

Psychiatry in Pictures: A Selection of the Covers of the British Journal of Psychiatry from 2001 to 2023

The 'Psychiatry in Pictures' series began in July 2001. It was the idea of Professor Robert Howard and originally the pictures appeared in the inside pages with an accompanying text. The first feature was three paintings by the Victorian artist, Richard Dadd, who had developed a psychotic illness and murdered his father, believing he was Satan. He spent the rest of his life in Bethlem and Broadmoor hospitals, where he continued to paint.

I took over in February 2004 and, in January 2008, for the first time, the picture was featured on the cover. Prior to this, the Journal cover consisted entirely of text, relating to the content of the issue. As well as attempting to make the cover more interesting and appealing, the inclusion of pictures was following in the tradition of the medical humanities, which contended that the arts can add to our understanding of illness. They can complement biomedical knowledge by offering another perspective and one not filtered through the eyes of the clinician. The arts can convey what it feels like to be mentally distressed and to be a psychiatric patient: they offer an existential viewpoint. They can also provide many other perspectives on mental illness and this exhibition has been organised around the many themes that the visual arts reflect and illustrate.

As well as historical archives, pictures can tell us much about psychiatry's past. They can convey how patients, psychiatric staff and institutions looked. An early series featured a painting of the Scottish alienist, Sir Alexander Morison by Richard Dadd. This painting was followed by several pictures from his book, *The Physiognomy of Mental Diseases*. Morison had commissioned professional artists to create portraits of the inmates of Bethlem hospital and other asylums in the south of England.

The next section looks at the depiction of mental and emotional disturbance, and takes in the experience of alcoholism, grief, suicidal ideation and anorexia. This is followed by portraits of patients, some by major artists, such as Theodore Gericault and Dante Gabriel Rossetti, and some by artists, like Denis Reed and William Bartholomew, who were, themselves inmates of asylums and who portrayed their fellow-patients. Next, we have a section on the work created by psychiatric patients. WAF Browne, Superintendent of the Crichton Royal Asylum in Dumfries, amassed paintings by patients and his collection is represented by a work of Joseph Askew. The section also includes a picture by August Natterer from the famous collection of patients' art, assembled by the German psychiatrist and art historian, Hans Prinzhorn from asylums throughout Europe and which is now permanently housed in Heidelberg. Also featured in this section is a picture by Johann Hauser from the House of Artists in Gugging, near Vienna, which was set up by the psychiatrist, Leo Navratil in order that patients could create art, unrestrained by the intervention or supervision of clinicians. Subsequently we look at the work of clinician-artists, including the 'Napoleon of the neuroses', Jean-Martin Charcot. This is followed by a section on work by professional artists, many of whom, such as Van Gogh, Charles Doyle, Louis Wain and Leonora Carrington, also suffered from mental illness.

A section on conflict looks at visual responses to genocide, war and the concentration camp, and includes a stunning last picture by the German, Jewish artist, Felix Nussbaum, murdered by the Nazis at Auschwitz in 1944. Finally, we look at four works from beyond Europe, and which features a painting by the renowned Japanese artist and long-term resident in a psychiatric hospital, Yayoi Kusama.

Allan Beveridge

Acknowledgments:

Thanks to Andrew Morris, Peter Tyrer, Siri Nylund, Holly Drury, Catriona Grant, Hannah Ali and all the staff at the Journal who have helped with 'Psychiatry in Pictures' over the years.



Psychiatry in Pictures

BRITISH JOURNAL OF PSYCHIATRY (2001), 179, 43

Psychiatry in pictures
CHOSEN BY ROBERT HOWARD



Fantasie Egyptienne (1865), Richard Dadd.



Sir Thomas Phillips in Turkish Dress (1842), Richard Dadd.



Sir Thomas Phillips in Arab Dress (1842), Richard Dadd.

These pictures by Richard Dadd have been chosen to open this column, which will continue as a monthly feature of the Journal. Richard Dadd (1817-86) was commissioned to accompany the Welsh lawyer Sir Thomas Phillips on a 10-month tour of Europe and the Middle East in 1842. While on a ship from Alexandria to Malta, Dadd became convinced that Phillips was the devil in disguise, playing at cards for the Captain's soul. He returned home alone, believing that he was persecuted by the devil and that his actions were controlled by Osiris. Three months later he killed his father, believing him too to be the devil in disguise. Dadd was then confined for the rest of his life, first at Bethlem and then at Broadmoor, where he continued to paint and draw. *Portrait of Sir Thomas Phillips in Turkish Dress* and *Portrait of Sir Thomas Phillips in Arab Dress* were made either during the Middle East journey or in the period between Dadd's return and the murder. The enormous gun had been purchased specially to shoot crocodiles on the Nile, but proved ineffective against their tough skins. *Fantasie Egyptienne*, painted in 1865, was presumably based on Dadd's recollections of his travels and typifies the fine brush work of his watercolours. The figure at the front of the group seems to be Phillips; the subject of Dadd's first reported psychotic symptom and apparently still an important part of his internal preoccupations. Pictures are from the collection of the Bethlem Royal Hospital Archives and Museum. From 9 to 20 July these and other watercolours by Dadd together with many other works from the Bethlem collection, will be on show in an exhibition 'Confronted Art', at Peter Nahon at the Leicester Galleries, 5 Foster Street, London W1F 4PY. Open Monday-Friday 10.00am-6.30pm.

2001: A Mind Odyssey is a celebration of the art, psychiatry and the mind. For further information see <http://www.psychiatryjournal.com/2001> or e-mail amod@psych.ac.uk

A3

<http://dx.doi.org/10.1192/bjp.179.1.3> Published online by Cambridge University Press

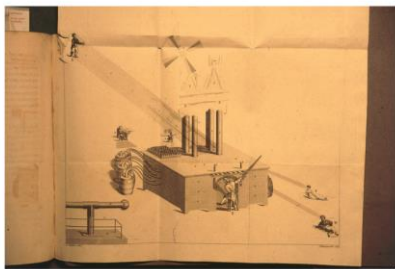
July 2001. Richard Dadd. Three pictures. Volume 179 - Issue 1

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History of Psychiatry

BRITISH JOURNAL OF PSYCHIATRY (2001), 179, 419

Psychiatry in pictures
CHOSEN BY ROBERT HOWARD



The Air-Loom (1810)

James Tilly Matthews (died 1815) became something of a celebrity patient in Bethlem. A tea-broker, he decided in 1792 to act as an unpaid go-between on behalf of the French to try and prevent the outbreak of war with Britain. Amazingly, he managed to convince the French that a set of eccentric and spurious peace terms were authentic. After failing to convince the government in London that the French government's response was real, he returned to France and was quickly arrested on suspicion of spying. By 1796 his French captors, unsure whether he was "a clever spy or a dangerous lunatic", had decided to release him. He returned to London where he interrupted a debate in the House of Commons by shouting "Treason". He was committed to Bethlem on 28 January 1797, and from then until his death in a private asylum in Hackney his family campaigned unsuccessfully for his release on the grounds that he was sane. John Haslam, apothecary to Bethlem, wrote the book *Illustrations of Madness* (1810) in order once and for all to settle the dispute about Matthews' mental health. The book contains a verbatim account of Matthews' delusional beliefs and hallucinatory experiences and stands as the original description of all the positive symptoms of paranoid schizophrenia. The illustration was drawn by Matthews and shows the members of his gang of persecutors and the "Air-Loom" that they use to transmit their thoughts and influence to him from the basement of the hospital. While (presumably) Matthews was held in the mesmeric warp of the loom, the Madmen works the controls and is present in the act of "looming" or "looming" his victim. Other gang members, with ruffled attitudes like Sir Jolly or the Clove Woman, work as "spouters or active warriers" to enhance the texture or are involved in recording the activities of the machine.

2001: A Mind Odyssey is a celebration of the art, psychiatry and the mind. For further information see <http://www.psychiatryjournal.com/2001> or e-mail amod@psych.ac.uk

A19

<http://dx.doi.org/10.1192/bjp.179.1.3> Published online by Cambridge University Press

September 2001. James Tilly Matthews. Volume 179 - Issue 5

The Air-Loom (1810)

James Tilly Matthews (died 1815) became something of a celebrity patient in Bethlem. A tea-broker, he decided in 1792 to act as an unpaid go-between on behalf of the French to try and prevent the outbreak of war with Britain. Amazingly, he managed to convince the French that a set of eccentric and spurious peace terms were authentic. After failing to convince the government in London that the French government's response was real, he returned to France and was quickly arrested on suspicion of spying. By 1796 his French captors, unsure whether he was "a clever spy or a dangerous lunatic", had decided to release him. He returned to London where he interrupted a debate in the House of Commons by shouting "Treason". He was committed to Bethlem on 28 January 1797, and from then until his death in a private asylum in Hackney his family campaigned unsuccessfully for his release on the grounds that he was sane. John Haslam, apothecary to Bethlem, wrote the book *Illustrations of Madness* (1810) in order once and for all to settle the dispute about Matthews' mental health. The book contains a verbatim account of Matthews' delusional beliefs and hallucinatory experiences and stands as the original description of all the positive symptoms of paranoid schizophrenia. The illustration was drawn by Matthews and shows the members of his gang of persecutors and the "Air-Loom" that they use to transmit their thoughts and influence to him from the basement of the hospital. While (presumably) Matthews is held in the mesmeric warp of the loom, the Madmen works the controls and is present in the act of "looming" or "looming" his victim. Other gang members, with ruffled attitudes like Sir Jolly or the Clove Woman, work as "spouters or active warriers" to enhance the texture or are involved in recording the activities of the machine.

loom, the Middleman works the controls and is pictured in the act of “lobster cracking” his victim. Other gang members, with colourful names like Sir Archy or the Glove Woman, work as “ repeaters or active worriers” to enhance the torture or are involved in recording the activities of the machine.

