in German-speaking Europe since the Enlightenment. Yet these charismatic leading figures were not only well-known in avant-garde circles, but also had a profound impact on modern art in Europe. (...) The story of the prophets is not only a fascinating chapter in our social history. It is also closely interwoven with the history of modern art in Europe. Many figures in the art world have made use of their ideas without bothering to cite their sources. Over a period of some 100 years, artists and prophets pursued similar goals and visions." - Haeusser was born in Bönningheim, where today the Charlotte Zander Collection is based, one of the largest and most important Outsider Art collections in the world. - Paper yellowed. Tear to fold of the outer double folio. Slight creases and water stains to margins. - Cf. Hanne Bergius: Das Lachen Dadas. Die Berliner Dadaisten und ihre Aktionen, pp. 162-165 (including 7 reproductions of Haeusser's pamphlets and posters). Cf. Ulrich Linse, Barfüßige Propheten. Erlöser der zwanziger Jahre pp. 156-200 (including reproductions of his pamphlets and posters). - Cf. Alain R. Truong, Artists and Prophets. A Secret History of Modern Art 1872-1972, online at: [alaintruong.com](http://alaintruong.com).

## A post-war pacifist and street-prophet in Berlin

**[Heinrich Krämer (c. 1880 - c. 1950)]:** Der Friedenslehrer. Jesus als Staatenbauer und Völkerbefreier. IV. Band [The Teacher of Peace. Jesus as constructor of states and people's liberator. Vol. IV]. German manuscript on writing paper and sandwich paper. Berlin, 1945/46. 225 leaves, including numerous illustrations (either original drawings or photographic reproductions from the originals, partly coloured with) and mounted newspaper clippings, as well as 28 sheets and notes, loosely inserted. Self-made contemporary boards with illustrated title label to front cover. 16 x 22.5 cm. {OUT#72} 880€ / 1,000\$

Signed to one page: "Heinrich Krämer | Verfasser | Zur Zeit als Ausgebombter in | Berlin Zehlendorf 1945" [Heinrich Krämer | author | currently bombed out of his home at | Berlin Zehlendorf 1945]. According to a later manuscript note on the second white leaf the first name of the author was "Lorenz", though this appears to be a mistake (or else he might have had a second forename): "Lorenz Krämer, Berlin | schrieb dieses Buch | eines von sehr vielen | geb. ca. 1880 gest. ca. 1950. | Onkel v. Willi Dietzler | stammt aus Alten-Buseck | bei Gießen." [Lorenz Krämer, Berlin | wrote this book | one of a great many | born c. 1880 died c. 1950 | uncle of Willi Dietzler | originally from Alten-Buseck | near Gießen]. - The "bombed out" Heinrich Krämer appears to have been kind of a street prophet (maybe similar to an itinerant preacher). He wrote down his ideologies and illustrated them, either with original drawings or with photographic reproductions of his drawings. He calls his book a "novel written as a speech" ("Roman, geschrieben als Vortrag"), and it is not difficult to imagine Krämer standing on the streets of Berlin, day by day with his self-made "bible" trying to convince people of his ideologies. In the beginning, he states the three main topics of his doctrine: 1. Jesus und die Politik und die Politiker [Jesus and politics and the politicians] / 2. Jede Weltzeit hat ihr



# Der Friedenslehrer Die Friedens-Wissenschaft Und Ehekultur



Am Politikerwesen  
ist noch nie und kann  
auch nie ein Sand und  
Volk genesen.  
Politiker führen von einer  
Partei Staatsgrube in die  
andere! Seit Adams Zeit.  
Daher der ewig alte Völkern  
streit, vor und nach Christo.

Wodurch wird's anders und „besser“?

Anders und zwar „besser“ wird es nur, aber nur:  
Durch Jesu Weltfriedenslehre und Ehekultur.  
Durch Völkerschulung in Jesu Gottesstaatswesen!  
Dann erst werden alle Länder und Völker genesen.

Doch ohne alle Frauen, kann  
den Jesu Gottesstaat  
Lese den Friedenslehrer und Ehekulturlehrer  
man das Gute nicht aufbauen



(Sonder-) Thema [Every era of the world has its (special) topic] / 3. Jesus... die Juden und die Deutschen - sind ein Völkerproblem Gottes in aller Welt! Wie und wer kann es lösen zum Segen aller? [Jesus... the Jews and the Germans are a God's problem of peoples in the whole world! Who will be able to solve it for the blessing of all, and how?]. Krämer's manuscript appears to be a delusional treatise in which he tries to cope with the incidents of WWII and the ending of the Third Reich. His principal motive is world peace. He conceives a utopian "Women's State" and "Jesus-Theocracy" and sees himself as Christ's mouthpiece and as the teacher of an imaginary "People's Collegiate Parish for the Teaching of Christ's Theocracy". Krämer is predominantly driven by feelings of hatred against politics and the politicians: "Alle Politiker reden stets von "Freiheit des Bürgers"... Und in Wirklichkeit bringen sie stets neue Knechtschaft. Sie tarnen sie bloß anders, bringen neue Furchteinjagung, Menschenfurcht... die stets feige, blöde und gehorsam macht. Und diese Menschenfurcht wünscht solch gottloser Politiker als Hilfsmittel für seine Verbrecherzwecke. Das war besonders bei Hitler so --- und man übt diese Furchteinjagungstaktik ... auch heute noch - nach Hitlers Sturz aus, und nennen diese Art von Terror: "Demokratie". [All politicians talk constantly of "civic liberty"... And in reality they are always creating a new serfdom. They just disguise it differently, but bring a new terror, a fear of man, which makes people cowed, stupid, and submissive. And such godless politicians want to use this fear of man for their criminal purposes. That was already the case with Hitler --- and they use this terror-tactic even today - even after Hitler's fall, and they call this new form of terror "Democracy".]. Krämer calls hitlerism the "most devilish politics of all times after Christ" ("verteufeltste Politikertum aller Zeiten nach Christ"). He puts forward the view that God loves Germany most of all, and therefore has punished it so harshly. - Binding rubbed. Spine heavily damaged.







Wahre Abbildung  
des

Jan Pawlikowicz ZDomozyrskich Komarnicki,  
nebst seinem bey sich habenden 9jährigen Sohne Patrick, welcher durch seine  
lächerliche und unter gesitteten Menschen unanständige Lebensart, so er mit Feigen-  
blättern der heiligen Schrift zu bemänteln suchte,

den Namen des Verächtigten

**Ziegen - Propheten**

erhalten hat.

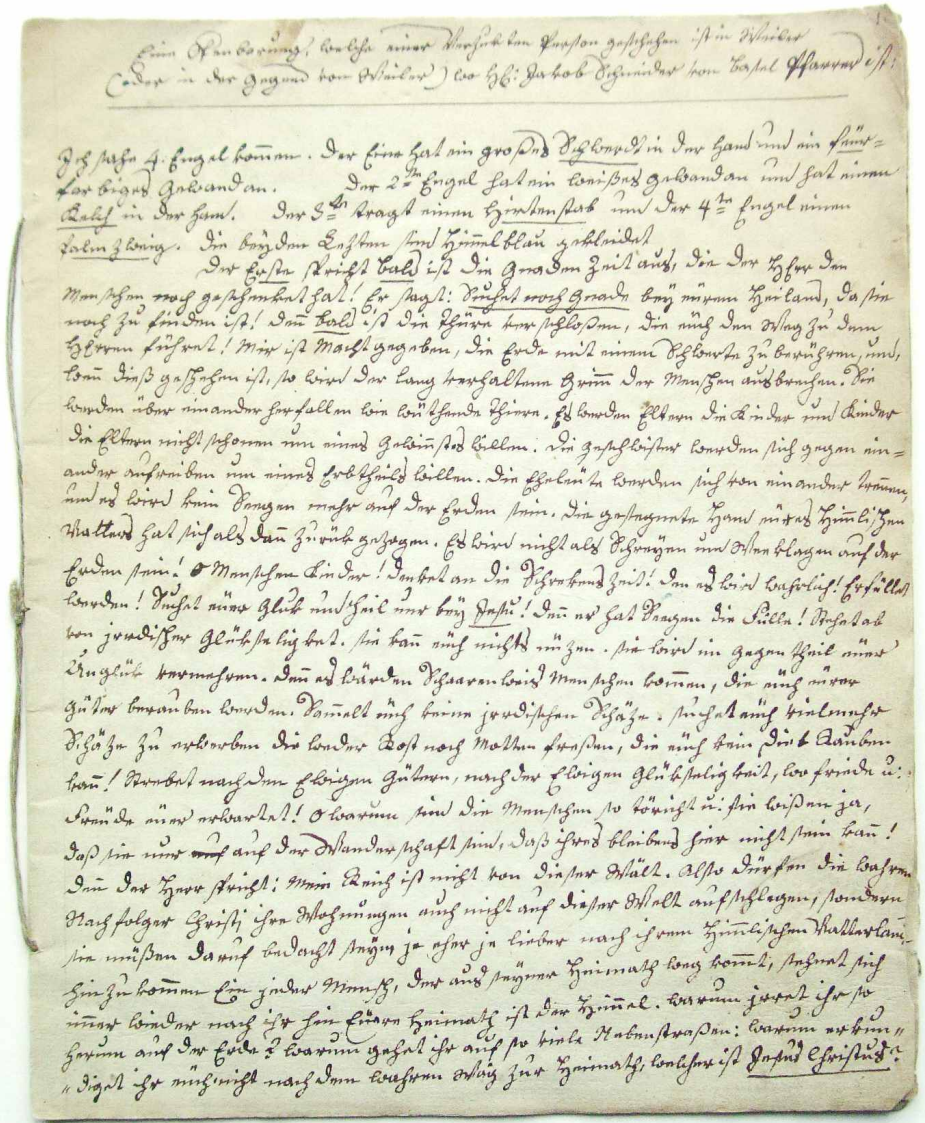
search for a meaning of Creation in the Enlightenment sense, while Kant's "Raisonnement" in contrast does not contain the commissioned report (Kant denotes the goat-prophet merely as a "zealos Faunus"), rather presents an argument with the irrational preacher. In the next issue of the paper Kant published his "Versuch über die Krankheiten des Kopfes" [Research on the Illnesses of the Head], where he draws parallels between the mystic Swedenborg and the spiritual confusion of the goat-prophet. - Slight foxing. Two cross folds. Water stain to lower margin. Slight loss of material to the top and bottom margin. - Not in Drugulin. Unrecorded.

## Report on apocalyptic visions of an ecstasized woman and a seeress in Southwestern Germany

**[Anonymous:]** Eine Of[f]enbarung welche einer Verzukten Person geschehen ist in Weiler (oder in der Gegend von Weiler) wo H[och]w[ürden] Jakob Schneider von Basel Pfarrer ist [An revelation which happened to an ecstasized person at Weiler (or in the region of Weiler) where reverend Jakob Schneider of Basel is pastor]. [And:] Eine andre Of[f]enbarung zu Weiler am Himmelfahrts Fest den 8. May 1823 [Another revelation at Weiler on ascension day celebration May 8th 1823]. German manuscript on paper. Southwestern Germany, (1823 or 1824). 9 pages, one white leaf. Stapled, without binding. 17 x 21 cm. {OUT#74} 280€ / 320\$

The first report concerns an apocalyptic vision: Four angels appear to an ecstatic person, outlining the events of the end of time and calling for people to attain not terrestrial but celestial treasures and to turn towards Christ. In the second text, the writer calls the person experiencing the vision a "seeress" ("Seherin"). An angel takes her to heaven where she can see its glory. She meets her deceased daughter and her godchild. Later she even sees the Virgin and Jesus themselves. – It is not completely clear whether the first and the second vision were experienced by the same person. – Paper slightly yellowed and stained.

