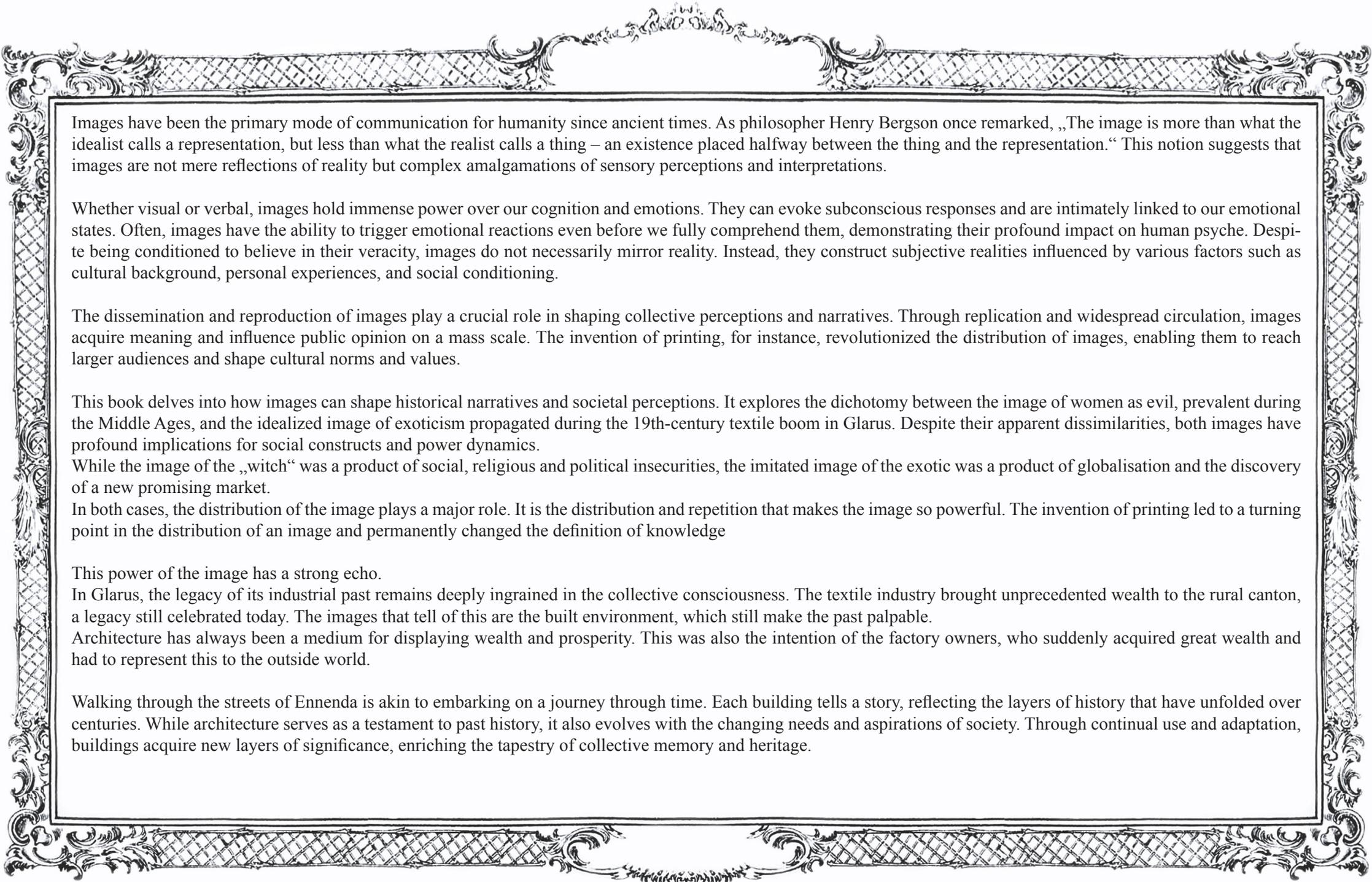




The Fall of the Men - Creation of a Stereotype
 Creation of an Image - The deadliest Book ever written
 The Product of Fear - vs. The Product of Globalisation
 Distribution of the Image - Invention of the Mass Product
 The ~~weak~~ powerful Sex - Equals the dangerous Sex
 Fantasies - and Delusions
 Fertility and Productivity - vs. Sterility and Hostility
 Visualisation of a Fantasy - The Work of Hans Baldung Grien
 The Image of the Woman - Created by the Celibate Men
 The Image of a Movement - Anna Göldi
 The Power of Attire - A Shift in the Meaning
 Imitation of the Exotic - A distant Market
 Headscarves and Turbans - A Thing of Pride
 Curved Lines and Floral Compositions - Mass Production of Ornaments
 A Village of Contrasts - The Town Hall of Ennenda
 Hänggiturm - Two different Worlds
 The Art of Repetition - The Townhouses of Ennenda
 The Chimney of (Barth.) Daniel Jenny & Co. - The Landmark of a past Era
 Villa Wartegg - Bartholome Jenny-Trümpy
 Villa Fontana - Adolf Jenny-Trümpy
 Representation of the Industry - then and now



Images have been the primary mode of communication for humanity since ancient times. As philosopher Henry Bergson once remarked, „The image is more than what the idealist calls a representation, but less than what the realist calls a thing – an existence placed halfway between the thing and the representation.“ This notion suggests that images are not mere reflections of reality but complex amalgamations of sensory perceptions and interpretations.

Whether visual or verbal, images hold immense power over our cognition and emotions. They can evoke subconscious responses and are intimately linked to our emotional states. Often, images have the ability to trigger emotional reactions even before we fully comprehend them, demonstrating their profound impact on human psyche. Despite being conditioned to believe in their veracity, images do not necessarily mirror reality. Instead, they construct subjective realities influenced by various factors such as cultural background, personal experiences, and social conditioning.

The dissemination and reproduction of images play a crucial role in shaping collective perceptions and narratives. Through replication and widespread circulation, images acquire meaning and influence public opinion on a mass scale. The invention of printing, for instance, revolutionized the distribution of images, enabling them to reach larger audiences and shape cultural norms and values.

This book delves into how images can shape historical narratives and societal perceptions. It explores the dichotomy between the image of women as evil, prevalent during the Middle Ages, and the idealized image of exoticism propagated during the 19th-century textile boom in Glarus. Despite their apparent dissimilarities, both images have profound implications for social constructs and power dynamics.

While the image of the „witch“ was a product of social, religious and political insecurities, the imitated image of the exotic was a product of globalisation and the discovery of a new promising market.

In both cases, the distribution of the image plays a major role. It is the distribution and repetition that makes the image so powerful. The invention of printing led to a turning point in the distribution of an image and permanently changed the definition of knowledge

This power of the image has a strong echo.

In Glarus, the legacy of its industrial past remains deeply ingrained in the collective consciousness. The textile industry brought unprecedented wealth to the rural canton, a legacy still celebrated today. The images that tell of this are the built environment, which still make the past palpable.

Architecture has always been a medium for displaying wealth and prosperity. This was also the intention of the factory owners, who suddenly acquired great wealth and had to represent this to the outside world.

Walking through the streets of Ennenda is akin to embarking on a journey through time. Each building tells a story, reflecting the layers of history that have unfolded over centuries. While architecture serves as a testament to past history, it also evolves with the changing needs and aspirations of society. Through continual use and adaptation, buildings acquire new layers of significance, enriching the tapestry of collective memory and heritage.

Grund durch 5 langsame Passagen bei 95°C in
 3000 gr. Chrysoptemin & Leonhardit } auf 120 lit. siedend Wasser
 600 Mikado-Orange R in Teig } + 6000 gr. w. Olivenölseife

Auf das Färben & Waschen des Grundes folgt Walzendruck von
 Netzblech aus Blaulack Feig mit Zusatz von Zimonydulacetat schwarz
 & nach reduziert - 1 Stunde dämpfen & waschen

Grund aus selbstfärbenden Farbstoff
 mit ätzendem Dampfdruck



Dess: 132
 75cm
 Dess:

1890^{er} Jahre

Da das Zimonydul im Blau das Chrysoptemin & Mikado-Orange
 des Grundes größtentheils zerstört erscheint ^{darüber} nicht allen sehr abgetönt