June 2004. Richard Dadd. Portrait of Sir Alexander Morison. Volume 184 – Issue 6

BRITISH JOURNAL OF PSYCHIATRY (2004), 184, 431

Psychiatry in pictures
EDITED BY ALLAN BEVERIDGE

Do you have an image, preferably accompanied by 100 to 200 words of explanatory text, that you think would be suitable for Psychiatry in Pictures? Submissions are very welcome and should be sent direct to Dr Allan Beveridge, Queen Margaret Hospital, Whitefield Road, Dunfermline, Fife KY11 0SL, UK.



Richard Dadd (1817–1886), Sir Alexander Morison (1852)

This splendid portrait of Sir Alexander Morison by Richard Dadd represents a curious image from the history of psychiatry. Morison was a 19th-century Scottish doctor who championed the doctrine of physiognomy, the belief that a person's facial expression revealed the underlying mental condition. In this picture, Morison's own physiognomy is under examination, on this occasion by an asylum inmate, Richard Dadd, the celebrated Victorian painter who developed a psychotic illness and spent much of his adult life in Bethlem and Broadmoor. Morison had been appointed Consulting Physician to the Bethlem in 1835 and it was there that he met Dadd. The artist completed this portrait of Morison in 1852 and it now hangs in the Scottish National Portrait Gallery. On the back of the canvas, Dadd has written, 'Portrait of Sir Alexander Morison M.D., the background by a sketch made by his daughter Ann. Richard Dadd, pinxit, 1852'. It shows Morison standing in the grounds of Anchorfield, his childhood home on the shores of the Firth of Forth. Dadd, of course, would never have seen the original landscape, but he used the sketch by Morison's daughter to create a rather strange scene in which can be seen sailing ships on the Fife coastline and two Newhaven fishwives. Morison himself looks weary and somewhat sad. He was 73 years old, his wife of nearly 50 years had recently died, and his retirement from Bethlem had been a forced one. In subsequent months images will be presented from Morison's 1840 book *The Physiognomy of Mental Diseases*. Image reproduced courtesy of The Scottish National Portrait Gallery. With thanks to Ian Milne, Head of Library and Information Services, and John Dallas, Rare Books Librarian, Royal College of Physicians, Edinburgh.

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https://doi.org/10.1192/bjp.2003.184.431 Published online by Cambridge University Press

This splendid portrait of Sir Alexander Morison by Richard Dadd represents a curious image from the history of psychiatry. Morison was a 19th-century Scottish doctor who championed the doctrine of physiognomy, the belief that a patient's facial expression revealed the underlying mental condition. In this picture, Morison's own physiognomy is under examination, on this occasion by an asylum inmate, Richard Dadd, the celebrated Victorian painter who developed a psychotic illness and spent much of his adult life in Bethlem and Broadmoor. Morison had been appointed Consulting Physician to the Bethlem in 1835 and it was there that he met Dadd. The artist completed this portrait of Morison in 1852 and it now hangs in the Scottish National Portrait Gallery. On the back of the canvas, Dadd has written, 'Portrait of Sir Alexander Morison M.D., the background by a sketch made by his daughter Ann. Richard Dadd, pinxit, 1852'. It shows Morison standing in the grounds of Anchorfield, his childhood home on the shores of the Firth of Forth. Dadd, of course, would never have seen the original landscape, but he used the sketch by Morison's daughter to create a rather strange scene in which can be seen sailing ships on the Fife coastline and two Newhaven fishwives. Morison himself looks weary and somewhat sad. He was 73 years old, his wife of nearly 50 years had recently died, and his retirement from Bethlem had been a forced one. In subsequent months images will be presented from Morison's 1840 book *The Physiognomy of Mental Diseases*. Image reproduced courtesy of The Scottish National Portrait Gallery.

With thanks to Iain Milne, Head of Library and Information Services, and John Dallas, Rare Books Librarian, Royal College of Physicians, Edinburgh.



November 2017. W.N. Male child. From Morison. Volume 211 – Issue 5

W. N. Male Child (c.1840) by F. Rochard (1798 – 1858)

This is the original drawing by the fashionable miniaturist, Francois Rochard for Plate LXXXIII of Sir Alexander Morison's *The Physiognomy of Mental Diseases* (1840). It is of W. N., a 6-year-old-boy given the diagnosis of 'Idiocy'. The description reads:

This boy has been idiotic since birth; his mother says that he became more so at three years of age, after measles and whooping-cough [sic] ... he appears to have affection for his father and mother, and is fond of looking at his father at work as a tailor, claps his hands when he sees the needle move, and tries to imitate the operation of sewing.

The drawing is very sensitively executed and generally the portraits of patients with similar conditions are sympathetically rendered in the book. The original drawings are kept at the Royal College of Physicians of Edinburgh, whom we thank for permission to feature this portrait.

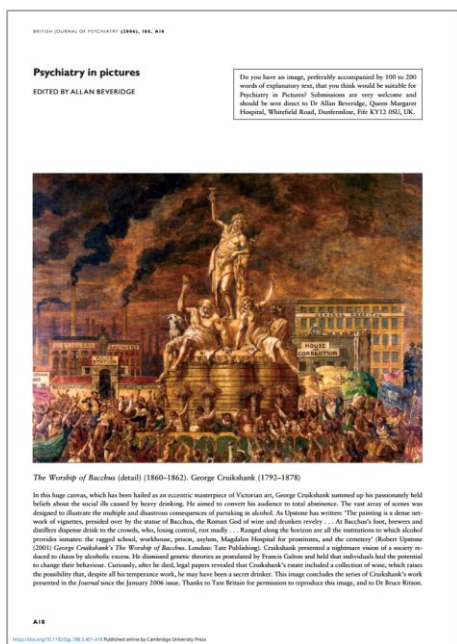
Mental and Emotional Disturbance



June 2020. Messerschmidt Volume 216 – Issue 6

The Vexed Man by Franz Xaver Messerschmidt Franz Xaver Messerschmidt (1736–1783) was a German-Austrian sculptor who was born in Wiesensteig, Germany. He is recognised, today, most notably for his 'character heads', a collection of sculpted heads which he started working on in 1769 and continued to his death. These busts have contorted faces, grimaces even, and Messerschmidt's aim was to sculpt 64 canonical faces produced by observing his own face, in a mirror, after inflicting pinches to various parts of his right lower ribs. There are 50 known busts and all are untitled but 49 have been numbered since 1794. Some have become known by names, such as this image. Messerschmidt is reported to have experienced hallucinations.

Thank you to Professor Femi Oyebode for providing the cover image description. Digital image courtesy of the Getty's Open Content Program.



May 2006. George Cruikshank. Worship of Bacchus Volume 188 – Issue 5

In this huge canvas, which has been hailed as an eccentric masterpiece of Victorian art, George Cruikshank summed up his passionately held beliefs about the social ills caused by heavy drinking. He aimed to convert his audience to total abstinence. The vast array of scenes was designed to illustrate the multiple and disastrous consequences of partaking in alcohol. As Upstone has written: 'The painting is a dense network of vignettes, presided over by the statue of Bacchus, the Roman God of wine and drunken revelry... At Bacchus's foot, brewers and distillers dispense drink to the crowds, who, losing control, riot madly... Ranged along the horizon are all the institutions to which alcohol provides inmates: the ragged school, workhouse, prison, asylum, Magdalen Hospital for prostitutes, and the cemetery' (Robert Upstone (2001) George Cruikshank's The Worship of Bacchus. London: Tate Publishing). Cruikshank presented a nightmare vision of a society reduced to chaos by alcoholic excess. He dismissed genetic theories as postulated by Francis Galton and held that individuals had the potential to change their behaviour. Curiously, after he died, legal papers revealed that Cruikshank's estate included a collection of wine, which raises the possibility that, despite all his temperance work, he may have been a secret drinker. This image concludes the series of Cruikshank's work presented in the Journal since the January 2006 issue. Thanks to Tate Britain for permission to reproduce this image, and to Dr Bruce Ritson.



June 2007. Acute Alcoholic delirium.
Volume 190 - Issue 6

This 'memory image' was published by the Danish 'doctor of insanity and nervous disorders' Einar Bränniche in 1919 (Erindringsbilleder fra akut, alkoholisk Delirium [Memory images of acute, alcoholic delirium] Bibliotek for Læger, 111, 199-214). The image, together with the 'case histories' on delirium tremens (written by the patients themselves) make up the article. The artist is unknown and the image is not dated. The two case histories date from 1900 and 1901 – a time before delirium tremens could be treated effectively. The image is most likely from the same period.

Bränniche concludes his article by writing the following about the memory image: 'Finally, I should like to present an image, a reproduction of a coloured drawing, in which a patient, an artist, without words, but none the less very effectively and vividly, describes the memory of his past, alcoholic delirium... It shows us the many facets of hallucinations, their animal imagery, their life and mobility and their partial transformation of real objects; it shows us the air brimming with cobwebs, threads and smoke. However, I should think that the image illustrates a stage at which the delirium has not yet reached its zenith since the patient is still bedridden. True, the hallucinations seem spooky, but they have not yet filled him with uncontrollable dread; he has not yet been stirred to action, he has not yet taken steps to ward off the danger. Besides, the picture speaks for itself.'

The picture belongs to the Medical Museion in Copenhagen, which has given its permission for publication.