German transcriptions of the more interesting parts available.

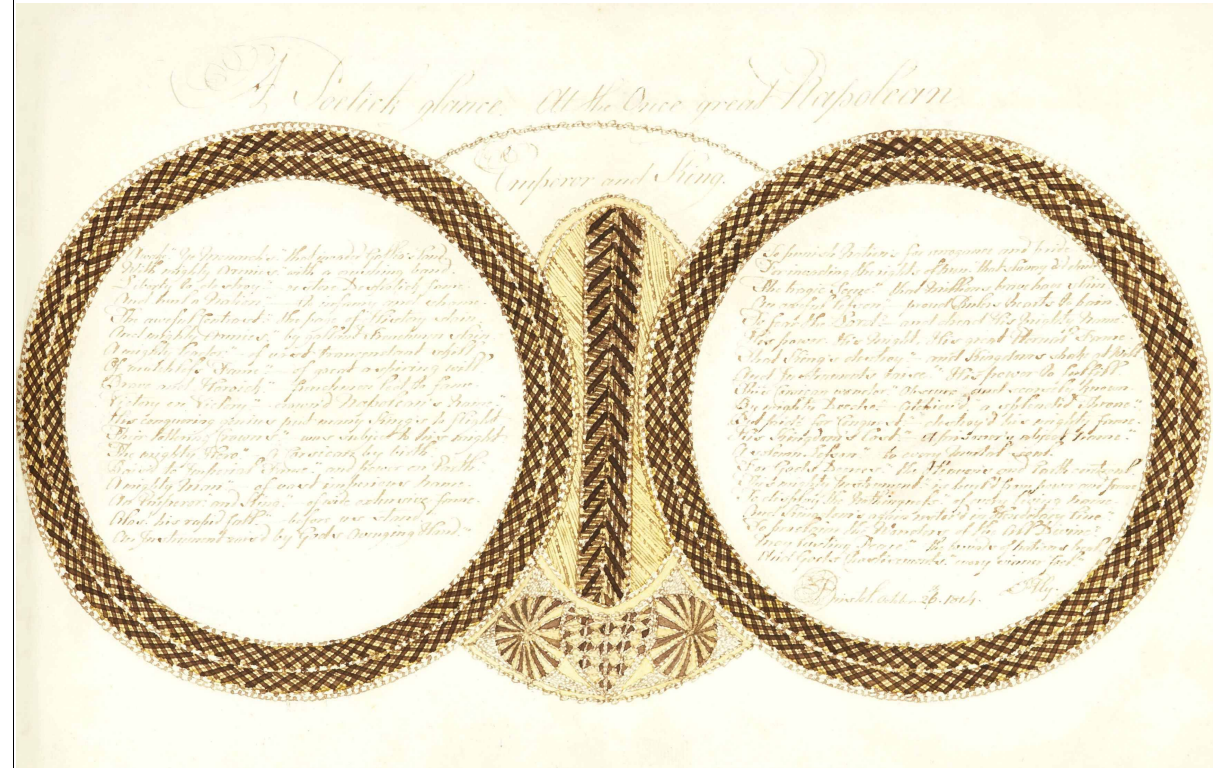


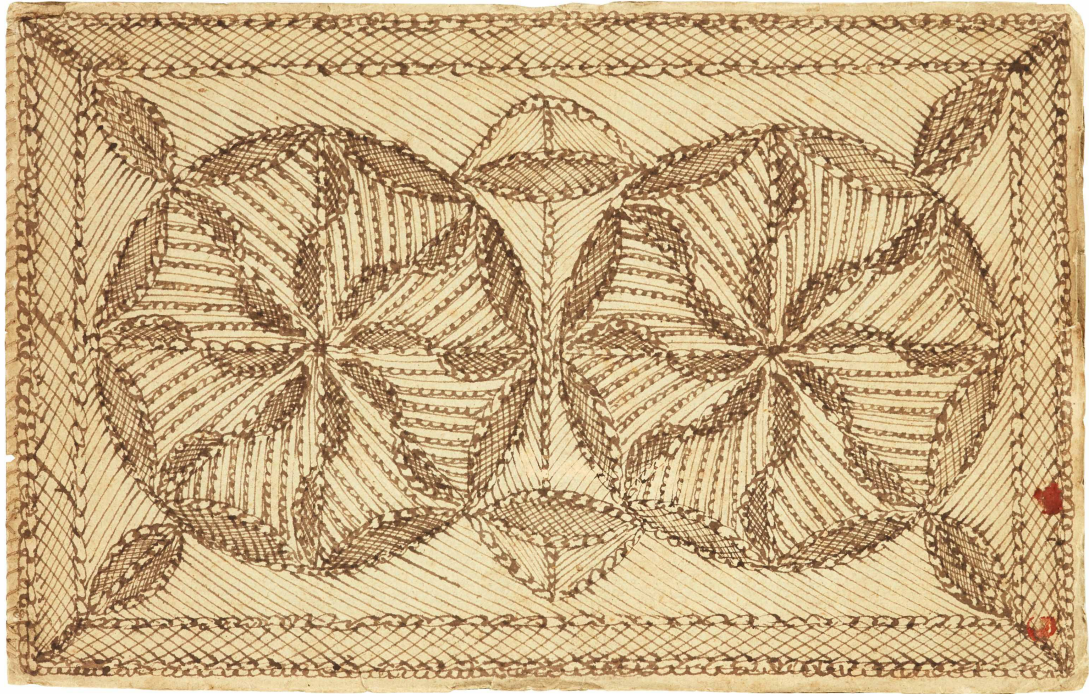
**Autodidacts,  
Self-Taught Artists,  
Dilettantes, & Amateurs**

## An amateur poet and book artist from Bristol

**Joseph Ely (active 1814-23):** [No title]. English manuscript on paper. Bristol (England), 1814. 11 leaves, written on one side only, each including sumptuous decorative frames drawn in black and dark brown ink and coloured in places with muted colours. Sewn into an ornamentally decorated booklet by Ely. 40 x 25.5 cm (oblong). {OUT#56} 2,250€ / 2,560\$

Joseph Ely was an amateur poet, who occasionally made poems which he later wrote down in elaborate manuscripts "for amusement". The present is the earliest manuscript by Ely to have arisen to date. Until today, a total of 14 manuscripts (not including the present one) have been known, created by Ely between 1815 and 1823. Nine of these are held by the Pforzheimer Collection (NYPL); others are in the Winterthur Library in Delaware, in the Jewish National and University Library in Israel and in the library at McMaster University in Ontario. With the discovery of the present manuscript, the period of Ely's activity can be extended to 1814-1823. Nothing is known about Joseph Ely's vita, however we know from another manuscript (dated 1816) that he kept records on the number of "compositions" he had written (then 229), as well as on the number of borders he made for the lines (591). In that 1816 manuscript he also reveals that it was "the twenty third book" he made. Ely's text frames are reminiscent of works by later visionary artists and appear to be completely independent from any contemporary trends in book decoration. Being completely abstract and geometrical, they nevertheless look somehow organic, and lively in their entirety. - The Winterthur Museum states in its "Guide to the Winterthur Library" that Ely "lived in Bristol, Connecticut" (p. 185), but as some subjects of his poems are of specific European interest (Napoleon, Wellington - see below), it can be assumed that he was from Bristol in South West England. - The detailed headings of the single leaves read: Poetical Preface to the Reader; (Poetical) Thoughts Respecting the Situation of our Most Venerable Sovereign; Poetical Thought on Sleep - Dream's, or Vision's





of the Night; Poetical Thoughts On Death; A Poetick Thought On the Soul of Man; Poetick glance. At the Once great Napoleon (!) - Emperor and King; Poetical Thoughts on the awful and Melancholy Engagement of Tholouse, between the Armies of Marquiss Wellington and Marshall Soult, Duke of Dalmatia; A Poetick Thought on the Restoration of Sense; A Poetick Thought on the present glorious Spring; Poetical Thoughts on this transitory Life, the vanity of Riches, the necessity of serving God, and assisting the Poor from their Abundance; A Poetick Glance Through this popolous (!) city. - On fol. [3] verso, Ely states that the thoughts have been "committed to paper" already in February 1812, "but executed for Amusement" in October 1814. On fol. [4] verso, he states: "The lines compos'd September 26 1814 | But executed for Amusement October 1814". Similar entries are to be found on all versos. - Provenance: England, through the trade. - Small defect to rear side of wrappers. Wrappers slightly soiled. All pages with centrefold. - Cf. Guide to the Winterthur Library: The Joseph Downs Collection and the Winterthur Archives no. 695. Cf. OCLC no.s 122598878 and 183897578.

## A postman spending 33 years of his life building his "Ideal Palace"

**John Harris:** Le Palais idéal [The Ideal Palace]. Series of five black-and-white photographs featuring Ferdinand Cheval's Palais idéal in Hauterives. Wales, c. 1980. With photographer's ticket to versos. 16.7 x 24.8 cm (motifs). [With:] Postcard featuring a photographic portrait of Cheval with his wheelbarrow, entitled: "L'auteur du Palais Idéal et sa brouette légendaire". France, c. 1920. 8.8 x 13.8 cm. {OUT#58} 230€ / 260\$

Ferdinand Cheval (1836-1924) was a French postman who spent thirty-three years of his life building *Le Palais idéal* in Hauterives. The Palace is regarded as an extraordinary example of naïve art architecture. "The palace of the postman Cheval counts among the wonders which one wants to have visited at least once in one's life. He has indeed earned it, for it is an exceptional work of architecture, so much as an expression of an independent spirit as through the circumstances under which it was created." (translated from Jakovsky, p. 23). Cheval began the building in April 1879. He reported: "I was walking very fast when my foot caught on something that sent me stumbling a few meters away, I wanted to know the cause. In a dream I had built a palace, a castle or caves, I cannot express it well... I told no one about it for fear of being ridiculed and I felt ridiculous myself. Then fifteen years later, when I had almost forgotten my dream, when I wasn't thinking of it at all, my foot reminded me of it. My foot tripped on a stone that almost made me fall. I wanted to know what it was... It was a stone of such a strange shape that I put it in my pocket to admire it at my ease. The next day, I went back to the same place. I found more stones, even more beautiful, I gathered them together on the spot and was overcome with delight... It's a sandstone shaped by water and hardened by the power of time. It becomes as hard as pebbles. It represents a sculpture so strange that it is impossible for man to imitate, it





represents any kind of animal, any kind of caricature. I said to myself: since Nature is willing to do the sculpture, I will do the masonry and the architecture." For the next thirty-three years, Cheval picked up stones during his daily mail round and carried them home to build the Palais idéal. He spent the first twenty years building the outer walls. At first, he carried the stones in his pockets, then switched to a basket. Eventually, he used a wheelbarrow. He often worked at night, by the light of an oil lamp. The Palais is a mix of different styles with inspirations from Christianity to Hinduism. Cheval bound the stones together with lime, mortar and cement. Cheval wanted to be buried in his palace. Because that is illegal in France, he spent eight more years building a mausoleum for himself in the Hauterives cemetery. He died on 19 August 1924, about a year after he had finished building it, and is buried there. Just before his death, Cheval began to receive some recognition from luminaries like André Breton and Pablo Picasso. His work is commemorated in an essay by Anaïs Nin. In 1932, the German artist Max Ernst created a collage titled "The Postman Cheval". The work belongs to the Peggy Guggenheim Collection and is on display there. (cf. Wikipedia). - According to Harris' tickets to versos he was based in Swansea / Wales. Harris was perhaps a press photographer, about whom nothing else could be traced. - Provenance: Iceland, through the trade. - Fine. - Cf. Anatole Jakovsky, Dämonen und Wunder. Eine Darstellung der naiven Plastik pp. 23-40 (including 6 reproductions of Cheval's works). Cf. Frédéric Altmann, L'homme de granit. La vérité sur l'Abbé Fouéré, reproduction no. 183.