The Fall of Men

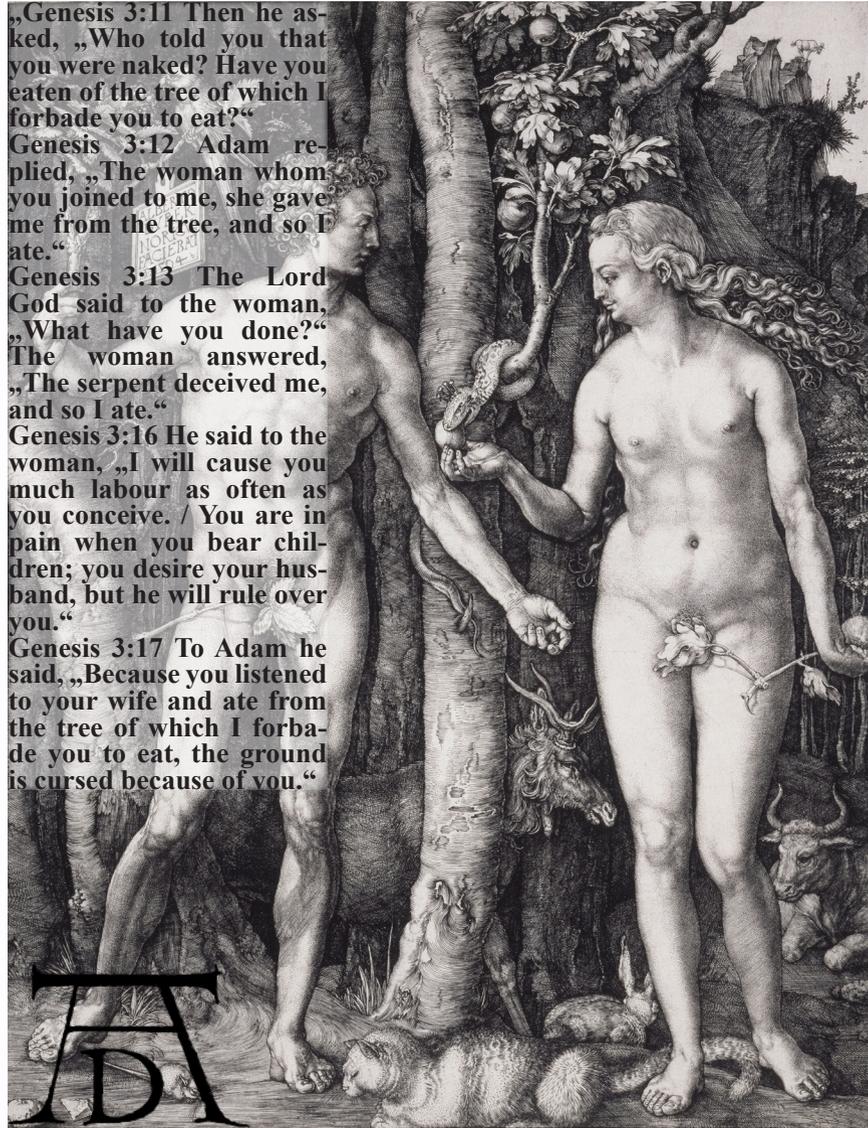
„Genesis 3:11 Then he asked, „Who told you that you were naked? Have you eaten of the tree of which I forbade you to eat?“

Genesis 3:12 Adam replied, „The woman whom you joined to me, she gave me from the tree, and so I ate.“

Genesis 3:13 The Lord God said to the woman, „What have you done?“ The woman answered, „The serpent deceived me, and so I ate.“

Genesis 3:16 He said to the woman, „I will cause you much labour as often as you conceive. / You are in pain when you bear children; you desire your husband, but he will rule over you.“

Genesis 3:17 To Adam he said, „Because you listened to your wife and ate from the tree of which I forbade you to eat, the ground is cursed because of you.“



Genesis 3:1 The serpent was smarter than all the beasts of the field that the Lord God had made. He said to the woman, „Did God really say, You must not eat from any tree in the garden?“

Genesis 3:2 The woman replied to the serpent, „I may eat of the fruit of the trees of the garden.“

Genesis 3:3 But of the fruit of the tree which is in the centre of the garden, God said, „You must not eat of it or touch it, or you will die.“

Genesis 3:4 Then the serpent said to the woman, „No, you will not die.“

Genesis 3:5 Rather, God knows that as soon as you eat of it your eyes will be opened and you will become like God, knowing good and evil.

Genesis 3:6 Then the woman saw that it was delicious to eat from the tree, that the tree was a feast for the eyes and an enticement to become wise. She took of its fruit and ate; she also gave to her husband, who was with her, and he also ate.

Genesis 3:7 Then the eyes of both of them were opened and they realised that they were naked. They put fig leaves together and made themselves an apron.

Genesis 3:8 When they heard the Lord God walking in the garden against the daytime wind, Adam and his wife hid from the Lord God under the trees of the garden.

Genesis 3:9 The Lord God called to Adam and said, „Where are you?“

Genesis 3:10 He answered: I heard you coming in the garden, and I was afraid because I was naked, so I hid myself.

Genesis 3:11 Then he said, „Who told you that you were naked? Have you eaten from the tree of which I forbade you to eat?“

Genesis 3:12 Adam replied, „The woman whom you joined to me, she gave me from the tree, and so I ate.“

Genesis 3:13 The Lord God said to the woman, „What have you done? The woman replied, „The serpent deceived me, and so I ate.“

Genesis 3:14 Then the LORD God said to the serpent, „Because you have done this, you are cursed among all the cattle and all the beasts of the field; you shall crawl on your belly and eat dust all the days of your life.“

Genesis 3:15 I will put enmity between you and the woman, between your offspring and her offspring; he will strike you on the head, and you will strike him on the heel.

Genesis 3:16 To the woman he said, „I will cause you much labour as often as you conceive. / In pain you will bear children, and you will desire your husband, but he will rule over you.“

Genesis 3:17 He said to Adam, „Because you listened to your wife and ate from the tree of which I forbade you to eat, the ground is cursed because of you. / You will eat from it with labour all the days of your life.“

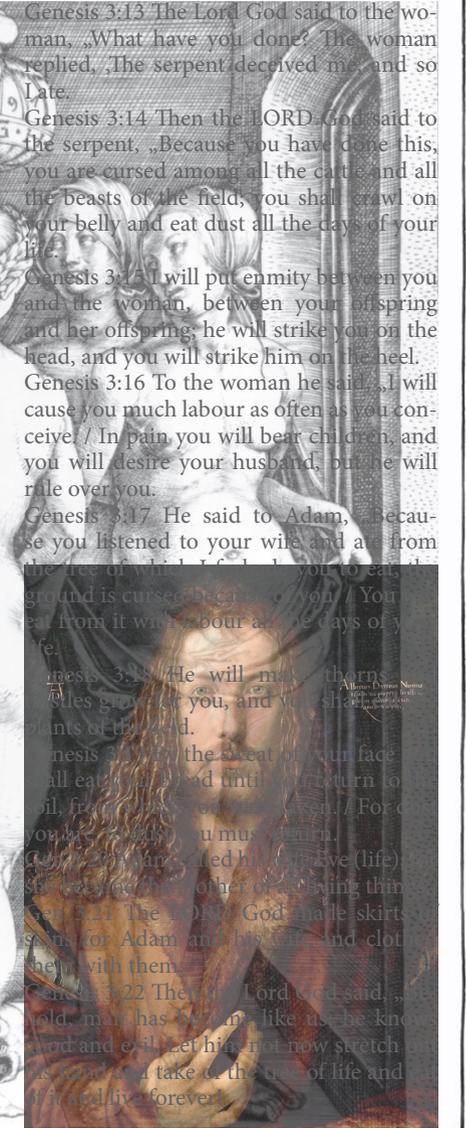
Genesis 3:18 He will make thorns and briers grow for you, and you shall eat plants of the field.

Genesis 3:19 In the sweat of your face you shall eat bread until you return to soil, from which you were taken. / For you are dust, and you must return to dust.

Genesis 3:20 Adam called his wife Eve (life) because she became the mother of all living things.

Genesis 3:21 The LORD God made skirts of skin for Adam and his wife, and clothed them with them.

Genesis 3:22 Then the Lord God said, „The old man has become like us, he knows good and evil. Let him not now stretch his hand out to take of the tree of life and live forever!“



Creation of a Stereotype

Samthalt (mit dem Rot des braunen Ton erzeugend)
enthält 100000 1/2 P. g. Kreus beerabsud, Tannin aus dem zuni y Brillantgrün.
11 gelbe Kentaure ist Auramin y mit Tannin d. d. d. g. m. i.

Alsa ist Rhodamin 6 G mit arsenig. Thonerde, a Fragantgrün.
Rot ist Congo-Orange, Erythrosin ex/ragell mit arsenig. Thonerde a etwas
Bl. grüne Boden/ste ist da. reine Brillantgrün Bod. mit Tannin. Chrom.