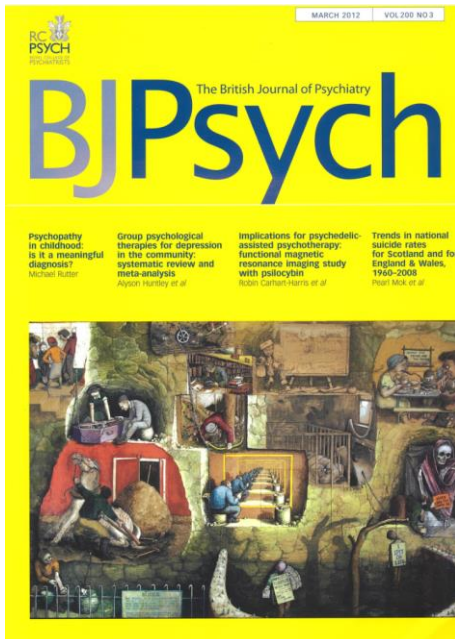
May 2018. Kathe Kollwitz.
Volume 212 - Issue 5

Frau mit totem Kind (Woman with dead child) (1903) by Käthe Kollwitz (1867-1945)

Käthe Kollwitz (1867-1945) was a German Expressionist artist. Born in Königsberg, she suffered anxiety as a child due to the death of her siblings. She went on to train at art schools for women in Berlin and later Munich. In her art, she addressed social and political issues, and was a committed socialist and pacifist. In 1933 after the Nazi Party came to power, her work was banned and she lost her academic post at the Akademie der Kunst. In 1936 she and her husband were threatened with deportation to a concentration camp, but because of her by-now international stature as an artist, no further action was taken.

This powerful, and indeed disturbing, image of a mother cradling her dead child was produced by Kollwitz in 1903. Her son, Peter, who was seven at the time posed for the dead child. With cruel irony he was to be killed in the First World War at the age of eighteen. Kollwitz never fully recovered from his death. In her diaries, she repeatedly described her loss.

© The Trustees of the British Museum



**March 2012. William Kurelek.
Volume 200 – Issue 3**

I Spit On Life (c. 1953–1954) by William Kurelek (1927–1977)

There is renewed interest in the Canadian artist William Kurelek with a major survey of his work, *Kurelek: The Messenger* (<http://kurelek.ca/>). *I Spit on Life* is one of several works Kurelek painted while a patient in the Maudsley and Netherne Hospitals between 1952 and 1955. At Netherne he had art therapy with Edward Adamson (1911–1996), the pioneering art therapist, who held a daily progressive art studio from 1946 to 1981. The painting is of a vast wall on which scenes from his life in Canada and England are shown – some cropped by the boundary. At the centre, Kurelek is chained to the wall in his Netherne studio, a disused linen room that Adamson found for him. At the bottom of the wall, behind asylum perimeters, the bleak scenes may anticipate Kurelek’s 1954 suicide attempt.

Text by David O’Flynn, consultant rehabilitation psychiatrist. Picture credit: *I Spit On Life* (c.1953–1954) (63.5694.0 cm, gouache on board). Adamson Collection, London, UK. © The Estate of William Kurelek, courtesy of the Wynick/Tuck Gallery, Toronto



**July 2022. Ally Zlatar.
Volume 221 – Issue 1**

“Sunday Service (1-3)”, 6 × 4", Acrylic, 2021, © Ally Zlatar

One of mine and many others' main frustrations about the societal representations of an eating disorder is how “soft” or “light” the portrayal of the illness is. Normally, we see those teen girls struggling to eat a carrot for fear of being fat or looking sadly at their bodies in a mirror. This can be evident in films such as “For the love of Nancy” and “Girl, Interrupted.” The lack of authenticity in the struggle causes detrimental effects of how society understands the illness. It makes it seem superficial, or not that serious. My objective through these works is to convey the depth of struggle, the torment and grim reality of what it is like to live with an eating disorder. At times I utilize metaphorical imagery to explore the subject of living in an un-well eating disordered body through alternative perspectives. It is important to include this contrast since it reminds us of all that despite being a grim subject matter, I can see the humor in the illness, and at times see the lighthearted nature of it. I created a satire called “The Church of Thin”. I constructed a fictitious religious community that believes there is a strong link between thinness, food, and God. This church believes in salvation through starvation. They adhere to the belief in calorie counters as the inspired word of God, which must be memorized accordingly. The artworks are inspired by my lifelong fascination with religions and cults. The metaphorical “church” allowed me to explore how eating disorders to me can be viewed similarly to a religious community. In the piece “Sunday Service” it portrays myself as a priestess giving a sermon to the masses of Anorexics, Bulimics and Othorexics. Eating disorders can indoctrinate individuals with the media saturated perception that life is better if you follow the “cult of thin”. Eating disorders can make you abide by their commandments and influence your beliefs and cultural identity. Unless we learn to separate church from state (mind from the body) we will be proselytized in the Church of Thin where we will continue to suffer from what we eat and feel judged for it.

Portraits of Patients



June 2011. Gericault. Volume 198 – Issue 6

Theodore Gericault (1791–1824). *Portrait of a Woman with Monomania of Envy: the Hyena of the Salpetriere*

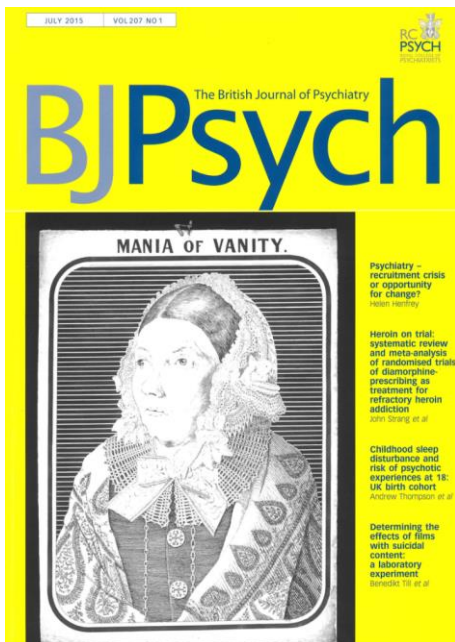
This is one of ten portraits of mental hospital patients made by the French Romantic painter between 1820 and 1824. Not intended for public display, they were painted for his friend Etienne Jean Georget, a student of Esquirol and chief psychiatrist at the Salpetriere at the time. Five have been lost but those that remain portray patients with different forms of monomania, a particular interest of Esquirol's and a subject of research by Georget. The other forms of monomania depicted are of delusions of military command, compulsive child kidnapping, kleptomania and compulsive gambling.

Georget's early view of mental illness as a physical disorder of the nervous system later approached that of his mentor Esquirol, who held a broader view which included the usefulness of physiognomy in helping 'to define the character of the ideas and emotions that fuel the lunacy of the mentally ill'. Gericault had already shown an interest in the expression of extreme emotion, visiting Beaujon hospital 'to follow with ardent curiosity all phases of suffering . . . and to study the traces they imprint on the human body' in preparation for his best-known painting, the Raft of the Medusa, depicting a contemporary shipwreck.

Gericault had a strong family history of mental illness and had himself experienced depression accompanied by paranoid delusions. During 1819 he was described as believing that bargemen and people on the riverboats were enemies spying on him and plotting his ruin. The paintings in this series are objective rather than sentimental but show empathy and respect: they appear faithful portraits of each individual rather than romanticised or melodramatic portrayals of the insane. Their meticulous objectivity is in line with the increasing application of medical science to the clinical observation and study of mental illness that was

developing. From an art historical perspective, following initial obscurity, they are now regarded as important early works of modern painting.

Text by Sally Browning. Image © Francis G. Mayer/CORBIS



**July 2015. William Bartholomew.
Volume 207 – Issue 1**

Mania of Vanity (1854-5)
By William Bartholomew (1819 – 1881)

This striking portrait represents Mary Lawrie, a patient at the Southern Counties' Asylum, the pauper section of Crichton Royal Hospital in Dumfries. The wife of a shepherd, she was admitted in February 1840; the cause of her 'mania of vanity' was given as the birth of a child. Often violent, but by nature good-humoured and 'correct', she died in February 1873. It is one of eleven surviving patient drawings commissioned by Crichton's Medical Superintendent, Dr W. A. F. Browne (1805 – 1885), to illustrate his 1854-5 series of lectures on 'the physiognomy of different forms of insanity'. The artist was his patient William Bartholomew, an Edinburgh hatter and engraver who came to Crichton in September 1853 suffering from 'acute mania'. This drawing is included in the new exhibition 'A Hidden Gem': Dr W. A. F. Browne's Collection of Patient Art at Crichton Royal Hospital, Dumfries at Gracefield Arts Centre, Dumfries, 18 July to 22 August 2015. Picture and text submitted by Dr Maureen Park, Senior Lecturer in History of Art, Centre for Open Studies, University of Glasgow.

Image courtesy of the University of Edinburgh Art Collection.



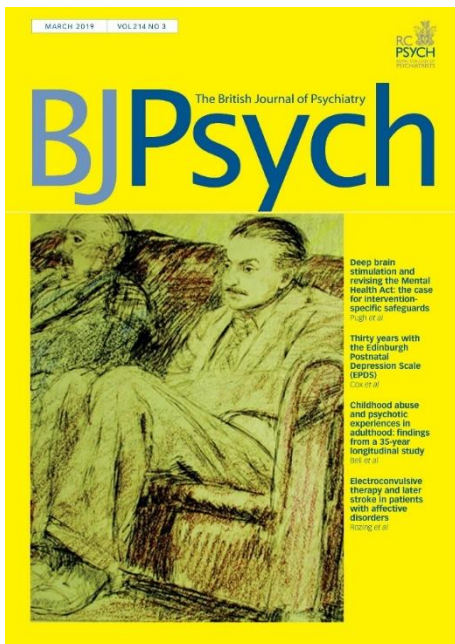
**September 2015. Dante Gabriel Rossetti.
Volume 207 – Issue 3**

Fair Rosamund (1861)
By Dante Gabriel Rossetti (1828 – 1882)

The Graylingwell Hospital Archive at the West Sussex Record Office has recently revealed the details of the final days of Fanny Cornforth, the artist's model and muse of the Pre-Raphaelite painter Dante Gabriel Rossetti. Until now, no one knew how, where or when Fanny – who sat for at least 60 oils, watercolours, pastels and pencil drawings for Rossetti – had died. New research into the patient case books however has shown that she entered the asylum in 1907 and died in 1909 at the age of 74, suffering from senile dementia. She was buried in Chichester Cemetery in a common grave without a headstone. Cited as a supermodel of her time, the discovery about her final days was made at the Record Office by Christopher Whittick, the biographer of Fanny Cornforth for the *Oxford Dictionary of National Biography*, and shortly afterwards by Kirsty Stonell Walker, the author of *Stunner: The Fall and Rise of Fanny Cornforth*. It was the release of the indexes of the Lunacy Commission and Board of Control records by The National Archives in partnership with Ancestry that held the vital clue that send researchers to the Record Officer in pursuit of the last days of Fanny Cornforth.