## A French soldier killing time by illustrating risqué songs

**Emile Devestel:** Cahier de chansons appartenant A Emile Devestel Soldat au 149 régiment d'Infanterie 8em Compagnie fort des Sarts [Songbook belonging to Emile Devestel Soldier of the 149th infantry regiment 8th company Fort des Sarts]. French manuscript on paper. Maubeuge (France), 1908-09. 108 leaves, including 28 pen and ink drawings, coloured with coloured pencil (14 full-page). Original full cloth. 15.5 x 20 cm. {OUT#57} 280€ / 320\$

Emile Devestel seems to be a young soldier called up for military service and sitting out his time at a barrack from 1908 ("Caserne Wattignies Maubeuge Nord"): Apparently, he is counting down the days until the service will be finished and occasionally gives the number of the remaining days, e.g. with the following words: "Fait par Emile Devestel qui compte 174 de matin de la fuite par les voie le plus rapide et les plus directe pour la vie civile." [Made by Emile Devestel, who counts 174 mornings of flight by the most rapid and most direct route towards civilian life]. The volume includes 62 "couplets" [songs], some of which Devestel illustrated by depicting underdressed ladies, some with exposed breasts, or soldiers in explicit positions with ladies of easy virtue. About the particular genre of French "couplet" I wasn't able to trace anything. However it appears to be identical with the definition of *cuplé* given by Wikipedia: "The cuplé was a popular risqué Spanish theatre song style in the late years of the 19th century. From 1893-1911 the songs were a feature of the "género ínfimo" (lowest type) cabaret theatre sung by solo female singers, or men in drag, and attended mainly by men." - The drawings also include a self-portrait of Emile Devestel, with the facetious indication: "Entrepreneur de Battage" [Thresher], and a battle scene to the facing page (probably an allusion to a rumble he was involved in). In the end Devestel gives a list of





"Emplacement des troupes Francais Ville de Garnison Infanterie" and an index of the songs contained. - Interestingly, this drawing style is common for artworks made by French soldiers around the turn of the century. In particular the faces are often drawn in a quite similar way (very "flat"), which I consider as a main characteristic of such military art between c. 1880 and 1915. - Binding in poor condition: Cloth heavily worn and stained, rubbed to extremities, hinges cracked. Interior thumbbed and soiled, fingerprints throughout, paper yellowed.

## A Hanseatic Sunday Painter

drawing fantastic naïve landscapes for his eight children

**[Wilhelm von Bippen (1808-1865)]:** [No title]. Two extensive albums of naïve drawings. [Lübeck], 1849-1864. 2 volumes, including 134 mounted pencil drawings (104 of which full-page) as well as 27 unnumbered manuscript pages (13 of which sheet music). Original half leather. 26 x 20 cm (oblong). {OUT#58} 3,800€ / 4,320\$

The drawings solely feature landscapes and views with only very occasional figures. Wilhelm von Bippen was a German physicist based in Lübeck (North Germany), who was not fulfilled by his career. As we can learn from a bound-in manuscript poem, apparently written by his wife Emma von Bippen (born Heise), Wilhelm enjoyed to drawing for his children after lunch, especially during wintertime, while sitting at the table smoking his pipe. The couple had eight sons (though two died at an early age) and two daughters; the eldest child must have been around the age of ten in 1849, the first date to appear in the albums. Von Bippen's biographer states: "With his children he was an undescribably tender and loyal father, a careful and understanding parent. This love of children was inherited from his own father, and he was likewise delighted aboe all to have all his loved ones (...) at home with him, singing, telling stories, playing, enjoying all kinds of happy pasttimes, or strolling with his whole flock in the forests and fields." (translated from Deecke p. 32). Against this background, the present albums with their harmless poems, domestic music and naïve drawings reflect an unclouded touching and lovely family idyll characteristic of the Biedermeier period. In their naïvity, the pictures radiate an unending calm, serenity, and harmony. - The phenomenon of "Sunday painting" has been known since the baroque period. In the 19th century, the number of Sunday painters in the German-speaking area rose with this leisure activity becoming particularly popular during the Biedermeier

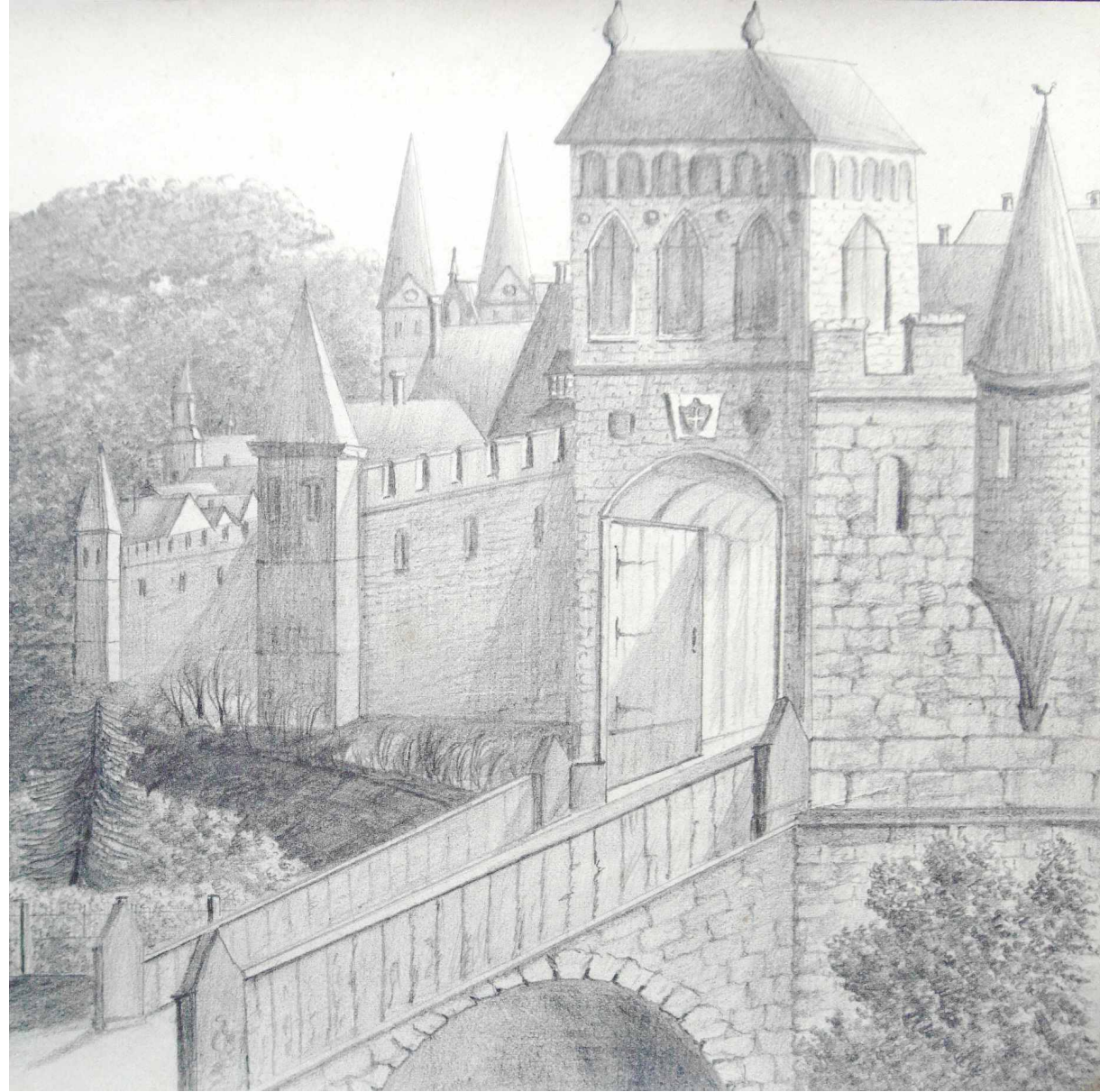


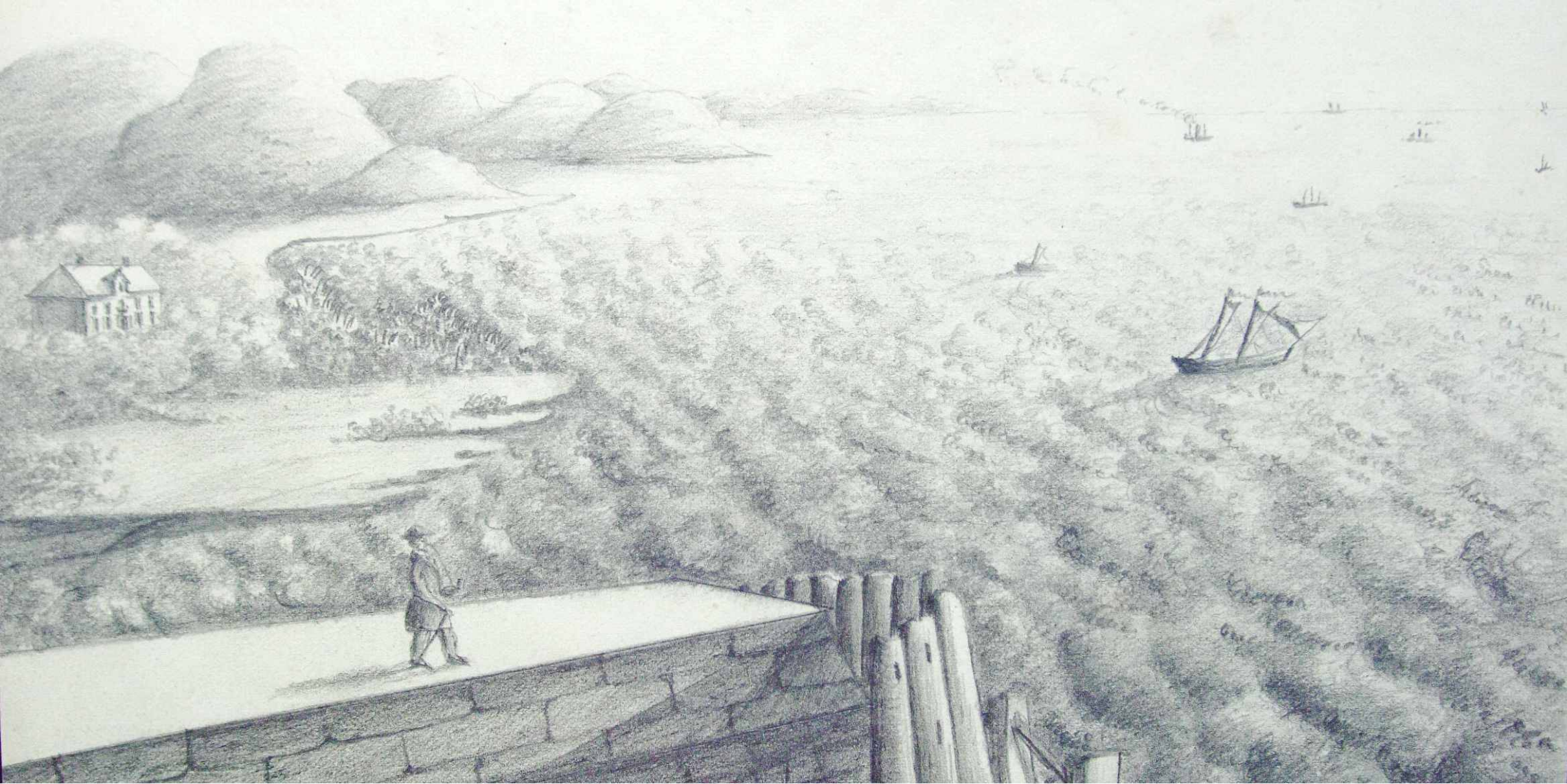


period. All the more wondrous is that this art movement has until now received barely any publications or exhibitions. Famous Sunday painters for example are Winston Churchill, August Strindberg and Johann Wolfgang von Goethe. Von Bippen was also an amateur writer, and in 1857, he published *Bühnenspiele* [Stage plays] under the pseudonym "Gotthelf Weiter". His poems have been published only posthumously in a volume entitled *Zur Erinnerung an Wilhelm v. Bippen* [In remembrance of Wilhelm von Bippen] in 1866. - Offered with the first edition of Bippen's biography by Wilhelm Deecke (published Weimar, Böhlau 1867, in original publisher's wrappers; 15.5 x 23 cm) and a lithographic portrait by Hermann Viegelmann from c. 1850 (18 x 23 cm). - Plates occasionally stained to margins. One leaf browned to right margin. Paper dusty in places. Drawings mostly crisp and clean, with slight offsetting. Bindings a bit rubbed to extremities. Biography and print in very fine condition. - Cf. Wilhelm Deecke, Wilhelm von Bippen. Ein Lebensbild.