Berth. Jenny
GENÈVE, Suisse

Creation of an Image

MALLEVS
MALEFICARVM
MALEFICAS ET EARVM

hærefim framcâ conterens,
EX VARIIS AVCTORIBVS
& in quatuor Tomos iussu
2VORVM DVORVM PRIORVM
versutas, prestigias, etiam delusiones, sedas, Strigos
ceremonias, horrendas etiam talis tunc usus exactam
tam piffiteria, sedis, disquisitionem, et pueri uicem comp
Tertius praxim Exorcismorum, et demonum uer, sedam, et
ficia de Christi fidelibus penita, Quarta, et de Arce
Benedictionalem, & Exorcisionalem continet.



TOMVS PRIMVS
Indices Auctorum, capitum, rerum que non desunt.
Editio nouissima, in multis partibus mendis e vulgata, et quædam
Demonum & Complementum uultu exornata.
Vix sine muliere quibus Pythionibus, et demones fuerit, et magis, magis
Ludovicus Cap. 10.

LVGDVNI
Sumptibus CLAVDII BOVRGEAT, sub signo Mercurij
M. DC. LXIX.
CVM PRIVILEGIO REGIS.

The invention of printing was a pivotal moment for the dissemination and repetition of an image.

Especially for the image of the woman, this was a turning point.

A bull from Pope Innocent VIII instructed the inquisitor Heinrich Kramer to write the so-called witches' hammer. A „document of evidence“ for the existence of witches, their intentions and spells and, finally, instructions for their destruction.

With the invention of printing, the most deadly book could be distributed throughout Europe and the image of women as witches, as servants of the devil, was consolidated and became a reality for many.

The book has been published in 29 editions and was quickly translated from Latin into German and English.

The printing press not only enabled the spread of the witch hammer, but also pioneered the distribution of pamphlets with important information, such as witch trials. So it is no surprise that the first orders for book printing were famous witch trials.

Printing was not only a turning point at that time. At the beginning of the 19th century, Johann Heinrich Streiff began to imitate the image of the exotic and thus changed the future of the canton of Glarus. The pattern books were collections of prints from all over the world. However, this

image did not spread through books, but through fabrics and clothing, through the labour of thousands of people in factory halls, tasked with exactly copying the images of their distant sisters.



The deadliest Book
ever written

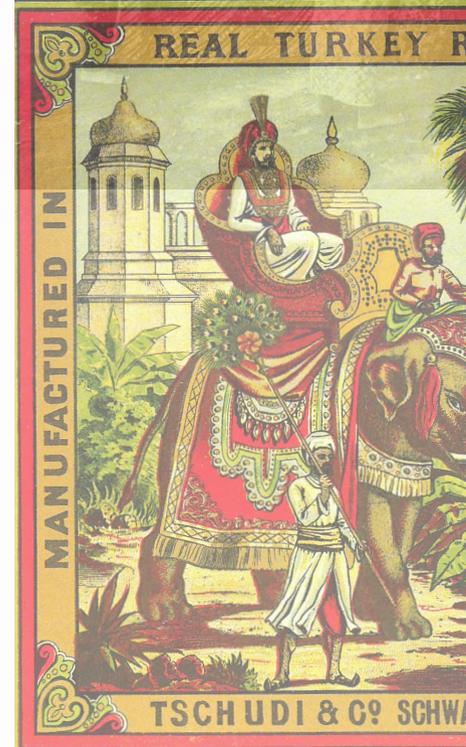
Heinrich Kramer, Monk of the Order of St. Dominic, Inquisitor since 1474, writer of the Witch-Hammer (1486)

Johann Heinrich Streiff and Design pattern book of the Johann Heinrich Streiff printing works, Glarus, 1780

Tafel- (& Dampf- ?) Farben
1840er/50er Jahre



The Product of Fear



While the exotic patterns and motifs in the Glarus textile industry were a product of the globalisation and industrial zeal of the time, the image of the witch was a product of fear.

On the one hand, the clergy and the monarchy feared for their power. Reformation and social unrest attacked their long-believed inviolability.

Secondly, the fear of the population. In times of religious and political uncertainty, famine and high infant mortality, people needed an explanation and a scapegoat.

The image of the witch was therefore not an uncontrolled phenomenon that emerged from the bottom up, but was systematically created and spread, and the plagues of the time were used as justification.

The image of the exotic was much more rational. The exact copy of a foreign world for the economic prosperity of a few families.

The trick for this prosperity was to make an exact copy, but with simpler means, and so the print replaced the expensive woven original patterns of the different sales regions.

vs. the Product of Globalisation

The Dance of Death, Hans Holbein (infant mortality)
 Dynamics of the witch trials, 1550s to the 1630s the price of food escalated, Henry Kamen, 1972
 (dotted curve: Lorraine, solid curve: Namur)

Decorative label for Turkish red articles made by Tschudi, Schwanden, 1875

auf Leinwand abgemalt: mit einem vorbr. Nadel (mit 1/2 1/2 Nadel)
 & Handdruck (Lackblau (Blautack) u. 1/2 1/2 mit Tapioka, Tragant &
 etwas albumin & Hellholz (Kreuzbeinabrad, Stimmholz, muss Rothholzabrad)

2 Hand drückt, um das Papier waschen, dann folgt Strichgellgromel auf dem
 Walzen durch musoline (mit Brillengell Pulver nicht Tapioka & Tragant
 also Abbild, 1/80 Türkischrotöl & etwas Essigsäure); in der Luft einige
 verhitzen, strecken & glätten.

Angeseite Dampfdruck
 1880/90er Jahre.



Distribution of the Image



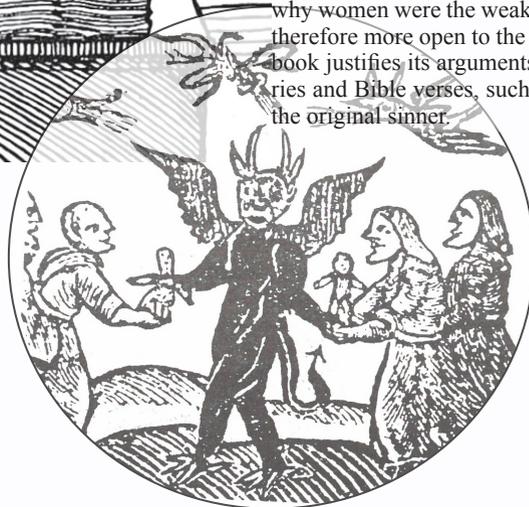
The printing press was an invention that drastically changed the dissemination of knowledge. The created knowledge as mass product.

Unfortunately, this also applied to created knowledge far removed from reality.

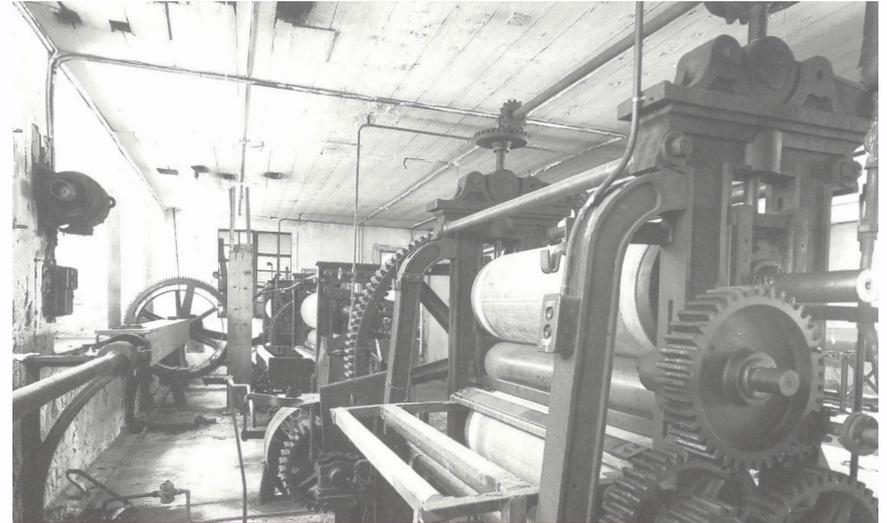
An important medium was the witch hammer.

The Witch-hammer hit the nerve of its time. It described how witches would cast damaging spells and infertility. This struck a chord with the times, as crop damage, famine, disease and infertility were the order of the day from the 1470s onwards. Today this can be explained by the worsening climate of the time, but back then a different explanation was needed.

This book focussed the persecution of witches on women. It described why women were the weaker sex and therefore more open to the devil. The book justifies its arguments with stories and Bible verses, such as Eve as the original sinner.