Wendy Walker, Country Archivist, West Sussex Record Office.

Image courtesy of and © National Museum of Wales.

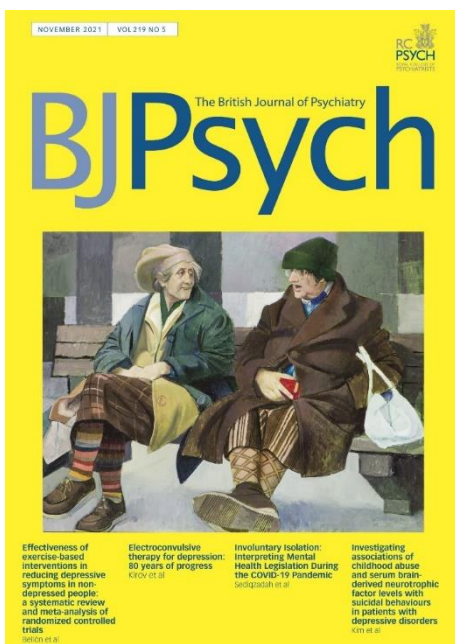


**March 2019. Denis Reed.
Volume 214 – Issue 3**

Denis Reed (ARCA. RWA), artist and patient at Bristol Mental Hospital 1952-55, created perceptive documentary drawings of what he saw that retain a startling power. Each of his beautiful A4 line drawings of patients - sleeping, shaving, bathing, walking, talking - speak volumes of what life was like in this psychiatric hospital in the 1950s, shortly after the NHS had taken over the management. The Victorians had placed a value on occupation as a treatment and previously patients, wherever possible, would have been given a job to do within the hospital community. This was not considered appropriate for the new establishment and this lack of occupation is illustrated by Reed's drawings.

To glimpse a selection of the Denis Reed collection go to <http://www.glensidemuseum.org.uk/bristol-mental-hospital/denis-reed/denis-reed-gallery/>

Glenside Hospital Museum, based in the Grade II listed Victorian asylum church, within the grounds of Bristol's 1861 to 1994 psychiatric hospital, has 83 of his drawings along with compelling exhibits that provide an opportunity to examine the care provided for people with mental illness and learning disabilities in the past, and to consider our own health needs.



**November 2021. Ron Stenberg. The Auld Wifies.
Volume 219 – Issue 5**

Two Auld Wifies, Dundee by Ron Stenberg

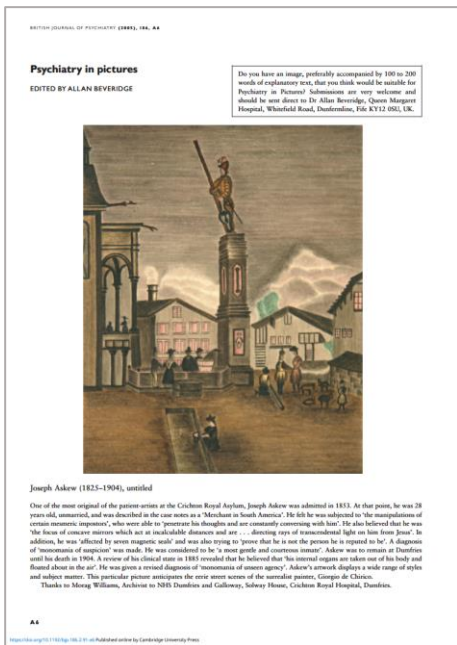
Oil on canvas, 1982

© Ron Stenberg

Stenberg's double portrait highlights the dangers of judging by appearances and uncovers a poignant story of a mother's enduring love. Following an appeal for information, the sitter on the left was quickly identified as Mrs Janet Isles-Denny. Rather than gossiping with an auld wifie, she was out with her beloved son Alexander, a long-term resident of Dundee's Royal Lift Hospital. Despite giving the work its evocative title, Stenberg nevertheless painted what he had observed. Rather than two women, it is clear that Alexander is a man - note the position of his coat buttons and the size of his hands and feet. In a final twist to a remarkable tale, the woman who the artist believed was a modest Hilltown housewife, left her substantial estate to establish a Trust to benefit the people of Dundee.

Thank you Dundee Art Galleries and Museums for providing the image. Text from McManus Art Gallery and Museum, Dundee.

Patient artists



February 2005. Joseph Askew. Untitled. Volume 186 – Issue 2

One of the most original of the patient-artists at the Crichton Royal Asylum, Joseph Askew was admitted in 1853. At that point, he was 28 years old, unmarried, and was described in the case notes as a 'Merchant in South America'. He felt he was subjected to 'the manipulations of certain mesmeric impostors', who were able to 'penetrate his thoughts and are constantly conversing with him'. He also believed that he was 'the focus of concave mirrors which act at incalculable distances and are... directing rays of transcendental light on him from Jesus'. In addition, he was 'affected by seven magnetic seals' and was also trying to 'prove that he is not the person he is reputed to be'. A diagnosis of 'monomania of suspicion' was made. He was considered to be 'a most gentle and courteous inmate'. Askew was to remain at Dumfries until his death in 1904. A review of his clinical state in 1885 revealed that he believed that 'his internal organs are taken out of his body and floated about in the air'. He was given a revised diagnosis of 'monomania of unseen agency'. Askew's artwork displays a wide range of styles and subject matter. This particular picture anticipates the eerie street scenes of the surrealist painter, Giorgio de Chirico.

Thanks to Morag Williams, Archivist to NHS Dumfries and Galloway, Solway House, Crichton Royal Hospital, Dumfries.

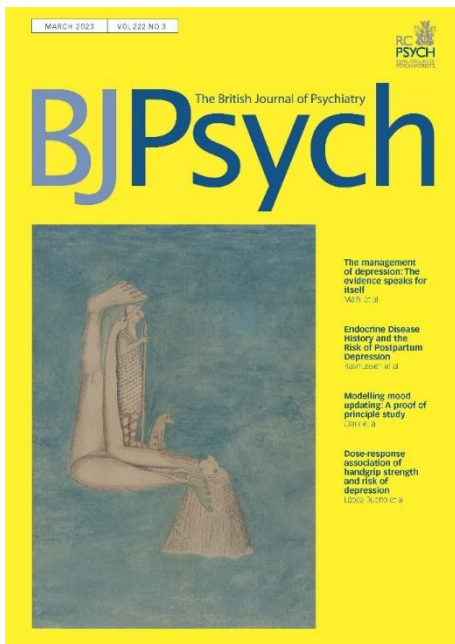


June 2019. James Henry Pullen. Volume 214 – Issue 6

State Barge (1867) by James Henry Pullen

Formally diagnosed as an 'idiot', James Henry Pullen (1835-1916) was an inmate at the Royal Earlswood Hospital, for nearly seventy years, during which time he became locally celebrated for his elaborately carved model boats. The State Barge, created 1866-7 was intended as a sea-worthy office for Queen Victoria. It is carved in three types of wood, with figures made of ivory; a meeting table is visible through the porthole. The model is fully operational-the gangplank can be raised and lowered, and the oars can be moved by pulling the bulbous black handle at the prow.

Pullen's doctors considered it of sufficient quality to be sent to the 1867 Paris Exhibition, and afterwards to be displayed in Earlswood's entrance hall. It is now held at the Langdon Down Museum of Learning Disability.



**March 2023. August Natterer.
Volume 222 – Issue 3**

August Natterer (1868–1933). The Miracle Shepherd. 1911–1917. Inv. No. 176.

Pencil, watercolour on cardboard.

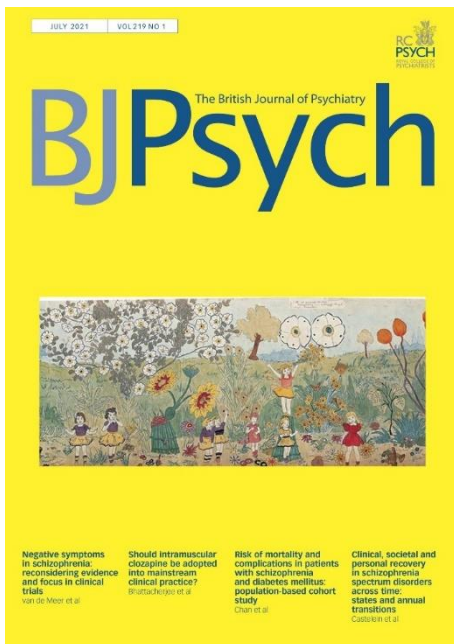
© Prinzhorn Collection, University Hospital Heidelberg.

Artistry of the Mentally Ill (1922) by the German psychiatrist and art historian, Hans Prinzhorn was one of the first books to argue that the creations of psychiatric patients should be accorded aesthetic value. Prinzhorn devoted a section of his book to ten artists whom he significantly termed 'Schizophrenic Masters'. One of the most celebrated of these was August Natterer, who was given the pseudonym, 'Neter'. His work was greatly admired by the Surrealists, in particular, Max Ernst, who was inspired by the above picture to pay visual homage to it.