**"Real art is always  
where you do not expect it to be,  
where nobody is thinking of it  
or pronouncing its name."**

(Jean Dubuffet, 1949)



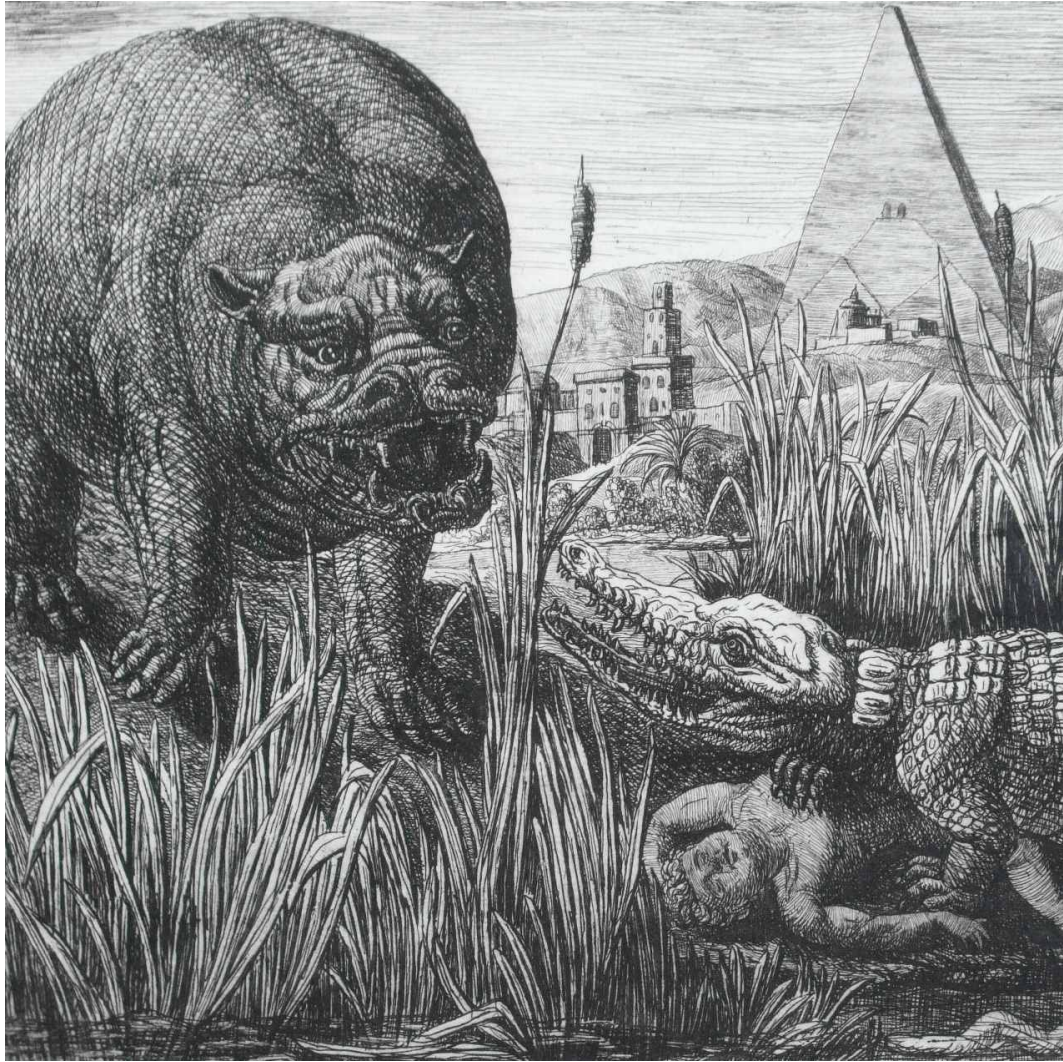


**A Viennese amateur painter of the Romantic Era  
(third known complete copy)**

**[Carl Baron von Vittinghoff (Bratislava 1772 - 1826 Vienna):** Auserlesene Fabeln von [Selected fables by] Magnus Gottfried Lichtwer (title of the publishing announcement). Vienna, Anton Strauß 1817-19]. Installments 1-20 (no more published). 80 plates, using etching and dry-point process (printed on heavy wove paper watermarked *M Heusler*) and 80 single-sided pages of text (printed on wove paper watermarked *STRAUSS* or *M*). Contemporary vellum gilt, signed: *Jos. Teufel Buchbinder Wien* (binder's ticket to inner rear cover). 27.5 x 21.5 cm (oblong); size of each plate between 14 x 19 and 15 x 20.5 cm. {OUT#54}  
45,000€ / 51,200\$

Unfinished series of etchings by Carl Baron von Vittinghoff, though by far his most extensive graphic series. Vittinghoff was a so called *Malerdilettant* (talented amateur artist), who was probably self-taught. He "dedicated his life in Vienna to his affinity to art. He drew and painted landscapes including within them people and animals, then etching such sheets ingeniously in copper. (...) The complete work of this master amounts to some 260 sheets. They are, by and large, among the most beautiful examples of their kind." (Nagler 20, p. 435). Nagler continues on this work: "A series of animal fables in very opulent and funny compositions with landscape backgrounds. Series of 32 (!) remarkable leaves, partly in Fyt's character, partly monogrammed C.V. f., large oblong octavo" (though none of the leaves contained in the known copies shows that monogram). This series of prints draws its particular appeal from an unusual combination: it is marked, on the one hand, by a certain lack of sophistication in the figural depictions and even certain slight technical flaws, and, on the other hand, by a distinctive artistic passion and extreme

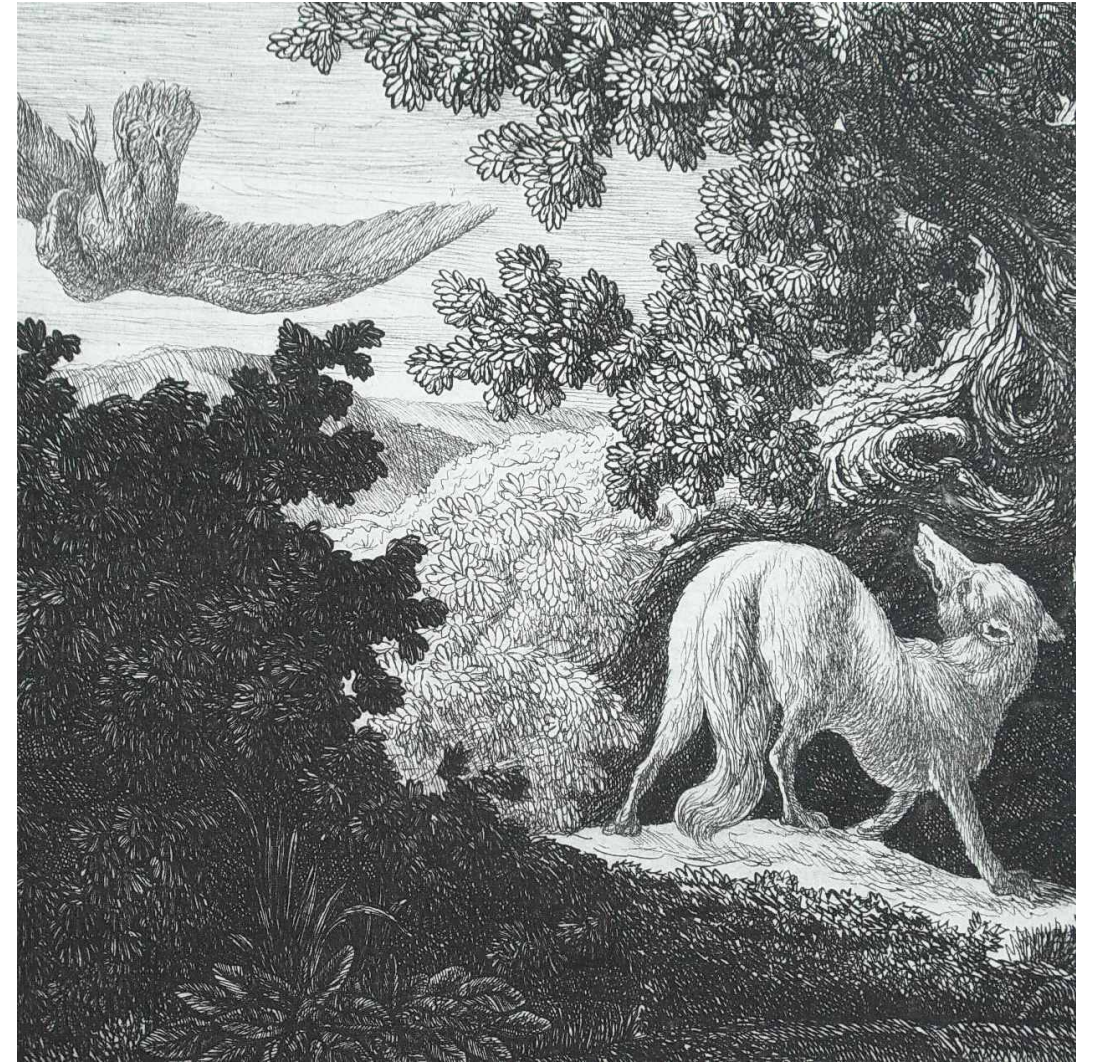




dedication. Furthermore, the strong emphasis on the landscape makes the present works some of the most extraordinary examples of the genre of belletristic book illustration. The intertwining of disparate genres (landscape drawing with illustration of fictional texts) must be seen as a remarkable expression of the romantic *zeitgeist*, emphasized further by the fragmentary character of the work. – It appears that Vittinghoff carried out all the stages of the conception and production of the work himself (except the printing of the text pages) and may have also financed the mammoth project on his own. The latter, in conjunction with the use of the finest paper qualities and a generous print space, could well be the reasons why the work was never completed. The number of copies published could barely have exceeded 30, as plates created in dry point technique would normally not have allowed for more than 30 copies without loss of quality. In addition, it can be assumed that several copies were sold as single sheets, following the discontinuation of the project and were, as a result, scattered across the globe. This would explain why complete copies, such as this one, are extremely rare. – Included here are all 20 published installments completely (without title page, as issued). The original plan was to produce 26 issues, intended to comprise 108 etchings and 108 pages of text, in other words one illustration and one text page for each fable from Lichtwer's *opus magnum* "Vier Bücher aesopischer Fabeln in gebundener Schreib-Art" (Four books of fables in the manner of Aesop in verse) (Cf. Oesterreichischer Beobachter auf das Jahr 1817, p. 666). The copy in the Albertina is mounted in a nineteenth-century scrap book. Compared to our copy, it contains 9 additional etchings; however, these are proofs that were never issued, as is evident from an attached hand-written note: "The title, index and the fables missing in the 2nd and 3rd book were never published. The work, as it is presented, is complete. (...) 10 [recte 9] other sheets without text were found as part of the artist's estate." – Of utmost rarity. Third known complete copy; the other two copies are held by the Getty and the Albertina in Vienna. Another incomplete copy is held by the Berlin State Library; another one is in private property. – Provenance: Private property Vienna, through the trade. – For the most part, the etchings present beautifully and in strong print quality. Few text leaves show tears (repaired from verso). One lacking plate for fable no. 1/XXV was added later and