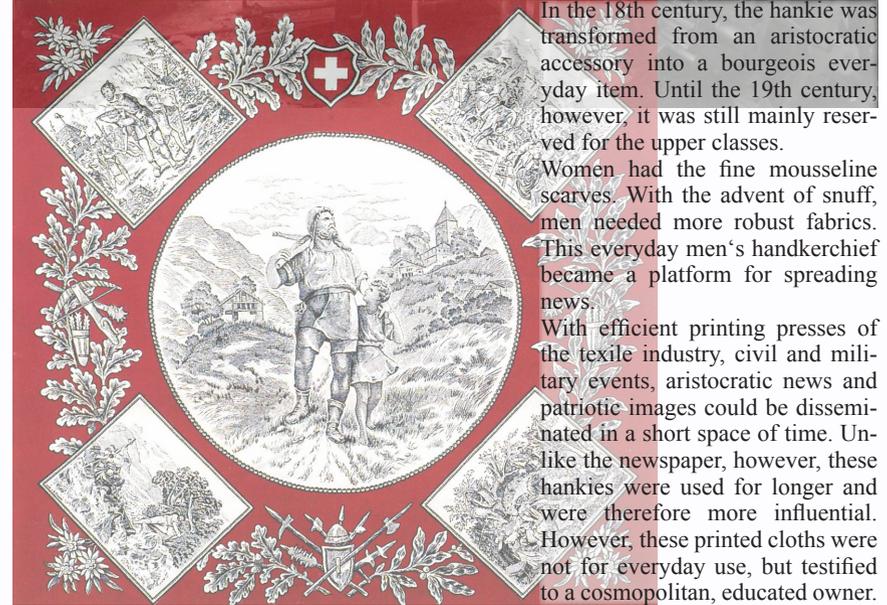
Witches offer children to the Devil, Woodcut from a tract on the trial of Agnes Sampson, 1591



In the 18th century, the hankie was transformed from an aristocratic accessory into a bourgeois everyday item. Until the 19th century, however, it was still mainly reserved for the upper classes.

Women had the fine mousseline scarves. With the advent of snuff, men needed more robust fabrics. This everyday men's handkerchief became a platform for spreading news.

With efficient printing presses of the textile industry, civil and military events, aristocratic news and patriotic images could be disseminated in a short space of time. Unlike the newspaper, however, these hankies were used for longer and were therefore more influential. However, these printed cloths were not for everyday use, but testified to a cosmopolitan, educated owner.



Invention of the Mass Product

Souvenir cloth, motif is the Swiss national hero Willhelm Tell by Blumer, Schwanden, 1895

Wollwäule-laine in Dampf farben v or 1844
Produkt-Effekten (S. 224 J. 11) von
Johann Friedrich in Milthausen 1845.



The powerful Sex

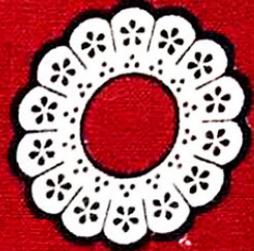
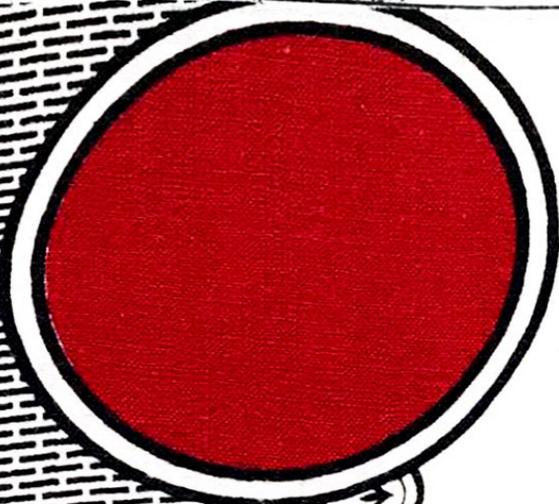
„But because even in the present times this nefariousness [of witches] is found more in women than in men, as experience itself teaches, we may say, on closer examination, beyond the foregoing, that since they are deficient in all powers, of soul as well as of body, it is no wonder if they do more harmful magic against those with whom they vie. For as far as the mind or the understanding of the spiritual is concerned, they seem to be of a different kind from the men to whom authority and understanding are indicated by the various examples of Holy Scripture. Terentius says: „Women are careless in judgment, almost like boys.“ And Lactantius, 3 Institutiones, says that no woman ever understood philosophy except Themis. And in Proverbs 11, describing, as it were, the woman, it says: „A beautiful and unruly woman is [nothing other] than the golden ring in the nose of a cow.“ The reason is a natural one: because she appears more sinful than the man, as is evident from the many [carnal] immoralities. These defects are also characterised in the creation of the first woman, since she was formed from a crooked rib, i.e. from a breast rib that is curved and inclined, as it were, towards the man. It is also from this defect that woman always deceives, since she is an imperfect creature. Cato [wri-

tes]: „Through tears [the woman] is intent on cunning trickery.“ [21vb] and that [word]: „While a woman weeps, she endeavours to deceive her husband.“ This is evident in the case of Samson’s wife, who penetrated him to tell her the riddle that he had given up the companion, told them and thus deceived him. Their inherently low faith is [already] evident in the first woman, as she said to the serpent in response to her question as to why they would not eat from every tree of paradise, „From every one [we eat], only not etc...“ She shows that she doubts and does not believe in the words of God, which is also demonstrated by the etymology of the name: it is femina [woman] from fe and minus, because she always has and keeps less faith, and that by nature with regard to [less] faith [strength], even if faith never wavered in the Blessed Virgin as a result of grace and nature, since it had wavered in all men at the time of Christ’s Passion. Women are therefore bad by nature, as they are quicker to doubt faith and quicker to deny it. This is the basis for witches. Finally, as far as the other power of the soul, namely the will, is concerned, it consumes itself out of [its] nature before...“



equals
the dangerous Sex

Uso Cramer - S. 609
Koubaudruck - 1870^{er} Jahre



Barth. Jenny & Co.
Königsberg, Preussen

Fantasies



when a fantasy becomes real danger

„But the wickedness of women is discussed in Eccl.25

There is no head worse than the head of the serpent.

And there is no wrath [worse] than the wrath of a woman. To dwell with the lion and the dragon will be preferable to dwelling with a woman who has committed adultery.“ And among other things, what follows and precedes what is said there about the dissolute woman, it says at the end: „Small is every malice against the malice of woman.“ Hence Chrysostom [says] about Math.19: „It is not beneficial to marry. What else is woman but the enemy of friendship, an inescapable punishment, a necessary evil, a natural affliction, a desirable loss, a domestic danger, a pleasurable harm, a defect of nature painted with beautiful colours?

If, then, to send them away is a sin, since it is necessary to keep them, [then] it is truly a necessary torture, so that either by sending them away we commit adultery or fight daily...“

...

„What kind of women are found to be superstitious and witches to a greater degree [than others].

As to the second [point], what kind of women are found to be superstitious and tainted with harmful spells above others, it is to be said, as is clear from the previous ques-

tion, that because the three vices of unbelief, ambition and lust prevail especially among bad women, they are therefore more intent on harmful spells than the others, because they are devoted to the vices before them. Furthermore, because the last of these three is the most prevalent, because [women] are insatiable, etc. For this reason, those among the ambitious are more infected, who are more inflamed to fulfil their corrupt desires, namely adulteresses, prostitutes and concubines of the great.

And this is done according to sevenfold damaging magic, as mentioned in the bull, by infecting the carnal act and conception in the womb with different damaging magic:

Firstly, they change the thoughts of men to unbridled love, etc.; secondly, they inhibit the power of procreation; thirdly, they remove the limbs belonging to that act; fourthly, they transform men into animal forms by deception; fifthly, they destroy the procreative power of females; sixthly, they cause miscarriages; seventhly, they offer children to demons; apart from the damage they cause to other animals and crops. This will be discussed below.”

and Delusions

1. Beize in Thonerde-Mordant 6°
 2. Druck von scharlem Antivischwarz
 Lithonass-Sublimat; Hochkochen

4. Färbung in Schwarz; Oden, Dämpfen - 120°
 1890^{er} Jahre, vgl. Seite 605, 609/11.

Alexandria - Adrianopel



Von ausgehender Vorführung (wie bei dem Garancie-Adrianopel)
 ist hier nicht anzunehmen die vorgedruckte gewässerte Antivischwarz
 durch gebrauchte hellen Lithonass zum besten Resultat führt



Fertility and Productivity



H. BURCKMAIR

„The witch-hunt did not result in new sexual capacities or sublimated pleasures for women. Instead, it was the first step in the long march towards ‚clean sex between clean sheets and the transformation of female sexual activity into work, a service to men, and procreation. Central to this process was the banning, as anti-social and virtually demonic, of all non-productive, non-procreative forms of female sexuality.

The repulsion that non-procreative sexuality was beginning to inspire is well captured by the myth of the old witch flying on her broom, which, like the animals she also rode upon (goats, mares, dogs), was the projection of an extended penis, symbol of an unbridled lust. This imagery betrays a new sexual discipline that denied the old and ugly woman, no longer fertile, the right to a sexual life. In the creation of this stereotype the demonologists conformed to the moral sensibility of their time.