Natterer was born in 1868 in Upper Swabia and was a successful electrical engineer until he became depressed and tried to cut his wrists. He was admitted to hospital in 1907 and diagnosed with schizophrenia. Prinzhorn writes that he had 'one great primary hallucination', which came to dominate his illness and which he was to describe repeatedly. He saw a white spot in a cloud on which a series of thousands of images were projected and which represented the Last Judgment. They were revealed to Natterer by God so that he could complete 'the redemption' that Christ had failed to achieve because he had been crucified. Natterer believed that he was the 'Redeemer of the World' and also the illegitimate child of Emperor Napoleon I. The medical notes record that he believed: 'his skin had turned into fur; his bones and throat were petrified; in his stomach he had a tree trunk; his blood consisted of water, animals came out his nose... he is the Antichrist... He explains the cracking of his knees as telephone calls by which the devil down below is always notified about his whereabouts'.

In explaining his picture, Natterer said: 'At first a cobra was in the air, iridescent green and blue. And then came the foot (along the snake). Then the other foot came. It was made from a turnip... On the face of this second foot appeared the face of my father-in-law in W.: the world miracle... Then there appeared feminine genitals between the leg and the foot, those break off the man's foot. i.e. sin comes from the woman and makes the man fall'.

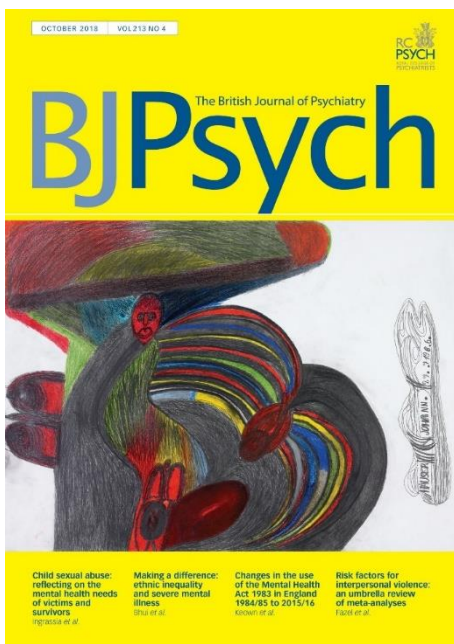
After spending the remainder of his life in mental institutions, Natterer died of heart failure in 1933 in an asylum near Rottweil.



July 2021. Henry Darger.
Volume 219 – Issue 1

175 At Jennie Richee. Everything is alright though storm continues by Henry Darger. © ARS, NY and DACS, London 2021

Henry Darger (1892–1973) has posthumously become famous as a prominent Outsider Artist. Born in Chicago, his mother died when he was four, and when he was eight, his father was institutionalised. After this Henry was sent to an institution for the ‘feeble-minded’, in Lincoln, Illinois. His biographer, John MacGregor has suggested that he suffered from Asperger's Syndrome, but Tourette's Syndrome has also been put forward a possible diagnosis. Darger received no formal art training. Probably in 1912, he began writing and illustrating his magnum opus, which was to occupy him for the next twenty to thirty years. After his death, the 15,000 page fantasy manuscript was discovered in his room along with several hundred drawings and paintings illustrating the narrative, which was entitled *The Story of the Vivian Girls, in What is Known as the Realms of the Unreal, of the Glandeco- Angelinian War Storm, caused by the Child Slave Rebellion*. Darger's work contains disturbing juxtapositions of seemingly innocent childhood scenes, set in beautiful country sides and domestic interiors, with dark and sinister scenes of child torture and murder, all completed in primary colours. It has been suggested that his experiences as child in the Lincoln institution, where he was subjected to physical punishment, enforced labour and possibly sexual abuse, influenced the subject matter of his art in a major way.



October 2018. Johann Hauser.
Volume 213 – Issue 4

Johann Hauser's drawings are intense and powerful: their colours and contrasts are intense and bright, with powerful outlines and the immense certainty within the artist's pencil-stroke. Hauser use pencil and colour pencils. He reaches within this very original and direct artistic technique, a very high level of artistic expression. The drawer's strongly emotional approach to his work becomes visible in tiny holes, that rubbed through areas in the surface of the drawing paper. In general, Hauser's pictures are dedicated to the “beauty and tremendousness” of human life. On a more concrete level, one of the main themes is the female body and its appearance. Hauser was born in 1926 and from 1943 lived in mental institutions. His early drawings can be dated back to the late fifties. As soon as Hauser's works reached public attention, the interest of the art world in his work and he as an artist grew. Today he is well known as one of the key artist in the world of “Art Brut”. His artworks are part of several renowned collections and since 1970, frequently shown in international exhibitions across borders of art history genres. In 1979 Hauser's first solo show took place. In 1981 he was one of the outstanding talented members of the artists' community living in the House of Artists, nowadays part of the Art Brut Centre Gugging in Maria Gugging, Austria. In 1990 Hauser received, together with the group of Gugging Artists, the “Oskar-Kokoschka Prize”. Hauser was living and working at the House of Artists until he passed away in 1996. For further information please visit:

www.gugging.com/www.gugging.org.

Creditline: Johann Hauser, 1986, Naked woman with hat. Pencil and colour pencils, 73 × 102 cm © Privatstiftung – Künstler aus Gugging.

Clinician artists



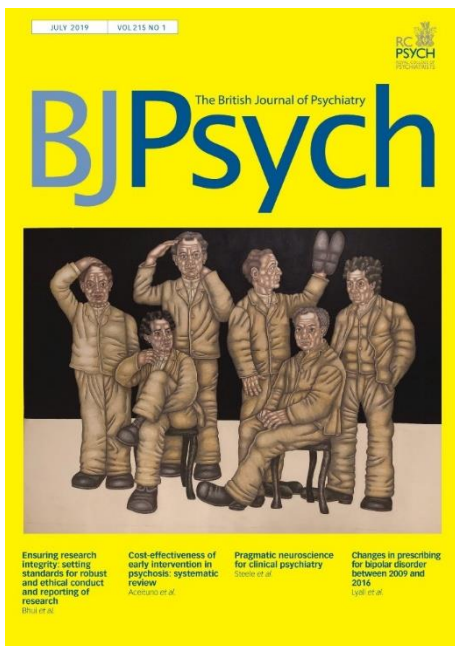
October 2011. Jean-Martin Charcot Volume 199 – Issue 4

Drawing produced under the influence of hashish (pen & ink on paper). Jean-Martin Charcot (1825–1893).

Jean-Martin Charcot was an eminent French neurologist, who is credited with delineating such conditions as disseminated sclerosis, amyotrophic lateral sclerosis (Charcot's disease) and locomotor ataxia. He is best known to a psychiatric audience for his work on hypnosis and hysteria, which, though now largely discredited, earned Charcot, in his day, the sobriquet, 'Napoleon of the neuroses'. His clinical lectures at the Salpêtrière Hospital in Paris were highly popular and were attended by Sigmund Freud, who drew on Charcot's ideas when developing his own theory of hysteria. In 1853, when Charcot was a medical student, he took hashish, which was in vogue in certain Bohemian and artistic circles in Paris during this period. He experienced 'a tumult of phantasmagoric visions' which he tried to capture in this sketch. Charcot was, in fact, a gifted draughtsman and took a great interest in the arts. He drew sketches of his patients and used photographs to illustrate clinical conditions.

From *High Society: Mind-altering Drugs in History and Culture* by Mike Jay, London: Thames and Hudson, 2010. Published on the occasion of the exhibition of the same name, held at the Wellcome Collection, London, 11 November 2010 to 27 February 2011. For more on Charcot, see *The Discovery of the Unconscious: The History and Evolution of Dynamic Psychiatry* by Henri F. Ellenberger (Basic Books, 1970).

Courtesy: Hôpital de la Salpêtrière, Paris, France/Archives Charmet/The Bridgeman Art Library.



July 2019. Allan Beveridge. Volume 215 – Issue 1

Six Characters by Allan Beveridge

This picture is based on a photograph of 'catatonic' patients which appeared in the fifth edition of 'Psychiatrie' (1896) by Emil Kraepelin. In this picture I have tried to show that the patients were being treated as 'exhibits' by making the background resemble a stage, but I also wanted to emphasise the individuality of each patient. The men cannot be reduced to simple diagnostic categories, and even within an institutional setting with institutional clothes, they retain something of their selves. This image featured in an exhibition entitled 'Falling Up' at the Scottish Parliament in December 2018, organised by Drew Walker and which aimed to raise awareness of mental health issues and of the therapeutic artistic community at Gugging in Austria (which has featured in previous 'Psychiatry in Pictures'). Allan Beveridge has exhibited regularly with the Society of Scottish Artists and with earlier 'Falling Up' exhibitions.



**June 2012. Phil McLoughlin
Volume 200 – Issue 6**

What do we have? (2011) by Phil McLoughlin (b. 1946)

The self-portrait poses a challenge for the figurative artist. The reflection is so well-known it becomes one of the great unknowns. How to paint not just what is seen, but 'who' one is? I spent close to 40 years listening to other people talk about their lives, first as a psychiatric nurse, then as a researcher and psychotherapist. A few years ago I decided it was time to hear my own story. My paintings attempt to get inside stories from my life; expressing things which are beyond words. My early work tended to focus on echoes of others' experiences within me; now I am overtaken with meditations on what it means to be 'me'. Some are tense, others humorous; all are absurd – like life. This painting means many things to me. I wonder what meaning does it conjure up in the viewer?

www.mcloughlinart.com

Professional artists

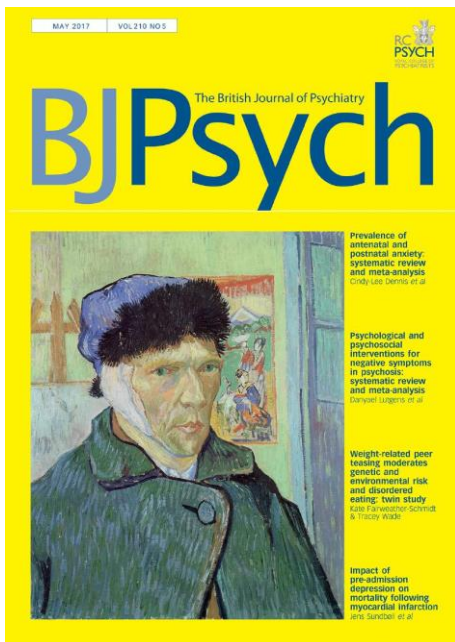


**July 2020. Goya. The Sleep of Reason.
Volume 217 – Issue 1**

Plate 43 from 'Los Caprichos': The sleep of reason produces monsters (1799) by Francisco Goya (1746–1828).