therefore is disbound. Occasional staining. Binding slightly rubbed. Boards slightly bent. Parchment darkened and dusty. - Cf. Nagler 1 (inaccurate, acknowledges only 32 sheets). Not in Bodemann, Rümman, Andresen and Le Blanc. Not mentioned in GV and MNE. Cf. OCLC no. 945388796 (Berlin copy, fully digitized) and no. 664394942 (one single sheet, held by the Getty). Cf. Getty, accession no. 2016.PR.11. Cf. Kromp, Short List Stuttgart Antiquarian Book Fair 2015, no. 18. For Anton Strauß: cf. Frank-Frimmel, p. 190. Since 1950, only one copy, together with one further incomplete copy, is mentioned in the *Jahrbuch der Auktionspreise* (Yearbook of Auction Prices) and in the *Taschenbuch der Auktionspreise* (Manual of Auction Prices), in every case with incorrect or without any bibliographical specifications.



## **The disabled & the impaired**

**"When something happens contrary to habit, we describe it as contrary to nature. But nothing, absolutely nothing is impossible in accordance with nature. On the basis of that universal reason, let us shake off the absurd amazement which overcomes us every time we see unfamiliar phenomena."**

(Michel de Montaigne, 1580)

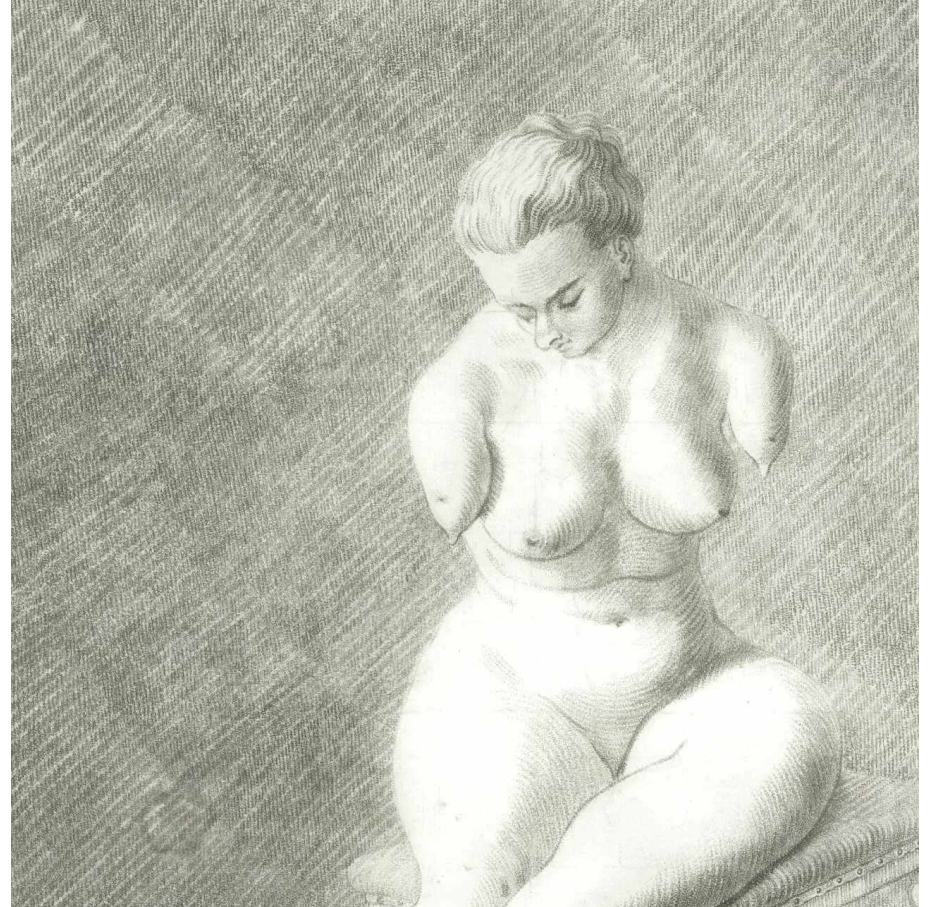


## A foot artist and early freak show attraction

**O[tto] C[hristian] Sahler (c. 1723-1810):** Johanna Sophia Libscherin. Mezzotint. Dresden, 1769. Signed in the plate below: *O. C. Sahler fecit 1769*, and numbered to upper right: No. XI. 24.7 x 36.2 cm (motif). C. 31 x 43.3 cm (leaf). {OUT#93} 1,800€ / 2,040\$

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

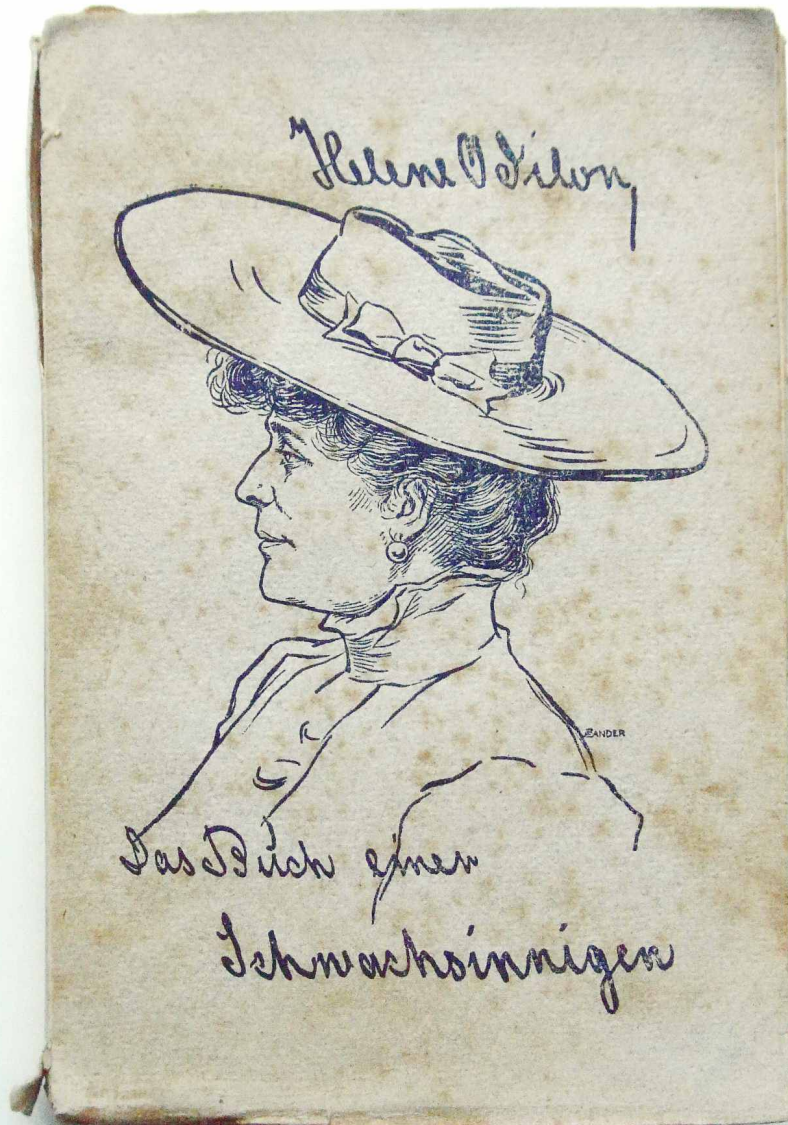
und Cornelia Eisler: Johann Gottlieb Milich. Gelehrter und Sammler, p. 81). - Several tears to margins, professionally restored recently. Paper dusty. - For Sahler: Cf. Thieme/Becker XXIX, p. 341.



## Written by a "cretinous" woman

**Helene Odilon:** Das Buch einer Schwachsinnigen. Lebenserinnerungen. [A book by a cretinous woman. Memoirs]. Berlin, Hermann Walther 1909. 2 leaves, 327 pages, including a frontispiece portrait. Illustrated original publisher's wrappers. 13 x 19.5 cm. {OUT#92} 200€ / 220\$

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



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

**Johann Georg Aichele:** Das Wundersame Lebe[n], Leÿde[n], und Wunderthaten etlicher Heilige[n] Gottes, so ich aus dreÿen Büchern wie sie mir zu Handen kom[m]en herauß geschriben, u[nd] allhier zusame[n] gesetzt hab: Nemlich, Von R. P. Hierem. Drex. R. P. Reginbaldo Berckm. und R. P. Martin von Cochim. German manuscript on paper. Southern Germany (?), 1739. 2 leaves, 807, (5) pages, including 12 drawings and vignettes as well as several embellished initial letters. Contemporary half pigskin with title label to spine. 21 x 33 cm. {OUT#91} 6,000€ / 6,800\$

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



Vou dem grossen =

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

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

die unendliche Verdienst  
Verdienst Maria

## Ablas-Fest St. Fran

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

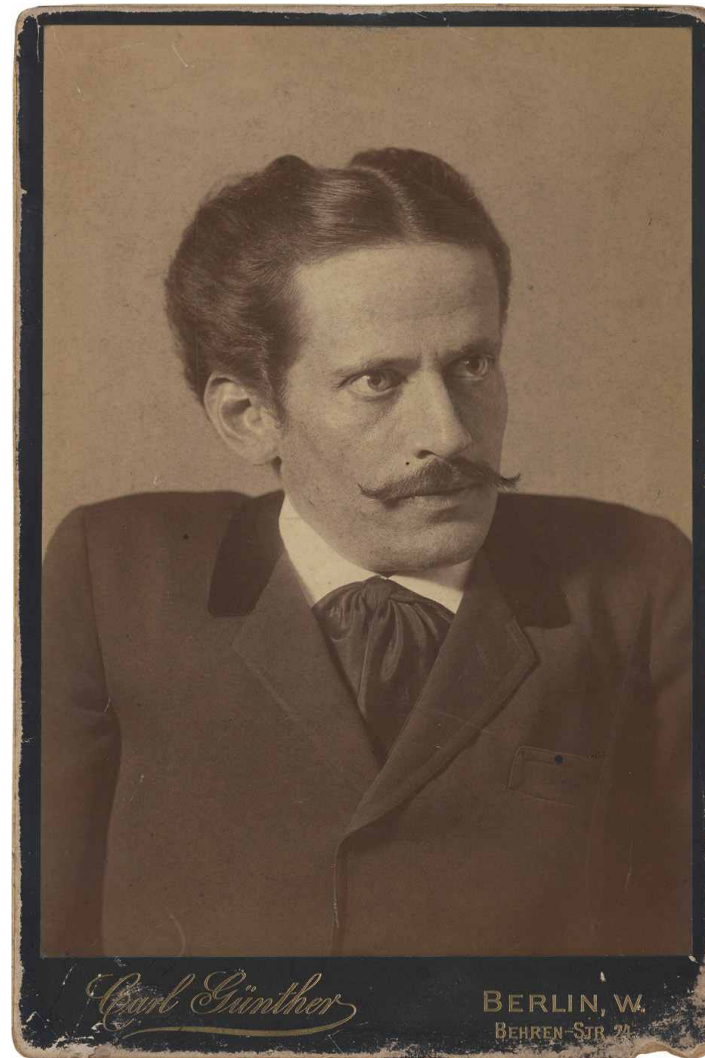
Reginaldo Berckm." and "R. P. Martin von Cochim" (of which I was able to identify only Martin of Cochem undoubtedly). The drawings, vignettes and initials embellishing the manuscript reveal a certain artistic talent (and there is no doubt that it was Johann Georg Aichele himself who made them). - Binding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