...

This was a far cry from the world of Chaucer, where the Wife of Bath, after burying five husbands, could still openly declare: Welcome the sixth ... I don't mean to be chaste at all cost. When a spouse of mine is gone, another Christian man shall take me on' (Chaucer 1077:.).

In the world of Chaucer, the sexual vitality of the old woman was an affirmation of life against death; in the iconography of the witch hunt, old age precludes in women the possibility of a sexual life, contaminates it, turns sexual activity into a tool of death rather than a means of regeneration.

Regardless of age (but not class) in the witch trials, there is a constant identification between female sexuality and bestiality.

This was suggested by copulation with the goat-god (one of the representations of the devil), the infamous kiss sub cauda, and the charge that the witches kept a variety of animals - ‚imps' or ‚famil-iars' - that helped them in their crimes and with whom they entertained a particularly intimate relation. These were cats, dogs, hares, frogs, that the witch cared for, presumably suckling them from special teats.

Other animals, too, played a role in the witch's life as instruments of the devil: goats, and (night)mares flew her to the Sabbat, toads provided her with poison for her concoctions. Such was the presence of animals in the witches world that one must presume that they too were being put on trial.“

vs. Sterility and Hostility

Wollwä. für Kleiderstoff in Walzendruck. Dampffarben
aus dem Jahre (aus dem Jahre 1855)

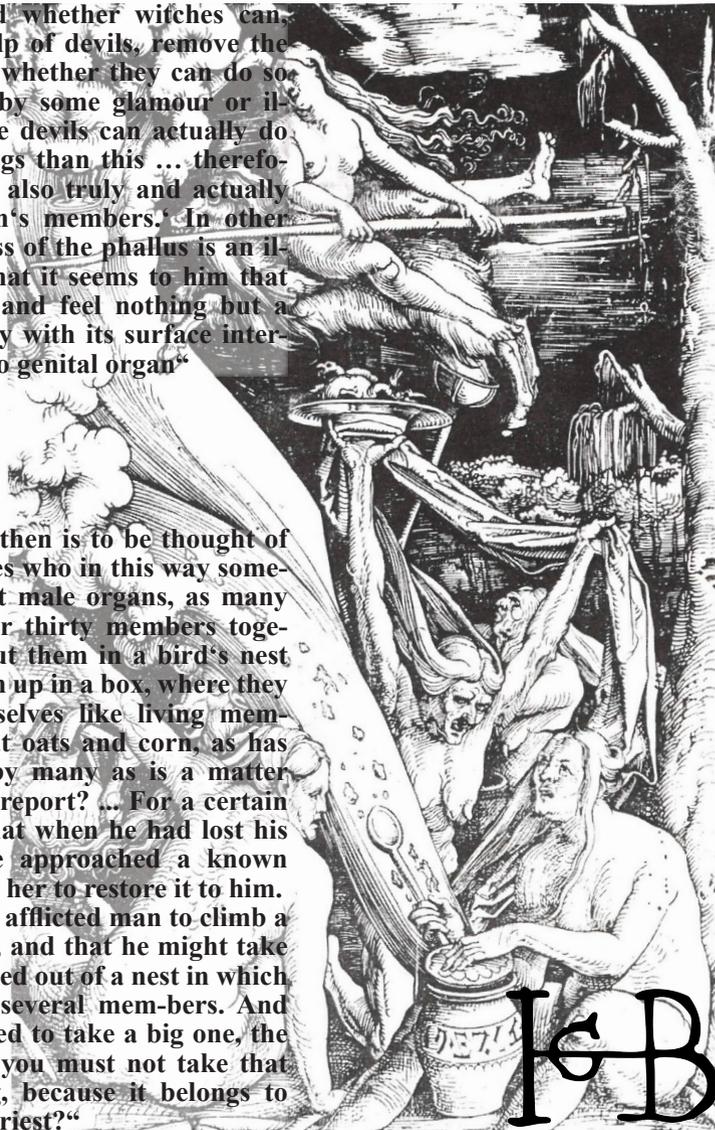


The Visualisation of a Fantasy

„It is asked whether witches can, with the help of devils, remove the member or whether they can do so apparently by some glamour or illusion. Since devils can actually do greater things than this ... therefore they can also truly and actually remove men's members.' In other cases the loss of the phallus is an illusion ,so that it seems to him that he can see and feel nothing but a smooth body with its surface interrupted by no genital organ“

...

„And what then is to be thought of those witches who in this way sometimes collect male organs, as many as twenty or thirty members together, and put them in a bird's nest or shut them up in a box, where they move themselves like living members and eat oats and corn, as has been seen by many as is a matter of common report? ... For a certain man tells that when he had lost his member, he approached a known witch to ask her to restore it to him. She told the afflicted man to climb a certain tree, and that he might take which he liked out of a nest in which there were several members. And when he tried to take a big one, the witch said: you must not take that one, adding, because it belongs to the parish priest?“

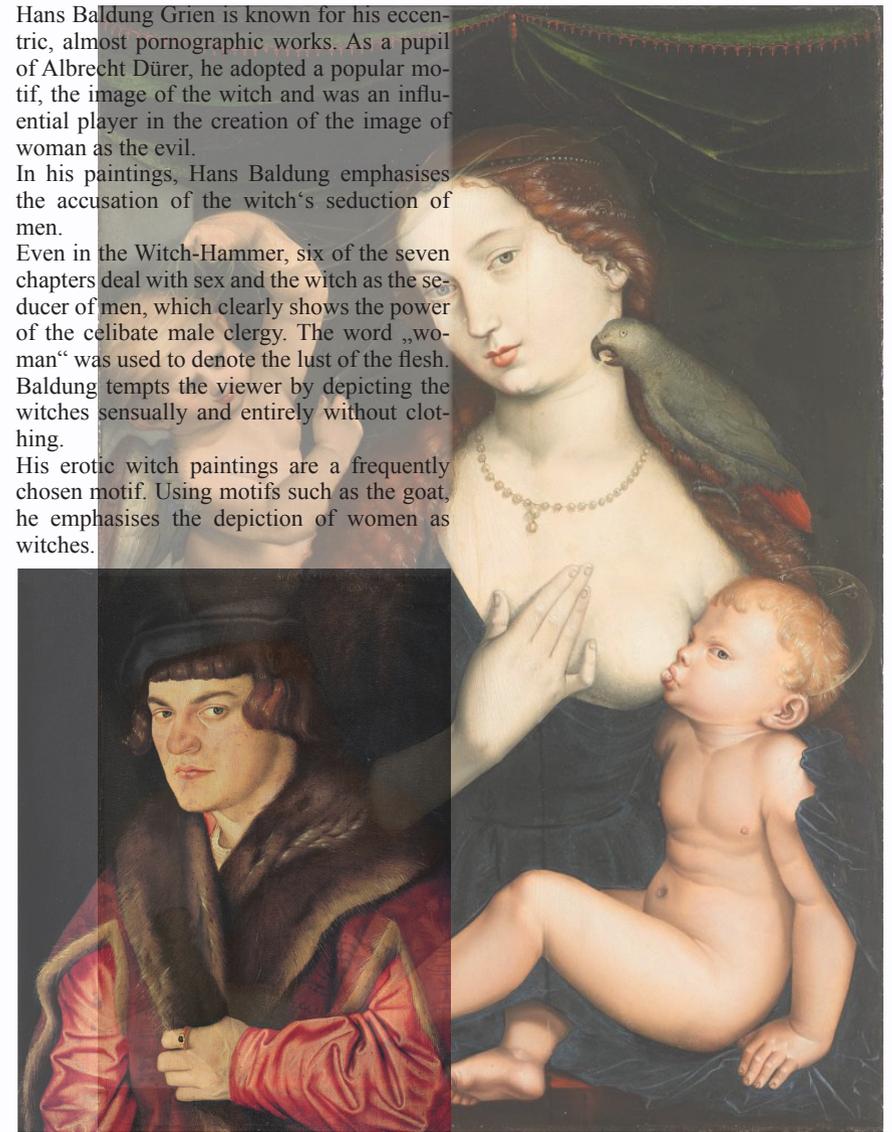


Hans Baldung Grien is known for his eccentric, almost pornographic works. As a pupil of Albrecht Dürer, he adopted a popular motif, the image of the witch and was an influential player in the creation of the image of woman as the evil.

In his paintings, Hans Baldung emphasises the accusation of the witch's seduction of men.

Even in the Witch-Hammer, six of the seven chapters deal with sex and the witch as the seducer of men, which clearly shows the power of the celibate male clergy. The word „woman“ was used to denote the lust of the flesh. Baldung tempts the viewer by depicting the witches sensually and entirely without clothing.