This image is in the public domain via the Metropolitan Museum of Art.

In 1792, the great Spanish painter Goya became stricken with a severe mental and physical illness, which resulted in near deafness. The nature of his condition remains a mystery, but Ménière's disease has been suggested as a possibility. Subsequently, he became withdrawn, introspective and his outlook grew bleaker. Goya spent five years recuperating, during which time he read the work of the French revolutionary philosophers. From Rousseau, he developed the idea that imagination divorced from reason produces monsters; but that in partnership with reason 'it is the mother of the arts and the source of its wonders'. In Spain he witnessed a country that seemed to have abandoned reason, and in Los Caprichos with its cast of monsters, grotesques, devils and witches, he portrayed the resulting mayhem. Los Caprichos consists of a series of 80 acquainted etchings, which he published in 1799. Goya had originally intended that 'The sleep of reason' would be the opening Plate, but changed its position to Plate 43 as he was worried about a backlash from the political and clerical authorities. The etching shows a sleeping man, usually taken as Goya, plagued by disturbing and unsettling visions.



**May 2017. Van Gogh.
Volume 210 – Issue 5**

Self-portrait with Bandaged Ear (1889) by Vincent Van Gogh (1853–1890).

Vincent Van Gogh is probably the most mythologised artist in Western art and his act of cutting off his ear forms a crucial part of the narrative of the tormented artist fired by madness to create work of genius. New research by Bernadette Murphy described in her book *Van Gogh's Ear: The True Story* (Chatto & Windus, 2016) gives a more balanced and less romanticised account. Her findings also inform a recent, major exhibition at the Van Gogh Museum in Amsterdam, entitled *On the Verge of Insanity: Van Gogh and His Illness*. Murphy draws several conclusions from her research: Van Gogh cut off his whole ear, not just part of it as several authorities have claimed. He did not give the severed ear to a prostitute but to a young woman who worked as a cleaner in a local brothel. He did not drink absinthe, which was previously thought to have contributed to his breakdown; he was probably not even a heavy drinker. Van Gogh was never committed to an asylum but went there voluntarily. Lastly, his art was created in spite of mental illness, not as a result of it.

We know that in the town of Arles on 23 December 1888, Vincent Van Gogh cut off his left ear. He was in the midst of a mental breakdown and preoccupied with religious matters. He had just received a letter from his brother Theo, announcing his engagement. Vincent was dependent on Theo financially and the news meant that his allowance would be greatly reduced. On the same day Paul Gauguin, who had been staying with Vincent at the Yellow House, announced he was leaving. Van Gogh's dream of creating an artistic brotherhood in Arles was disintegrating. This picture was painted around 17 January 1889 after Van Gogh had left hospital and shows him back in his studio in the Yellow House.

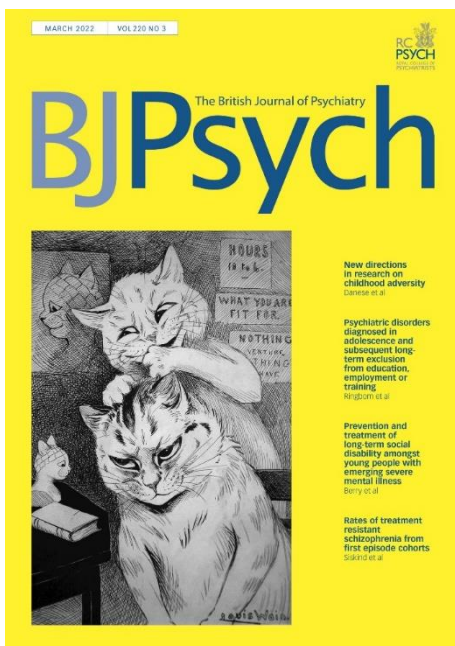
Copyright: The Courtauld Gallery, London, whom we thank for permission to use this image



December 2007. Charles Doyle. Circumvention. Volume 191 – Issue 6

This is another picture from the 1889 sketchbook of Charles Altamont Doyle's which he completed while an inmate of the Montrose Asylum. In the opening page of the sketchbook, Doyle declared his aim: 'keep steadily in view that this Book is ascribed wholly to the produce of a MADMAN. Whereabouts would you say was the deficiency of intellect? Or depraved taste. If in the whole Book you can find a single Evidence of either, mark it and record it against me'. Doyle's artistic work was a means of demonstrating to himself and others that he was sane. He maintained that he was wrongfully confined but, despite this, he made several affectionate sketches of staff, patients and of the asylum activities. Doyle also contributed drawings, articles and poems to the asylum magazine, The Sunnyside Chronicle. In 1888, three years after his admission to the Montrose Asylum, he was commissioned by his son, Arthur Conan Doyle, to illustrate A Study in Scarlet, the first full-length Sherlock Holmes novel. Arthur felt his father was 'a great and original artist... the greatest, in my opinion, of the family'. However, critics, armed with the knowledge that Doyle ended his days in an asylum, have inspected his work for signs of mental pathology. The subject matter of his art, such as the fairies and giant wildlife, has been taken as evidence of mental disturbance, but such themes were common in Victorian painting and did not necessarily betoken insanity.

Picture reproduced in Baker, M. (1978) The Doyle Diary. Paddington Press.



March 2022. Louis Wain. The Phrenologists. Volume 220 – Issue 3

Phrenology Cat by Louis Wain, c. 1910

© Louis Wain

Louis Wain was famous in the late nineteenth and early twentieth centuries for his cartoons of anthropomorphised cats, which he used to show up human foibles and failings, at the same time communicating an irrepressible joie de vivre. In the words of H.G. Wells, he "invented a cat style, a cat society, a whole cat world". Phrenology Cat pokes gentle fun at everyday gullibility and unscrupulousness. In later life, Wain's mental health declined, he was certified insane and admitted to Springfield Hospital in Tooting. As a result of a public outcry and fundraising appeal, he was transferred from there to Bethlem Royal Hospital in 1925, then on to Napsbury Hospital in 1930.

After decades in obscurity, Wain's profile is on the rise once more thanks to the cinema release of The Electrical Life of Louis Wain, a biopic starring Benedict Cumberbatch and Claire Foy, as well as to Animal Therapy, an exhibition of Wain's artwork which was held at the Bethlem Museum of the Mind (museumofthemind.org.uk).



**April 2015. Leonora Carrington.
Volume 206 – Issue 4**

Operation Wednesday (1969)
Leonara Carrington (1917 – 2011)

Leonara Carrington was an English writer and surrealist painter. As a young woman she ran away to Paris with the painter, Max Ernst. When the Second World War broke out he was arrested as an enemy alien but managed to flee to America. Carrington had a mental breakdown and was put in an asylum where she was given a course of Cardiazol. She wrote about this experience in her book, *Down Below*. She managed to escape and made her way to the Mexican embassy, where she knew the diplomat, Renate Leduc, who helped her to move to Mexico. She lived there until her death in 2011. During this period, Carrington was to enjoy a long period of creativity, writing and painting her splendidly Surreal pictures, which are now the subject of a major retrospective at the Tate Liverpool (6 March -31 Ma 2015). This painting is her reaction to events in Mexico. In 1968, the Mexican government forces killed student protesters. Distraught by the murders, Carrington painted *Operation Wednesday*. The doctor in the picture was based on Dr Fernando Ortiz Monasterio who had operated on the victims of the student massacre.

Image courtesy Nicholas Pishvanov.

© Estate of Leonora Carrington/ARS, NY and CACS, London 2015.

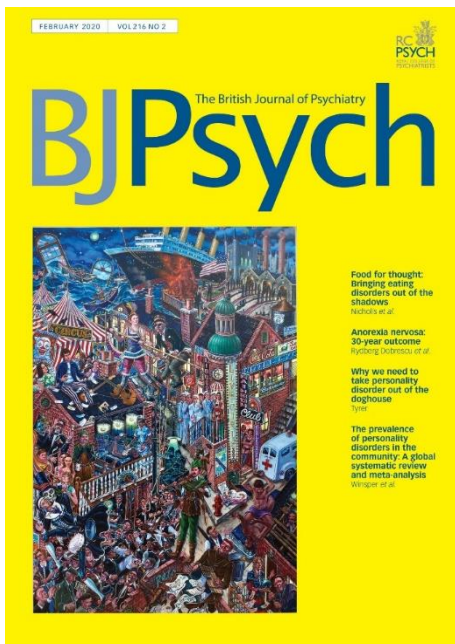


**December 2019. Francis Bacon.
Volume 215 – Issue 6**

Francis Bacon, Self-Portrait, 1969

Francis Bacon (1909–1992) was one of the greatest painters of the twentieth century. His paintings are recognised as portraying the 'human condition' and what it is that makes us human. He was born in Ireland, educated only intermittently and had a difficult relationship with his parents. He had no formal art training and was not interested in wealth or material possessions. He is well known for paintings of popes, crucifixions, and portraits of friends. There are also a large number of self-portraits, and when asked about this he said, disingenuously: 'all the people I want to paint have died and so I just paint myself'. This particular self-portrait was gifted by Francis Bacon to Valerie Beston, his friend and agent. Thank you to Dr David Johnson for proposing this image and helping to obtain permission to use it on the cover.