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

**Walter Robert-tornow:** Buch der Leidenschaft [Book of Passion]. Album containing 148 autograph poems mounted to 36 leaves. Berlin, 1870s to 1895. Contemporary full padded morocco binding. 21 x 25 cm. {OUT#94} 1,200€ / 1,360\$

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

**The printed volume of his poems (1897) is also available at 180€.**





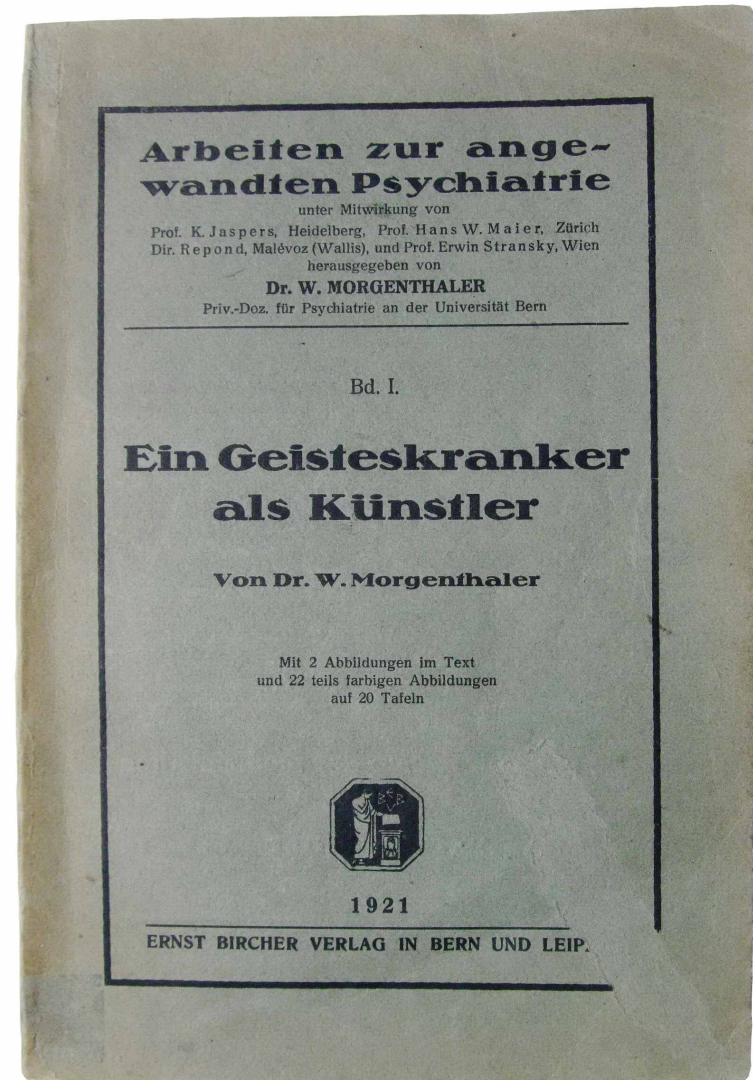
## **On the Art of the Insane**

## The madman as an artist:

### The first monograph on a named psychiatric patient

**W[alter] Morgenthaler:** Ein Geisteskranker als Künstler. [A Psychiatric Patient as Artist]. Bern and Leipzig, Ernst Bircher 1921. VIII, 126 pages, XX leaves of plates (3 of which are in colour), including two photographic portraits of the artist and 20 reproductions of Wölfli's works. Original publisher's wrappers. 15.5 x 23 cm. {OUT#38} 1,600€ / 1,820\$

First publication on the medical history of the schizophrenic artist Adolf Wölfli (1864-1930), and the only monograph published in his lifetime. Upon publication it caused worldwide sensation. With this book, Morgenthaler was one of the first to draw attention to the value of artistic activity as a means of cure in the treatment of psychiatric patients. - Adolf Wölfli (1864-1930) was a Swiss artist who was one of the first artists to be associated with the Art Brut or outsider art label. (For details on Wölfli's biography: see my description of Ries' *Über das Dämonisch-Sinnliche* ...). "Wölfli produced a huge number of works during his life, often working with the barest of materials and trading smaller works with visitors to the clinic to obtain pencils, paper or other essentials. Morgenthaler closely observed Wölfli's methods, writing in his influential book: "Every Monday morning Wölfli is given a new pencil and two large sheets of unprinted newsprint. The pencil is used up in two days; then he has to make do with the stubs he has saved or with whatever he can beg off someone else. He often writes with pieces only five to seven millimetres long and even with the broken-off points of lead, which he handles deftly, holding them between his fingernails. He carefully collects packing paper and any other paper he can get from the guards and patients in his area; otherwise he would run out of paper before the next Sunday night. At Christmas the house gives him a box of coloured pencils, which lasts him two or three weeks at the most". (Wikipedia). - Walter Morgenthaler (1882-1965) had in 1910 already



established a small museum in Bern, 10 years before Hans Prinzhorn (cf. Eissing-Christophersen / Le Parc p. 1). From 1913 until 1920 he was a psychiatrist in the *Bernischen kantonalen Irrenanstalt Waldau* [Sanatorium of the Canton of Bern, Waldau]. "With this work [*Ein Geisteskranker als Künstler*] he was the first to devote a monograph to a single patient, identified by name (...). With this he overcame the custom of psychiatrists to assign the patient a pseudonym, making clear that for him the artist was, in this case, more important than the mental illness. Moreover Morgenthaler remains among the first not to describe mental illness in terms of deficiency. On the contrary, he endeavoured to emphasise that the psychotic disruption of the consciousness allowed the creative strength of an unknown existential realm to come to the surface." (ibid.). - Morgenthaler had previously addressed the subject in his 1918 habilitation thesis "Übergänge zwischen Zeichnen und Schreiben bei Geisteskranken" [Crossovers between drawing and writing among the mentally ill]. After the publication of Morgenthaler's thesis, Hans Prinzhorn began in 1919 to collect material for his book "Bildnerie der Geisteskranken" [Image-making of the mentally ill]. (cf. [www.puk.unibe.ch/cu/museum/museum4.html](http://www.puk.unibe.ch/cu/museum/museum4.html)). - Provenance: Manuscript owner's entry to title page: "Grünbaum" - probably Abraham Anton Grünbaum (1885-1932), author of several psychological works, one of which appeared in "Auswirkungen der Psychoanalyse in Wissenschaft und Leben" in 1928, edited by Hans Prinzhorn. - No copies can be traced in US libraries in OCLC. Not in the Frick Collection. - Spine carefully restored. Front wrapper with superficial loss of material in places. Paper slightly yellowed. Else a fine copy. - Cf. Eissing-Christophersen / Le Parc, Marcel Réja. *Die Kunst bei den Verrückten*. Grinstein 23632.

## Orphan - Child Labourer - Rapist - Lunatic - and: Artist

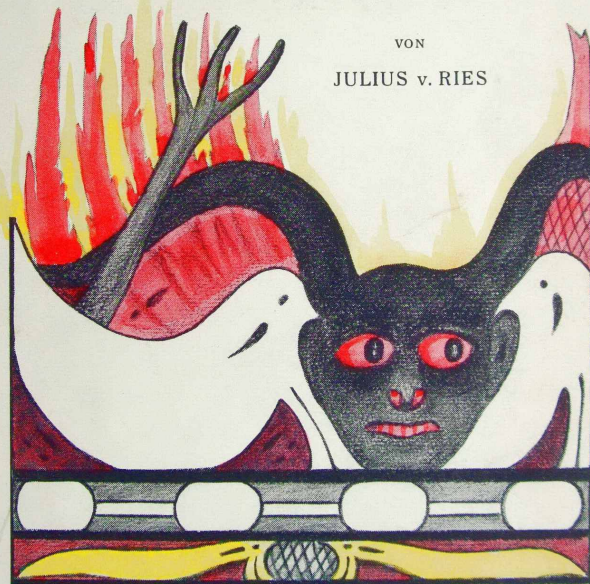
**Julius v[on] Ries:** Über das Dämonisch-Sinnliche und den Ursprung der ornamentalen Kunst des Geisteskranken Adolf Wölfli. [On the Demonic-Carnal and the Origin of the ornamental Art of the Lunatic Adolf Wölfli]. Bern, Paul Haupt 1946. 82 pages, 1 leaf, including a vignette and 48 black-and-white illustrations within the text. Colour-illustrated original publisher's wrappers. 17 x 25 cm. {OUT#39} 380€ / 430\$

Colophon reads: "Als Manuskript in 500 nummerierten Exemplaren gedruckt und nur an Bibliotheken, Künstler und Akademiker verkäuflich". [Printed after the manuscript in 500 numbered copies and available only to libraries, artists, and academics]. This is copy no. 215. - First monograph on Wölfli after his death in 1930. - Adolf Wölfli (1864-1930) was a Swiss artist who was one of the first to be associated with the Art Brut or outsider art label. "Wölfli was born in Bern, Switzerland. He was abused both physically and sexually as a child, and was orphaned at the age of 10. He thereafter grew up in a series of state-run foster homes. He worked as a Verdingbub (indentured child labourer) and briefly joined the army, but was later convicted of attempted child molestation, for which he served prison time. After being freed, he was re-arrested for a similar offence and in 1895 was admitted to the Waldau Clinic, a psychiatric hospital in Bern where he [was diagnosed with schizophrenia and] spent the rest of his adult life. He was very disturbed and sometimes violent on admission, leading to him being kept in isolation for his early time at hospital. He suffered from psychosis, which led to intense hallucinations. At some point after his admission Wölfli began to draw. His first surviving works (a series of 50 pencil drawings) are dated from between 1904 and 1906. Walter Morgenthaler, a doctor at the Waldau Clinic, took a particular interest in Wölfli's art and his condition, later publishing *Ein Geisteskranker als Künstler* in 1921 which first brought Wölfli to the attention of the art world [for details on Morgenthaler's work see my description of the book in this catalogue]. The images Wölfli