His erotic witch paintings are a frequently chosen motif. Using motifs such as the goat, he emphasises the depiction of women as witches.



The Work of Hans Baldung Grien

The Image of the Woman



created by the
Celibate Man

Indiansammet mit Bildweberei & Chind-Druck
Der Zettel wird mit bunten Dampf-farben bedruckt, gedämpft
& gewaschen. Dann wird der schwarze Schuss eingeschossen.

hierauf mit einem Scherchen die Fäden der gedruckten Partien
aufgeschnitten & so der Flüschel-effekt erzeugt!

Schweizerfabrikat 1900/1918



The Image of a Movement

A V E R T I S S E M E N T S.

Löblicher Stand Glarus, evangelischer Religion, anerbietet sich hiermit demjenigen, welcher nachbeschriebene Anna Göldin entdecken, und der Justiz einbringen wird, Einhundert Kronenthaler Belohnung zu bezahlen; womit auch alle Hohe und Höhere Obrigkeiten und Dero nachgesetzte Amtsleuth erfucht werden, zu Gefangennehmung dieser Person all mögliche Hülfe zu leisten; zumahlen solche in hier eine ungeheure That, vermittelst geheimer und fast unbegreiflicher Verbringung einer Menge Saffen und anderen Gezeu-gegen ein unschuldiges acht Jahr altes Kind verübet hat.

Anna Göldin, aus der Gemeind Sennwald, der Landvogthen hohen Sax und Forstet zugehörig, Zürchergebiets, ohngefähr 40. Jahr alt, dicker und grosser Leibstatur, vollkommen und rothlechten Angesichts, schwarzer Haaren und Auabraunen, hat graue etwas ungesunde Augen, welche meistens rothlecht aussehen, ihr Anschauen ist niedergeschlagen, und redet ihre Sennwälder Aussprach, trägt eine modenfärbne Tüppen, eine blaue und eine gestrichelte Schos, darunter eine blaue Schlingen- oder Schnäbeli-Gestalt, ein Damastenen grauen Tschopen, weis castorin Strümpf, ein schwarze Kappen, darunter ein weisses Häubli, und trägt ein schwarzes Seidenbettli.

Datum, den 25. Jenner St. v. 1782.

Kanzley Glarus evangelischer Religion.



Anna Göldi was not only the last woman in Western Europe to be accused and executed as a witch, but also the start of a human rights movement.

Her conviction caused much uproar and led to her case being declared a judicial murder.

As the „last“ witch, she is the face of thousands of women who were unjustly executed.

She is the face of a femicide that has been forgotten and ignored in human history.

Her story and the created image of her have gained enormous significance through their reproduction and distribution with the help of a wide variety of media, which even led to her rehabilitation.

Whether Anna Göldi's image corresponds to reality is, as usual, irrelevant.

A movement needs a narrative, a face and through reproduction one is seen.



Anna Göldi

Reproduced portrait of Anna Göldi by Patrick Lo Giudice, based on the title character of the 1991 film Anna Göldin - Last Witch

The „Anna Göldin - Last Witch“ stamp, featuring the film of the same name by Gertrud Pinkus, special stamp to mark „100 years of cinema“, 1995

Nach dem Alizarinfärben & Oxidationsgründieren wird
 Hellholzfarbe I eingedrückt, gedämpft, im Kreidledbad
 kugeln & gewirkt.

Hellholzfarbe I: Kreuzbeersand 2 1/2 % Fe } die Grade nach
 Chosmacetat 20 % Bi } sollicit. Gehalt
 verhandeln
 nebst etwas Linolsäurestrahl & tironchlorat. Debitverdünnung

Fulards Farbwaren
 mit Hellholzfarbe I



Fab. Jenny & Co.
 LINDENBA. SUISSE

The Power of Attire



Pandora as personification of vanity and nothingness, Nicolas Regnier, 17th century

Clothing has always helped to create an image to the outside world and in the past had a much greater significance.

In the Middle Ages, distinctions were made between social classes, but also with regard to the status of women. It made it easier to read people's backgrounds and above all had a functional use.

Sumptuous clothing was mainly worn by the nobility as a form of representation. However, especially during the Reformation in the 16th century, colours and patterns were seen as extravagant and sinful. Outward simplicity and modesty were honourable.

At that time, only marginalised groups wore bright colours. Yellow, red and green clothing indicated that the wearer was dishonourable.

It was not until the 18th century that the era of dress codes came to an end.

The strict rules were not an advantage for the growing textile industry, as they hampered sales.

As a result, the link between clothing and social status was broken among other factors also for economic reasons.

Colours and patterns returned with the fashions from France and Spain. However, due to their greater expense, these were in the beginning only accessible to the upper classes. Only with industrial production, fashion spread like never before and also became accessible to the middle classes.

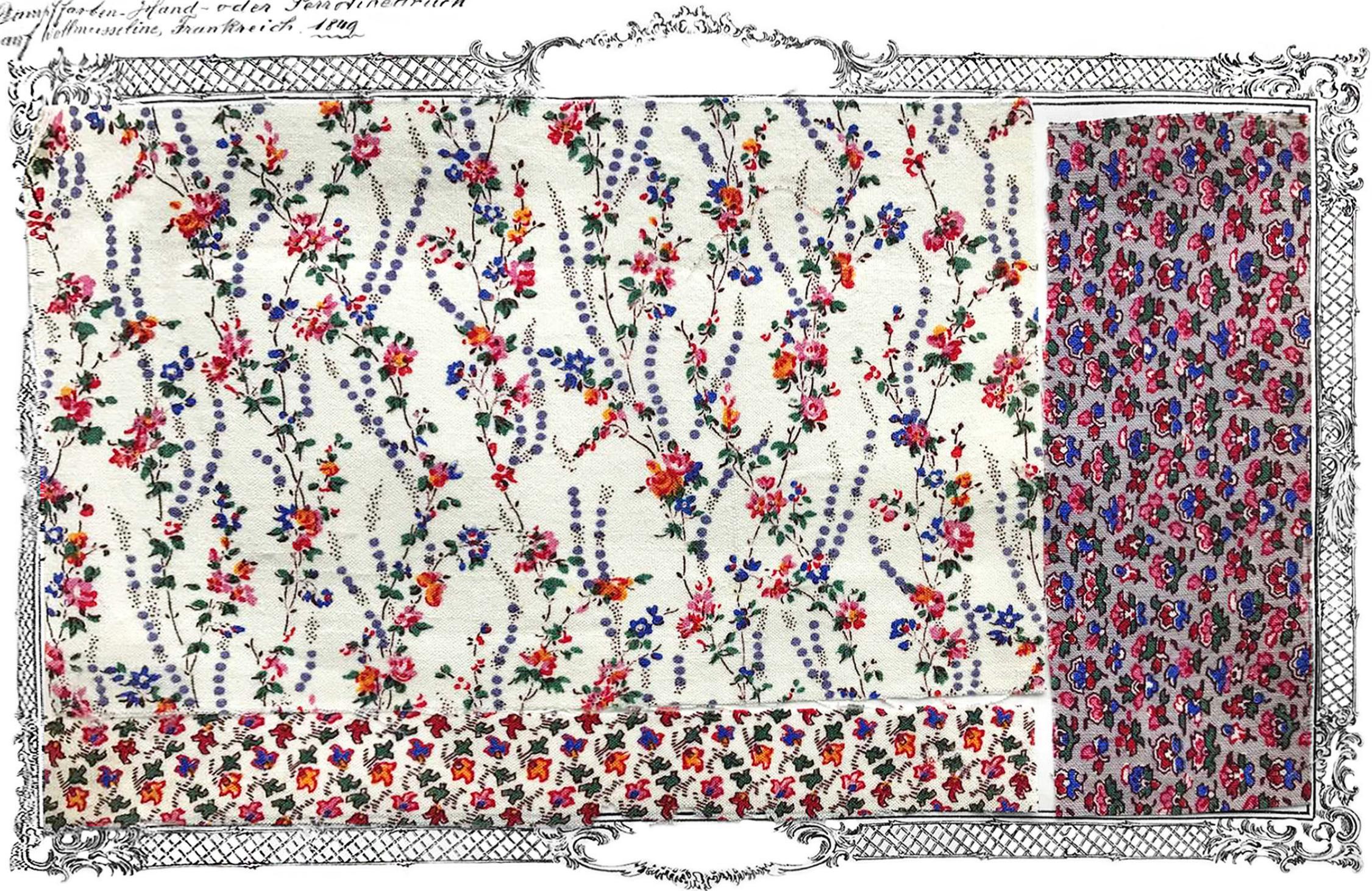


STEINBACH, KOECHLIN & C^{ie}
Mulhouse
Rue du Sentier
PARIS

A Shift in the Meaning

Advertising leaflet for a dress with palmette ornamentation, textile printers Steinbach, Koechlin & Co., Mulhouse, 1867

*Parfifarten-Hand- oder Perolinedruck
auf hellmusseline, Frankreich. 1849*



Imitation of the Exotic

Faraway countries, long and difficult journeys.