© The Estate of Francis Bacon. All rights reserved, DACS/Artimage 2019. Photo: Prudence Cuming Associates Ltd



February 2020. Graham Foster. Desolation Row.
Volume 216 – Issue 2

Title - Desolation Row (58" by 36"- private collection)

Artist - Graham Foster Bermudian painter/ sculptor born 1970

Instagram/Facebook GrahamFoster art. Website
www.grahamfoster.com

This painting is my visual interpretation of the surreal lyrics contained in the song 'Desolation Row' by Bob Dylan, widely considered one of his greatest songs. The opening verse highlights a racially charged triple street lynching which took place a century ago in Duluth Minnesota. The song then introduces a plethora of motley characters pulled from history, fiction, and the bible, as they weave their way through a fevered, hard knock urban chaos, rife with accompanying tribalism, hysteria, paranoia and dehumanization. A descent into madness and the darkest excesses of the human psyche seems inevitable. I also included various things such as motorbikes, posters, pets etc., relevant to different stages of Dylan's life.

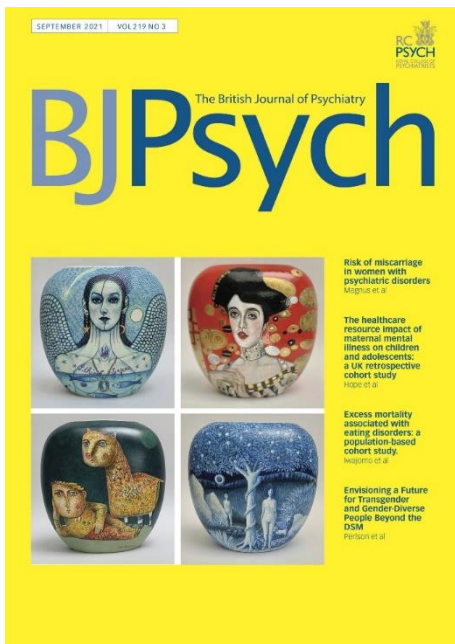


November 2019. Heather Nevey.
Volume 215 – Issue 5

Delusions of Grandeur by Heather Nevey.

I went to Glasgow School of Art, graduating in Printed Textiles. I have painted ever since, influenced by a long tradition of figurative art, and gradually finding my own style over the last 30 years or so.

This painting was inspired by a BBC radio programme looking at various delusional states. I found it fascinating, especially the episode on Delusions of Grandeur. It highlighted the spike in occurrence after the death of Napoleon . At one point there were 15 different people claiming to be him in a ward in a Paris hospital. It was a sensitive programme on a state of mind that I never realised could develop, so painting a version of it allowed me to explore the subject a little further. Using the imagery of children's play gave me a way to do this, whilst avoiding creating an overly-simplified narrative painting.



**September 2021. June Carey and co. Vases.
Volume 219 – Issue 3**

(clockwise from top left) I think of you by June Carey © June Carey, 2021, Klimt with some dix by Celie Byrne © Celie Byrne, 2021, Adam and Lilith, Lilith and Adam by Helen Flockhart © Helen Flockhart, 2021, Waiting for another beautiful morning by Neil Macpherson © Neil Macpherson, 2021

I woke up early one morning and decided that I would like to raise funds for mental health which would involve the arts. Later that morning “Art In Mind” was born. My initial idea was to invite 30 high profile Scottish artists to create an image on a ceramic vase which would be exhibited at Glasgow Print Studio before being sold at auction by Lyon & Turnbull Auctioneers, Glasgow. The number of artists quickly grew to a total of 46. Every artist immediately said “yes”.

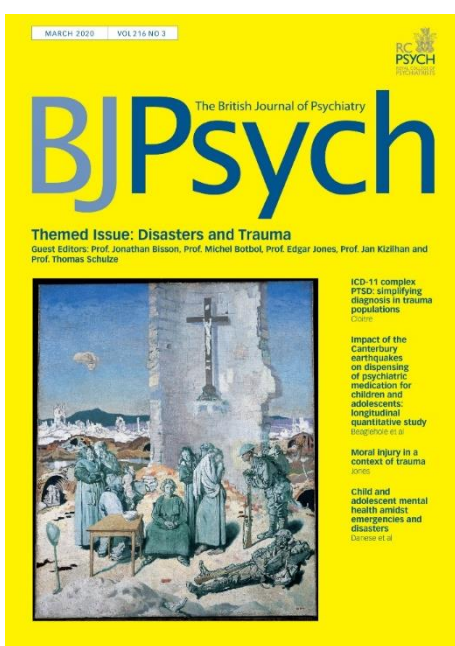
The next step was to purchase the vases, which were generously discounted and glazed free of charge by Café Ceramico, East Kilbride. I then began to make arrangements for the delivery and collection of vases and started to seek further necessary support. Yet again, this was offered without hesitation.

My thanks to everyone who has contributed to the success of Art In Mind: 46 Invited Artists, Café Ceramico, Lyon & Turnbull, Glasgow Print Studio, Steady Hand Productions, Mitch Earley, Fidra Fine Art, MacFarlane Packaging, UK Industrial Tape, Mcadie & Reeve Ltd, John Lawrence and The Scottish Arts Club.

All 46 artists vases were sold at auction raising a total of over £29,000. All funds raised have been donated to The Scottish Association for Mental health.

June Carey

Conflict

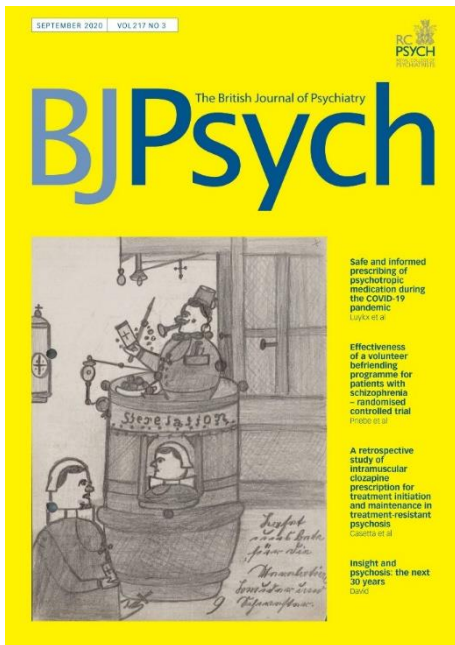


**March 2020. William Orpen. The Mad Woman.
Volume 216 – Issue 3**

The Mad Woman of Douai by William Orpen

Between 1918 and 1919 Orpen executed a number of allegorical paintings, each distilling his revulsion at the effect of the war on human behaviour. The painting was inspired by his encounter with a victim of rape by retreating German soldiers. Orpen's earlier Somme landscapes serve as the stage for a hideous theatre of the absurd. The war is presented as a night nightmare world in which normal human pity and restraint are absent, captured by the grotesque curiosity of the peasants who crowd around the woman, while the soldiers appear indifferent. The crucifix on the ruined church wall seems like a clear reproof to a God who is powerless in the face of human bestiality.

© Imperial War Museum (Art.IWM ART 4671)



September 2020. Wilhelm Werner. Sterelation.
Volume 217 – Issue 3

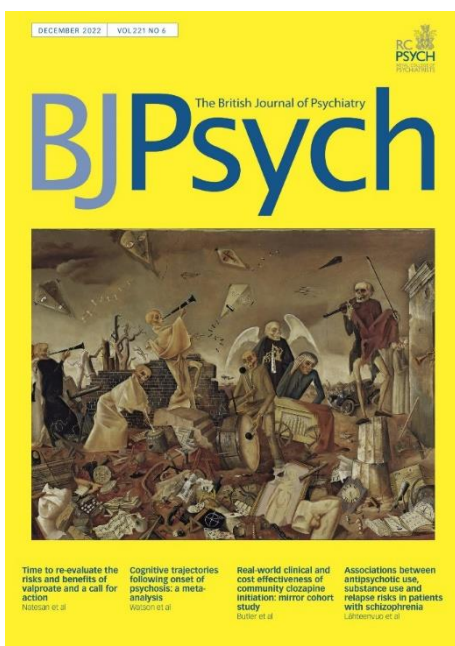
© Prinzhorn Collection, University Hospital Heidelberg

Sterelation/9 by Wilhelm Werner, Inventory Number 8083(2008)fol.9.

This picture is one of 44 pencil drawings by Wilhelm Werner, a psychiatric patient who was murdered by the Nazis. It is believed to be the only preserved work of visual art by the 400,000 people whom the Nazis forced to undergo sterilisation. Werner's drawings have recently been acquired by the Prinzhorn Collection at Heidelberg University Hospital in southern Germany, which is known for one of the largest collections of art by psychiatric patients in the world. Its Director is the art historian, Thomas Röske.

Born a Catholic on the 18th September 1898, Werner was diagnosed with 'idiocy', though this is disputed by Röske, who argues that Werner could read and write. In October 1940, when he was 42, Werner was transported to Pirna Sonnenstein asylum, near Dresden. He was subsequently murdered in its gas chambers as part of the Nazis' 'euthansia' extermination programme.

Werner's drawings depict scenes from the sterilisation clinic. This drawing shows a contraption labelled 'Sterelation', which was his term for sterilisation. Inside sits a nurse with a white hat, whilst on top there is a clown-like figure, who clutches a sharp implement and a book displaying a cross, while his other hand holds a testicle next to a plate containing more testicles. Outside, a second nurse holds a cross and a holy book. Werner depicts sterilisation as a literal castration, though as Röske points out, the Law for the Prevention of Genetically Diseased Offspring only stated that patients should be rendered infertile.