ÜBER DAS  
**DÄMONISCH-SINNLICHE**

UND DEN URSPRUNG DER ORNAMENTALEN KUNST  
DES GEISTESKRANKEN ADOLF WÖLFLEI

VON  
JULIUS v. RIES



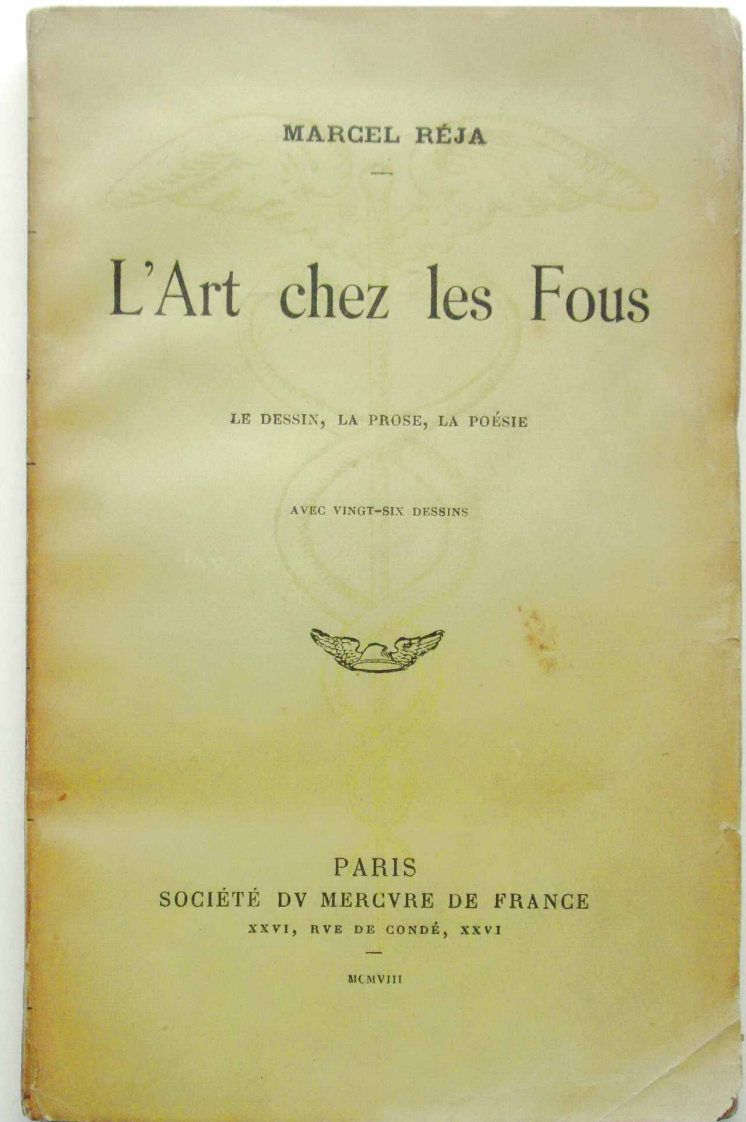
VERLAG PAUL HAUPT BERN 1946

produced were complex, intricate and intense. They worked to the very edges of the page with detailed borders. In a manifestation of Wölfli's "horror vacui", every empty space was filled with two small holes. Wölfli called the shapes around these holes his "birds". His images also incorporated an idiosyncratic musical notation. This notation seemed to start as a purely decorative affair but later developed into real composition which Wölfli would play on a paper trumpet. In 1908, he set about creating a semi-autobiographical epic which eventually stretched to 45 volumes, containing a total of over 25,000 pages and 1,600 illustrations. This work was a mix of elements of his own life blended with fantastical stories of his adventures from which he transformed himself from a child to 'Knight Adolf' to 'Emperor Adolf' and finally to 'St Adolf II'. Text and illustrations formed the narrative, sometimes combining multiple elements on kaleidoscopic pages of music, words and colour. After Wölfli died at Waldau in 1930 his works were taken to the Museum of the Waldau Clinic in Bern. Later the Adolf Wölfli Foundation was formed to preserve his art for future generations. Its collection is now on display at the Museum of Fine Arts in Bern." (Wikipedia). Today, Wölfli is considered one of the most important Outsider artists. - Only two copies could be located in US libraries (Getty and Oak Grove), and only 3 copies in the UK. Not in the Frick Collection. - Wrappers dusty. One brown stain to front wrapper. Crossed out owner's inscription to first leaf. Slightly creased.

**"Of particular importance":  
The true discoverer of insane art**

**Marcel Réja:** L'Art chez les Fous. Le dessin, la prose, la poésie. [The Art of the Insane. The drawing, the prose, the poetry]. Paris, Société du Mercure de France 1907 [dating on wrappers differing: 1908]. 238 pages, including 26 illustrations (7 of which on plates, the others within the text). Original publisher's wrappers. 12 x 18.5 cm. {OUT#37} 1,800€ / 2,050\$

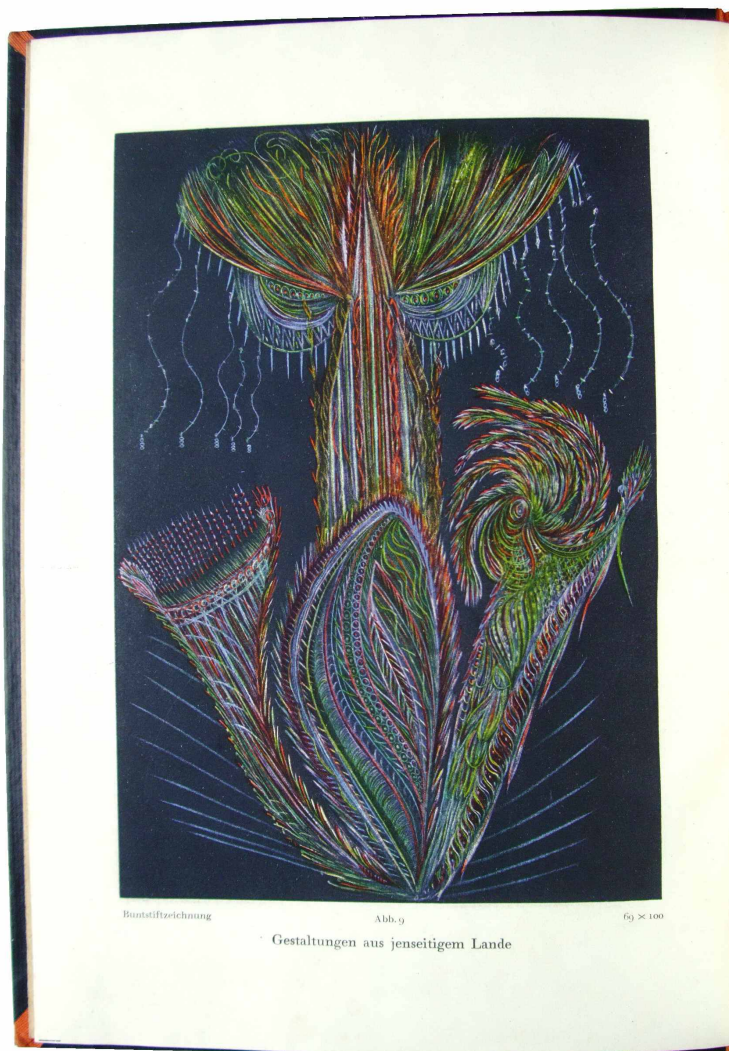
First edition of the first serious book on Outsider Art, and the most important one, along with the later works of Hans Prinzhorn (*Bildnerer der Geisteskranken*, 1922) and Morgenthaler's monograph on Adolf Wölfli (*Ein Geisteskranker als Künstler*, 1921). "Marcel Réja" was the pseudonym of the French psychiatrist, symbolist poet, and asylum art historian Dr Paul Meunier (1873-1957), who was an assistant to Dr Auguste Marie (1865-1934), head physician of the asylum in Villejuif. The present work is "a study exploring for the first time the creative products of the mentally ill as the original form of art." (translated from: Sonja Frohoff, *Leibliche Bilderfahrung. Phänomenologische Annäherungen an Werke der Sammlung Prinzhorn* p. 14). A German translation did not appear until 1997, and the first French reprint was made only in 2000. - "Intended for artists and the general public, it was the first full-length book devoted to a study of the spontaneous image-making activity of patients considered from the standpoint of art criticism. In 1901, Réja had established himself as a specialist in this new area, with the publication of an article entitled "L'Art malade: Dessins de fous", which appeared in the popular journal *Le revue universelle*. In this (...) magazine, Réja allowed his enthusiasm free reign. He wrote with conviction of the power of this art, providing many illustrations (...). The opening of Professor Marie's museum of the art of the insane may have encouraged Réja to enlarge his original article into a book. Marcel Réja's intention in undertaking to write a



book on the art of the insane was not to prepare a summary of current psychiatric opinion on the subject. In fact, he made no reference to any of the available literature. His approach was his own. In this book he sought to study this form of art almost entirely from the viewpoint of art criticism. In investigating the paintings and drawings of madmen, he was searching for answers to riddles posed by great works of art and their creators. As the first independent-minded intellectual to undertake such an investigation, Réja can be seen as an initiator of the emerging psychology of art. His methods of approach and his conception of the problem are, therefore, of particular importance." (MacGregor p. 172). - "Almost totally outshone by Hans Prinzhorn who, from the 1920s, signaled a turning point in the recognition of "the art of the insane" with surrealism, Marcel Réja is one of the pioneers of a new way of considering artistic creations made by patients, which were before only regarded as diagnostic elements. After a first article published in 1901 ("L'Art malade, dessins de fous") completed a few years later with the publication of a book ("L'Art chez les fous") the author expressed his interest in different forms of expression (asylum art, children's drawings, prehistoric art, medieval, non-European arts, psychic drawings, and so on) that would then emerge as the new references of the avant-garde. A mysterious psychiatrist who hid behind the pseudonym of Marcel Réja, Paul Meunier was also an ardent art lover, a very active man of letters in Parisian symbolist circles, and a passionate defender of the controversial artists of that time, such as Edvard Munch, August Strindberg, and Henri Héran." (abstract of: Lydia Couet, Marcel Réja - médecin, poète symboliste et historien de l'art asilaire, in: Sociétés & Représentations, vol. 41 pp. 229-246, cited from www.cairn-int.info). - Wrappers dusty. Spine with some slight bends. Paper slightly yellowed. Interior else fine. Uncut copy. - Through OCLC, no copies could be traced in the US nor in other non-European libraries. Not in Frick Collection. - Cf. John MacGregor, The Discovery of the Art of the Insane p. 161-184. Cf. M. Thévoz, Marcel Réja - Entdecker der Kunst der Verrückten, in: Eissing-Christophersen / Le Parc, Marcel Réja. Die Kunst bei den Verrückten p. 2f.