The onset of globalisation opened up a new trade. New knowledge, exotic patterns and colours arrived in Europe and introduced a new market.

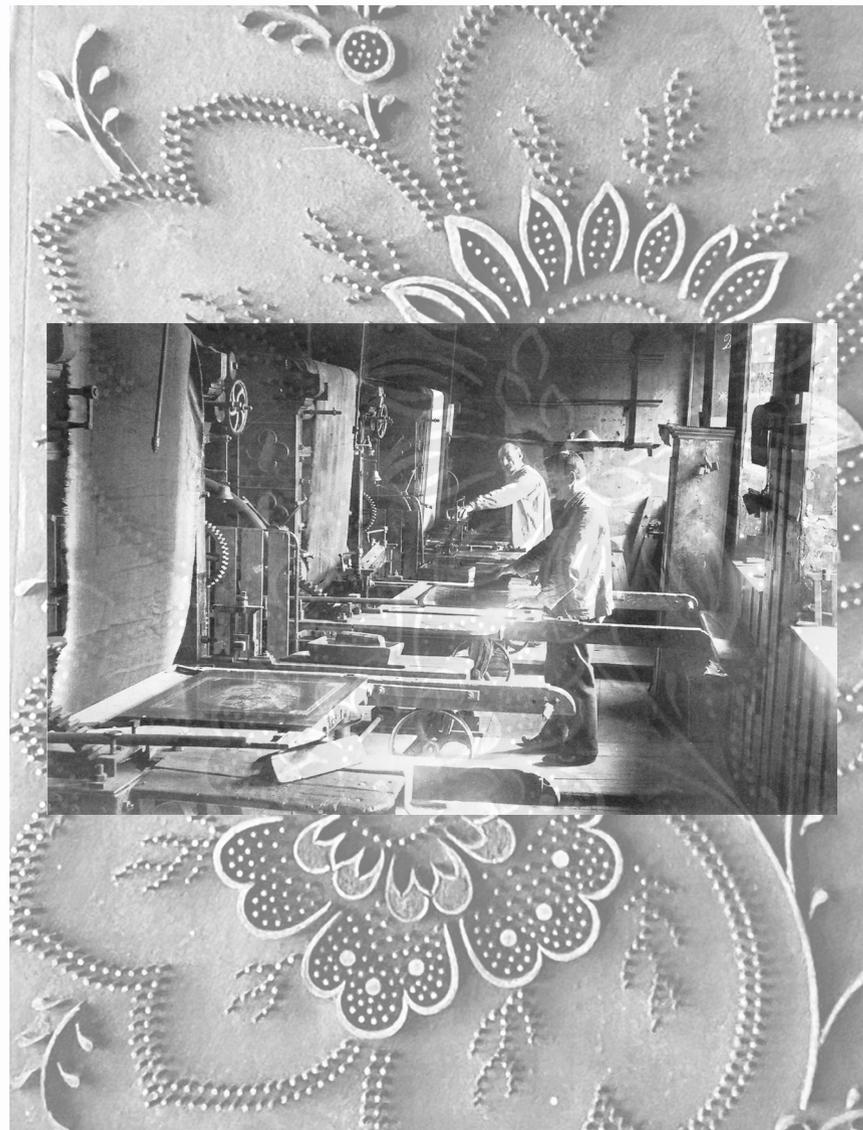
The shift from the place of production, far away from demand, brought with it a number of challenges, but ensured that there was considerable wealth in the home of production.

Patterns from South East Asia and the Ottoman Empire were meticulously imitated. Colour, pattern and even inaccuracies of the original production were not allowed to deviate. It was an art of copying and an art of observing and reacting.

The journey began with small fabric samples of batik textiles, dispatched by affiliated merchants from Southeast Asia to the Glarus Valley. Skilled pattern makers in the printing factory studios meticulously replicated the geometric, figurative, and floral designs crafted by Javanese artisans. These motifs were then meticulously reassembled, preserving the original sequence and essence of the fabric, ultimately becoming integral motifs in the final printed textiles.

The background is clear: the world is opening up and the colonies mean new goods and new customers.

The low customs duties and the possibility of importing „colonial goods“ such as coffee, tea or rubber from South-East Asia into the Confederation spurred the Glarus merchants and textile entrepreneurs to explore this market.



a distant Market

Färben von Uni-Indigoblau in der Continuu-Rollen-Rüpe;
 Druck von Selenis (Alkalischmal) & Alkalinis nach Künster mit Selenis (Alkalischmal ?)
 Fixieren & Entfärben im Oxaloxym-Blowpflanzschad & Alkalischmal

Mulhauser Indiennes von 1875/77. Roubaux-Dru

Buntatzdruck auf Indigo
 (Comille-Hauck in 1874/77, 191. Seite 140)



et die Gefärbung (d. Farbstoff) in dieser roten Artfarbe ist dem Stoff nicht ganz beibehalten.
 vielleiht maner Strappall mit Alkalinis unter droffen, fies im Alkalischmal & Thonerdeeraktion (mit Selenis) fundieren
 (mit Alkalischmal) unter wasseriger Färbung in Garancem, womit die gam. Thonerdeeraktion fundieren

Headscarves and Turbans

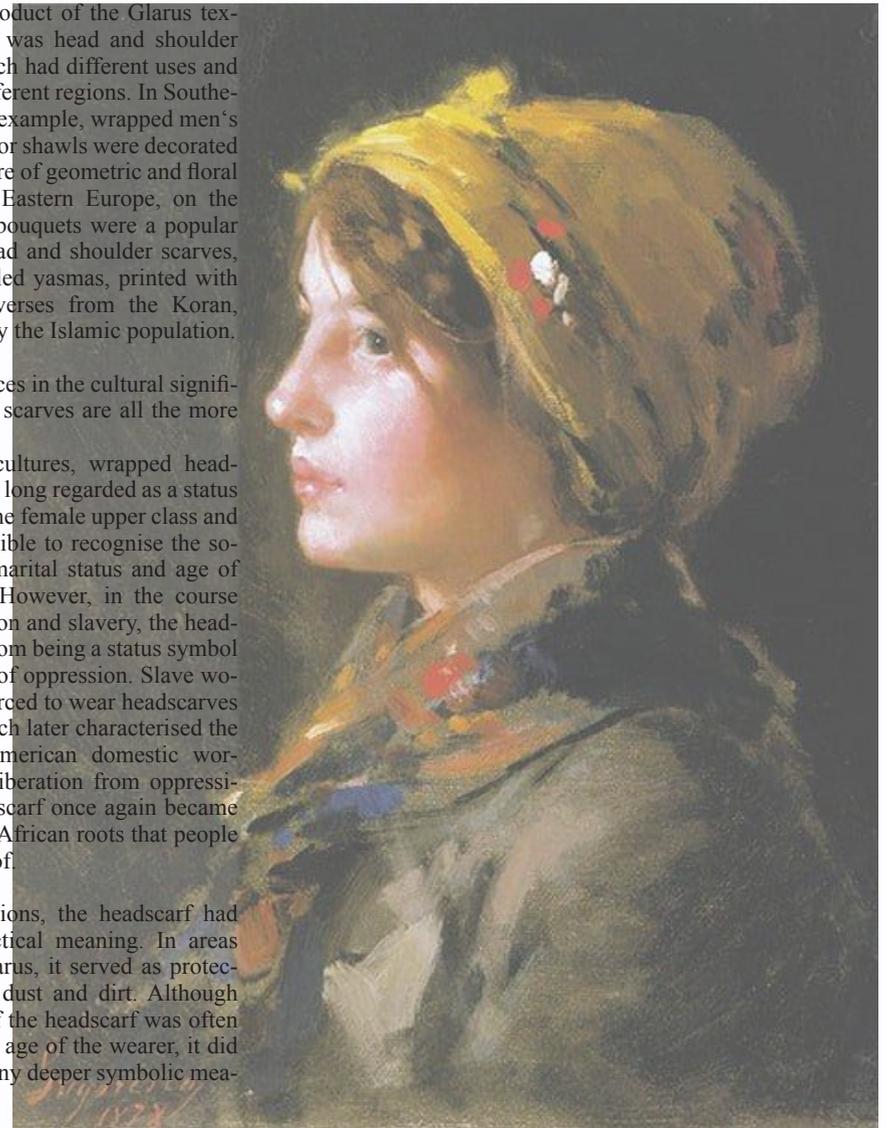


The main product of the Glarus textile industry was head and shoulder scarves, which had different uses and motifs in different regions. In Southeast Asia, for example, wrapped men's headscarves or shawls were decorated with a mixture of geometric and floral patterns. In Eastern Europe, on the other hand, bouquets were a popular motif for head and shoulder scarves, while so-called yasmas, printed with flowers or verses from the Koran, were worn by the Islamic population.