December 2022. Felix Nussbaum.
Volume 221 – Issue 6

Felix Nussbaum (1904–1944). Death Triumphant (The Skeletons Playing for the Dance) 1944. Oil on canvas.

Felix-Nussbaum-Haus at Museumsquartier Osnabruck. Loan from the Niedersächsische Sparkassenstiftung. Photo: Museumquartier Osnabruck, photographer Christian Grovermann.

Felix Nussbaum was a German, Jewish painter, who suffered from depression. He was born in Osnabruck and studied art in Hamburg and Berlin. He was influenced by many artists, but in particular, by Van Gogh and Henri Rousseau. After the Nazis gained power in Germany in 1933, Nussbaum and his wife spent several years in exile, mainly in Belgium. When the Nazis attacked Belgium in 1940, he was arrested as a 'hostile alien' and taken to Saint-Cyprien camp in France, a grim and desperate place which he portrayed in his paintings. Nussbaum signed a request to be returned to Germany, and during his journey home, he managed to escape. He and his wife went into hiding, but were discovered in an attic by the Nazis,

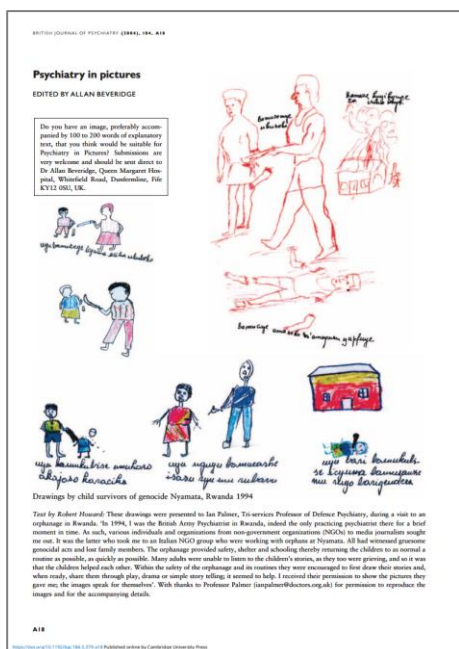
arrested and sent to Auschwitz, where they were murdered in 1944. He was 39.

This picture is the last one Nussbaum is known to have painted. During his time in the camp at Saint-Cyprien, Nussbaum was depressed and was convinced that all the inmates would be killed. He became preoccupied with the subject of death. He seems to have put a considerable amount of planning into this picture. He made numerous individual studies of the figures in the painting. Kaster (1997) observes that the painting represents: 'the hellish noise of death triumphant after the successful destruction of western culture, the universal work of devastation. The coffin makers have completed their task and they are celebrating their success in a dissonant cacophony'. Nussbaum gave his own features to the figure of the organ grinder.

Kaster, Karl George (ed.) Felix Nussbaum. Art Defamed. Art in Exile. Art in Resistance. (trans. Eileen Martin). New York: The Overlook Press, 1997.

May 2004. Drawings by child survivors of genocide Nyamata, Rwanda. Volume 184 – Issue 5

Text by Robert Howard: These drawings were presented to Ian Palmer, Tri-services Professor of Defence Psychiatry, during a visit to an orphanage in Rwanda. 'In 1994, I was the British Army Psychiatrist in Rwanda, indeed the only practicing psychiatrist there for a brief moment in time. As such, various individuals and organizations from non-government organizations (NGOs) to media journalists sought me out. It was the latter who took me to an Italian NGO group who were working with orphans at Nyamata. All had witnessed gruesome genocidal acts and lost family members. The orphanage provided safety, shelter and schooling thereby returning the children to as normal a routine as possible, as quickly as possible. Many adults were unable to listen to the children's stories, as they too were grieving, and so it was that the children helped each other. Within the safety of the orphanage and its routines they were encouraged to first draw their stories and, when ready, share them through play, drama or simple story telling; it seemed to help. I received their permission to show the pictures they gave me; the images speak for themselves'. With thanks to Professor Palmer for permission to reproduce the images and for the accompanying details.



Beyond Europe

BRITISH JOURNAL OF PSYCHIATRY (2007), 191, 441. doi:10.1192/bjp.bp.106.184

Psychiatry in pictures
EDITED BY ALLAN BEVERIDGE

Do you have an image, preferably accompanied by 100 to 200 words of explanatory text, that you think would be suitable for Psychiatry in Pictures? Submissions are very welcome and should be sent direct to Dr. Allan Beveridge, Queen Margaret Hospital, Whitefield Road, Dunfermline, Fife KY12 0SL, UK.

Makussa - imaginary devil
Tuaf - healing ceremony
Kattadiya - healer

Images showing masks used in ritual healing (thovil) ceremonies. Picture selection and text by Dr Ravimal Galappaththi. Photography by Udeni Herath, Sisira Jayasekara and Sajith Wijenayake.

As far back as 300 BC, native healers in Sri Lanka have been involved in the treatment of physical and mental illness. The above images show wooden masks used by traditional healers (kattadiya) in Sri Lanka to alleviate certain forms of mental distress believed to be caused by demonic spirits, especially in rural indigenous communities. The carvings symbolise the fears, dilemmas and anxieties of the patient. The healer wears special clothes and a mask (wesmunu). He carries a torch (pandam) and engages in a ritualistic dance (nadagam) to the hypnotic beat of drums (yakbera). This creates an atmosphere which unifies the demonic spirits and the healer. This enables the healer to understand the nature of the illness and, after paying tribute to the demon, he is able to treat the ailment.

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09502624/07/191(4)441-442 Published online by Cambridge University Press

August 2007. Sri Lankan masks. Volume 191 – Issue 2

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RCPSYCH
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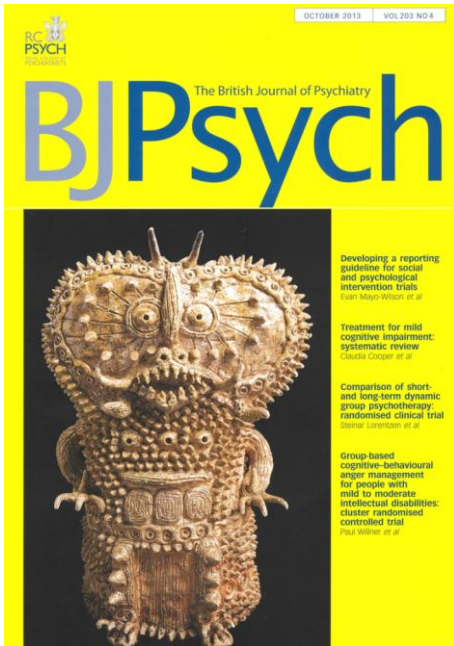
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April 2012 Yayoi Kusama. Volume 200 – Issue 4

Self-Obliteration No. 2 (1967) Yayoi Kusama (b. 1929)

The nine decades of Yayoi Kusama's life have taken her from rural Japan to the New York art scene to contemporary Tokyo, in a career in which she has continuously innovated and re-invented her style. Wellknown for her repeating dot patterns, her art encompasses an astonishing variety of media, including painting, drawing, sculpture, film, performance and immersive installation. It ranges from works on paper featuring intense semiabstract imagery, to soft sculpture known as 'Accumulations', to her 'Infinity Net' paintings, made up of carefully repeated arcs of paint built up into large patterns. Since 1977 Kusama has lived voluntarily in a psychiatric institution, and much of her work has been marked with obsessiveness and a desire to escape from psychological trauma. In an attempt to share her experiences, she creates installations that immerse the viewer in her obsessively charged vision of endless dots and nets or infinitely mirrored space.

Image © Yayoi Kusama and Yayoi Kusama Studios Inc



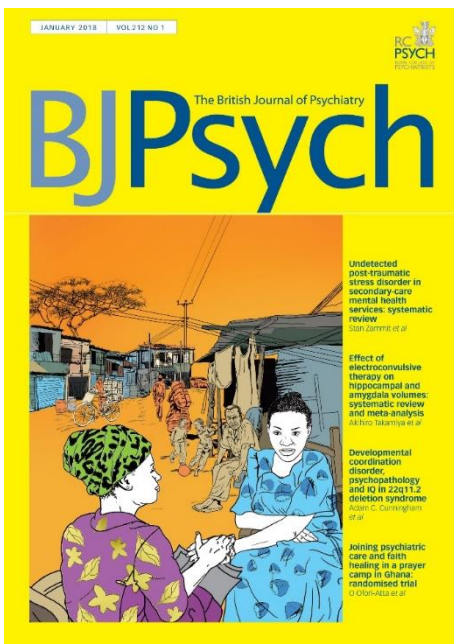
**October 2013. Sinichi Sawada.
Volume 203 – Issue 4**

Untitled (2006 10)
Shinichi Sawada (b.1982)

Diagnosed with autism, Sawada has created a terracotta bestiary of characters in a personal mythology, or perhaps imagined inhabitants of a distant plane or an undersea world.

The spiked creatures have recently emerged in Venice (in 'The Encyclopaedic Palace' at the 55th Biennale) and in London.

Private Collection, image © Wellcome Library, London. This work was among those recently displayed at Souzou: Outsider Art from Japan, at the Wellcome Collection (www.wellcomecollection.org/souzou).



**January 2018. Where there is no psychiatrist.
Volume 212 – Issue 1**

Cover illustration by Sharmila Coutinho for *Where There is No Psychiatrist*, second edition (2017), written by Vikram Patel and Charlotte Hanlon

The newly published second edition of *Where There is No Psychiatrist* is a practical manual of mental health care for community health workers, primary care nurses, social workers and primary care doctors, particularly in low-resource settings. With over 200 illustrations to aid understanding and simple explanations that avoid jargon, the manual will enable health workers with no specialist training in mental health to help people with mental health problems in their communities and to know when to refer them for specialist assessment. The second edition of this widely used manual will be made freely available as an eBook thanks to generous donations of members and supporters of the Royal College of Psychiatrists.