**"The genius shows the human spirit  
in all its beauty, while the madman  
reveals its nakedness through his  
guileless naivety. We are blinded less  
by this and thus have the chance to  
see more clearly."**

(Marcel Réja, 1907)

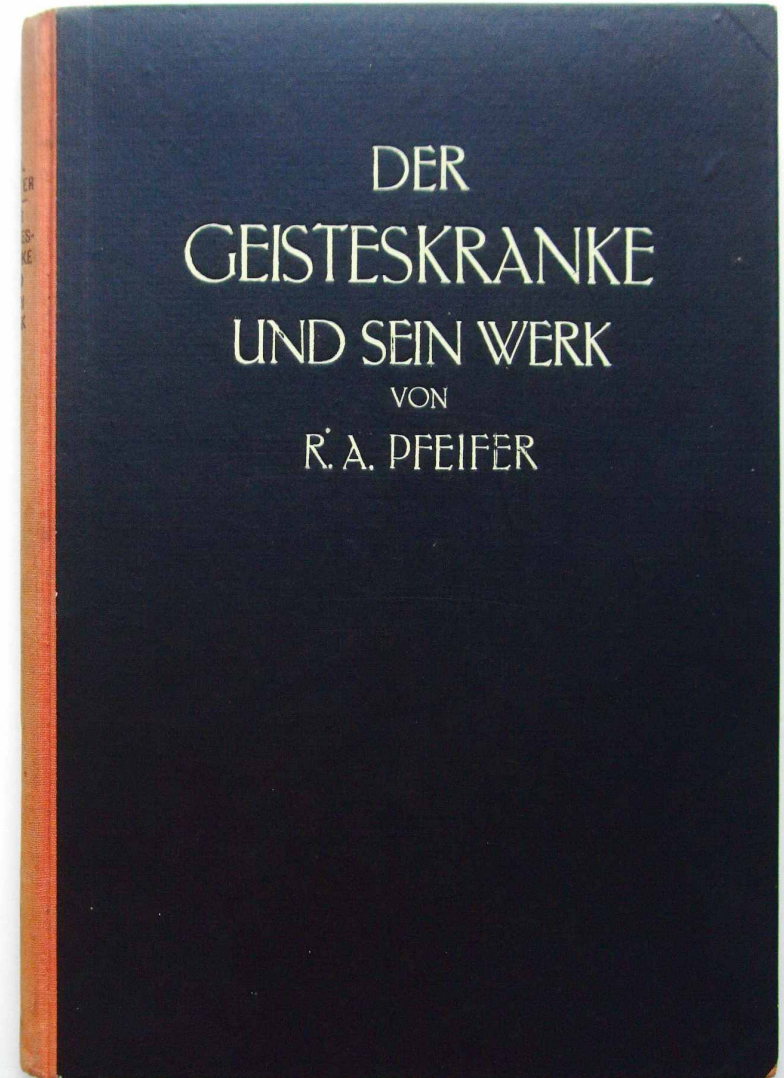


## One year after Prinzhorn

**Richard Arwed Pfeifer:** *Der Geisteskranke und sein Werk. Eine Studie über schizophrene Kunst.* [The mentally ill person and his work. A study on schizophrenic art]. Leipzig, Alfred Kröner 1923. 5 leaves, 145 pages, 1 leaf, including 45 reproductions (one of which full-page and in colour). Original publisher's half cloth. 17.5 x 24.5 cm. {OUT#41} 300€ / 340\$

With autograph dedication by Pfeifer on the front flyleaf: "Herrn Geh[eim] Rat Kruse vom Verf[asser] überreicht" [To Mr Privy Councillor Kruse, presented by the author]. - An until-now underappreciated publication by the Leipzig psychiatrist and brain researcher Richard Arwed Pfeifer (1877-1957), who like Hans Prinzhorn collected the works of his schizophrenic patients, but who has remained largely unknown. "Richard Arwed Pfeifer (1877-1957), psychiatrist and brain researcher in Leipzig, examines with this work the diagnostic meaning of the visual products of schizophrenics. He denies the pathognomic value, invoking two arguments: he had asked a healthy, artistically talented, and visually appreciative person to put together the elements of an image incoherently and to imitate the negativity (contrariness) of a schizophrenic person. This succeeded, in some cases even exceeding the intensification of the schizophrenic images. Pfeifer deduces: that which we find of artistic substance in the drawings of the mentally ill seems to be the last remnants of sanity. For his second argument, Pfeifer refers to the formal analogy to Expressionism. At the beginning he comments that Expressionism is known as a style to most of the infirm, with the result that schizophrenic artefacts would imitate an established style. Like Prinzhorn, Pfeifer does not discuss Surrealism. This term first appeared in 1924, after the publication of André Breton's *Manifeste du Surréalisme*." (de.wikiversity.org/wiki/Pfeifer, Richard\_Arwed\_(1923)). - "It has been little known that Pfeifer, like Prinzhorn, collected paintings by his schizophrenic patients. In works about these paintings, he tried to decipher their specific attraction and the possibility of differentiating

artworks of sane artists from those of insane ones. From experimental research he concluded that the "demonic element" was of utmost importance, which however could temporarily be brought about by sane artists too. Trained in medicine and psychology by Wundt, Flechsig, and Niessl von Mayendorf, Pfeifer was appointed as the first associate professor of brain research in Germany in 1927." (abstract of: Richard Arwed Pfeifer. Aesthetics of "schizophrenic art" and brain research, in: Der Nervenarzt vol. 79, pp. 1313-1318). - Staining to spine and to frontispiece verso. Else a very fine copy. - Karl Jaspers published a review on Pfeifer's book in: Wochenschrift für Kritik der Internationalen Wissenschaft, vol. 46 cols 1536-1538.



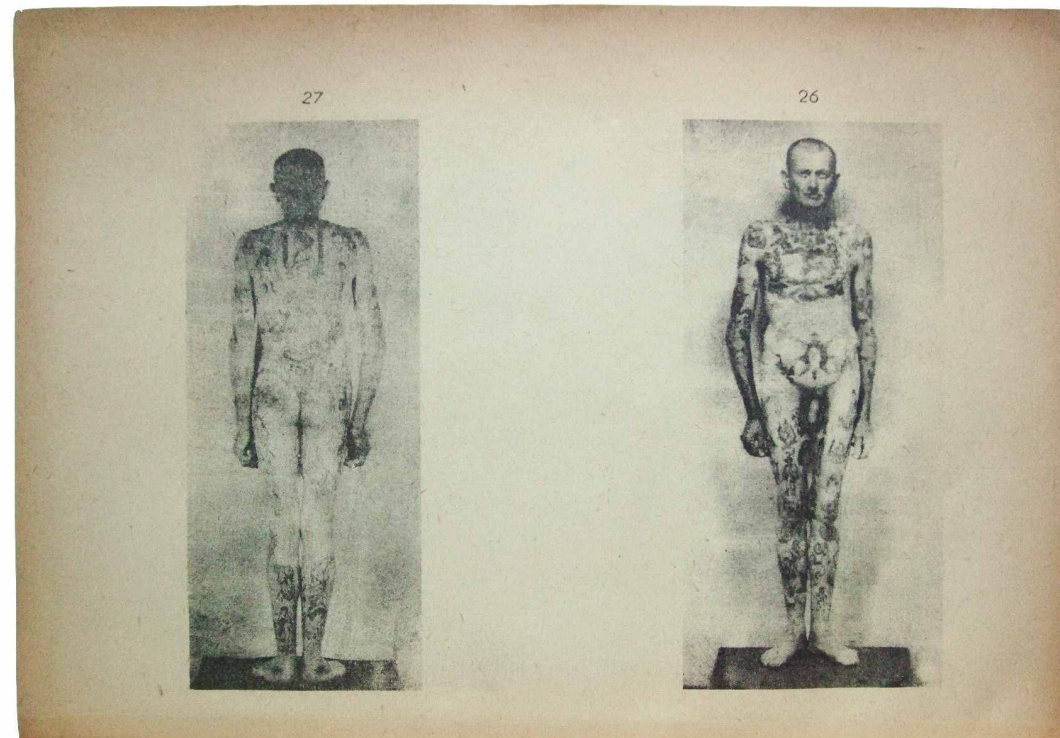


**Murdered for Art**

## Imprisoned for otherness, murdered for art - Tattooed people in Nazi Germany

**Erich Wagner:** Ein Beitrag zur Tätowierungsfrage [A contribution to the tattooing question]. Inaugural-Dissertation einer Hohen Medizinischen Fakultät der Friedrich-Schiller-Universität zu Jena, vorgelegt von approb[iertem] Arzt Dr. Erich Wagner, z[ur] Z[ei]t SS-Untersturmführer u[nd] Assistenzarzt der Reserve in der Waffen-SS. Jena, (no publisher) [1940]. 3 leaves, 51, (7) pages, 6 leaves of plates with 30 black-and-white reproductions of tattoos and 3 diagrams. Original wrappers. 15 x 21 cm. {OUT#85} 1,600€ / 1,800\$

Vicious evidence for probably the most inhuman Nazi crimes in relation to "degenerate art": Nazis systematically murdered tattooed concentration camp inmates to preserve their decorated skins. While illustrations no. 1-29 reproduce photographs of tattooed bodies and body parts of inmates still alive, illustration no. 30 shows six skin parts dissected and preserved (cf. Herden p. 130). While it is widely known that "degenerate artists" were subjected to sanctions that included being dismissed from teaching positions, being forbidden to exhibit or to sell their art, and in some cases being forbidden to produce art, it is barely known that tattooing was similarly regarded as degenerated by the Nazis: Tattooed people and tattooists were imprisoned and sent to concentration camps without any further reasons. - Erich Wagner (1912-1959) was a German-Austrian SS Sturmbannführer and camp physician at the Buchenwald concentration camp. His thesis is a clinical study of the tattoos on the skins of 800 Buchenwald inmates. Wagner's intention was to examine the correlation between criminality and tattooing. Wagner escaped justice for his crimes by



# Ein Beitrag zur Tätowierungsfrage

Dr. Erich Wagner

committing suicide in custody. - Some eyewitness reports: "From autumn 1940 onwards, SS Hauptsturmführer Müller was active in pathology. (...) Müller worked together with the camp doctor Dr. Wagner, who was writing a thesis on tattooing. Both searched the whole camp for tattoos and had them photographed. The prisoners were then called to the gate by Kommandant Koch, selected on the basis of the magnificence of their tattooed skin, and sent to the sickbay. Soon after the best examples of skin appeared in the pathology department, where they were prepared and shown to SS visitors as particular treasures for years." (Eugen Kogon, *Der SS-Staat*, cited and translated from: Stephan Yada-McNeal, *Heim ins Reich* p. 171-172). Gustav Wegerer, an inmate and kapo at the pathological department of the Buchenwald concentration camp stated: "SS physician Dr Wagner made a dissertation on tattoos, and it was conspicuous that the inmates he summoned died, and that their tattoos were removed. It can be assumed that they were liquidated by him at the hospital." (Benedikt Kautsky, *Teufel und Verdammte*, cited and translated from Herden, p. 128). - On the other hand, the Nazis practiced compulsory tattooing, by which Jews were tattooed with a Star of David on their arms or foreheads, homosexuals with a pink triangle, there were other signs for Sinti and Roma people and communists, as well as registration numbers on the skins of concentration camps inmates (cf. Manfred Hainzl and Petra Pinkl, *Lebensspuren hautnah. Eine Kulturgeschichte der Tätowierung*, p. 55). - Provenance: The Netherlands, through the trade. - Wrappers stained. Paper yellowed. Nine leaves waterstained to lower margin. - Printed in 200 copies (cf. Herden p. 129). Only four copies could be traced in OCLC, only one of which is held by a library in the US (University of Michigan). The US Holocaust Memorial Museum in Washington holds a copy of an English translation by Matthias E. Leitner from the 1990s (cf. OCLC no. 38094163). - Cf. Ralf Bernd Herden, *Über ein furchtbares Kapitel Unmenschlichkeit*, in: *Die Ortenau* vol. 86, p. 125-138. - Further reading: P. Elsner, *75 Jahre Dissertation Erich Wagner "Ein Beitrag zur Tätowierungsfrage"*. *Wissenschaftliches Fehlverhalten im Nationalsozialismus*, in: *Journal of the German Society of Dermatology*, vol. 15 no. 11, pp. 1152-1154.

**"There are only these two groups  
of people: fools and idiots.  
Which one do you choose?"**

(Leopold Wolfgang Rochowanski, 1922)

**Which one do you choose?**



**Daniela Kromp**

**Rare & Unique Books**

**Heimeranstraße 63**

**80339 München**

**Deutschland**

**[daniela.kromp@gmx.de](mailto:daniela.kromp@gmx.de)**

**0049 / (0)89 / 540 475 27**



**End of part two.  
To view part one,  
please click:**

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

**Design: Daniela Kromp**

**Photography: Daniela Kromp and Jan Scheutzow**

**Munich, March 2019**

**Conditions of Sale:** All items offered subject to prior sale. Prices listed do not include postage / shipping charges. Shipping, export and customs clearing will be added at cost.