The differences in the cultural significance of the scarves are all the more extreme.

In African cultures, wrapped headscarves were long regarded as a status symbol for the female upper class and made it possible to recognise the social status, marital status and age of the wearer. However, in the course of colonisation and slavery, the headscarf went from being a status symbol to a symbol of oppression. Slave women were forced to wear headscarves at work, which later characterised the image of American domestic workers. After liberation from oppression, the headscarf once again became a symbol of African roots that people were proud of.

In other regions, the headscarf had a more practical meaning. In areas closer to Glarus, it served as protection against dust and dirt. Although the colour of the headscarf was often linked to the age of the wearer, it did not convey any deeper symbolic meaning.



A Thing of Pride

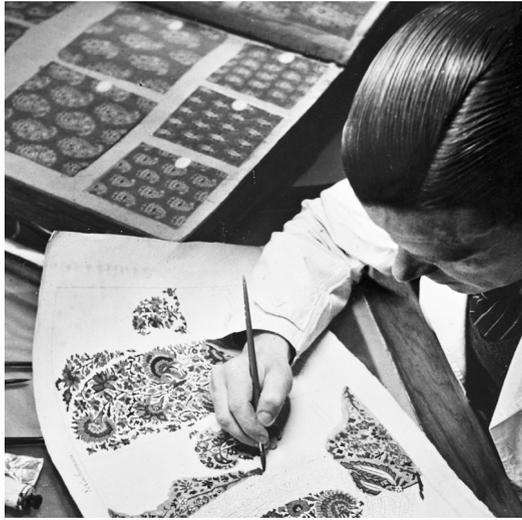
Portrait of Otto Marstrand's two daughters and their West Indian nanny, Justina, in Frederiksberg Garden, Wilhelm Marstrand, 1857

Profile de fatã, Nicolae Ion Grigorescu, 1878

Wollw. ein-Kleiderstoff in Walzendruck. Dampffarben
aus dem Jahre (aus dem Elsass?)



Curved Lines and Floral Compositions



The textile industry marked a significant change in the world of work. Not only was it the largest employer in Glarus during its high point, but it also created new occupational fields alongside the traditional activities in the spinning, weaving and printing mills. A small number of workers were employed as draughtsmen and pattern makers.

The design and patterning of fabrics played a central role for the industry, which is why design schools were established in many places at the time. Only large companies such as Barth, Jenny & Cie. could afford trained draughtsmen. Over time, however, the craft was also learnt within the companies and employees were trained as specialists.

The motifs were modelled one-to-one on the patterns from the colonies or other markets. Floral patterns and palm leaves inspired by nature were particularly popular.

Towards the end of the 19th century, Art Nouveau found favour both in the textile industry and in architecture. Curved lines and floral compositions not only characterised textiles, but were also omnipresent in murals, window grilles and balconies. The new extravagance created by the splendid ornamentation reflected the newfound wealth of the manufacturers by representing that image to the outside world.

The logical response to the new era of mass production was the use of ornamentation, which brought a touch of luxury and sophistication to an increasingly monotonous world.



Mass Production of Ornaments

Ultramarin & Platin von Blaulack geübt, dann
 Druck von Ultramarin & Hartweiss; 1 Stunde dämpfen
 waschen, Druck von Ultramarin - Hartweiss 1/2 H. dämpfen.

Ultramarin 50 gr. Hartweiss (metallisches Licht)
 25. Platin 27 gr. Ultramarin
 120. Ultramarin abged. 10. B.
 60. Ultramarin 100%
 20. Hartweiss 18 gr. Platin

Hartweiss: 10 gr. Ultramarin
 100 gr. Platin in 0 auf 16%
 nach Hartweiss - an dem Platin



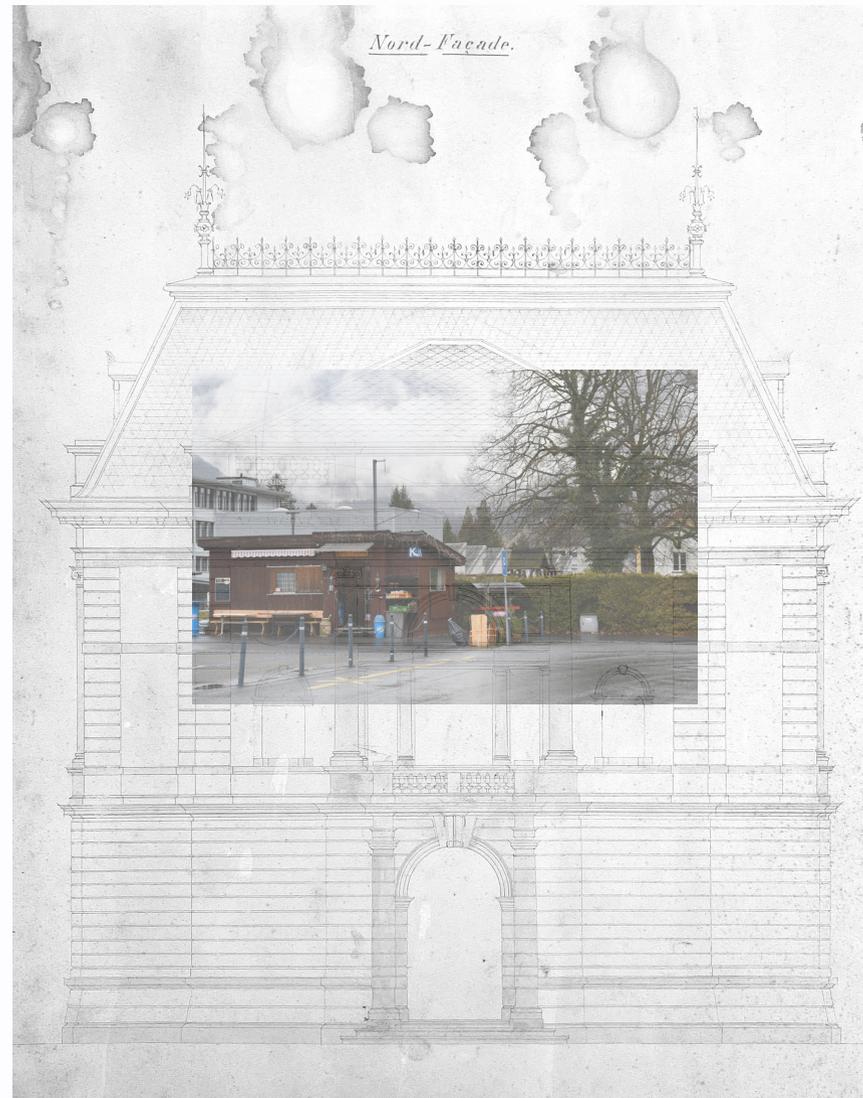
Ultramarin auf Blauschwarz mit gelbem Platin
 Hartweiss
 Ultramarin - Hartweiss - Platin

A Village of Contrasts

Arriving in Ennenda by train, the town hall is the first building you see. It is the gateway to the small mountain village and only its presence is able to capture the character of Ennenda. The metropolitan building is a symbol of the former prosperity and the associated pride of the community. It serves primarily as an object of representation.

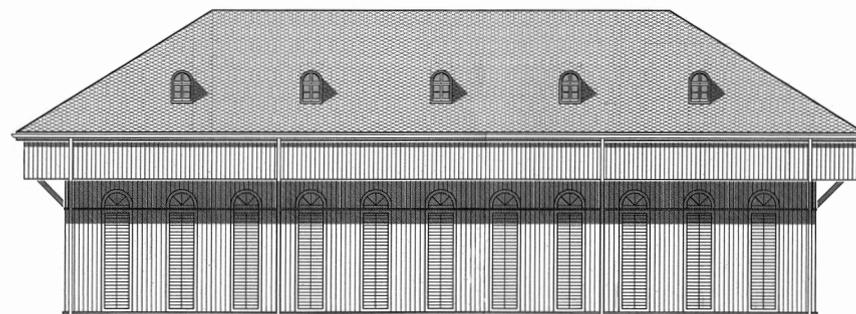
Curved gables, portals surrounded by columns crowned with decorated capitals place the building in the late classicist style, which seems to have been very popular in Ennenda. Expressions of splendour, wealth and power make its counterpart appear small. The kiosk is the perfect example of Ennenda's contrasts. The rural counterpart is concealed from the magnificent massif but is able to achieve an equally great radiance through its authenticity.

„Thus Ennenda has built itself a community centre which is not only an honour and an ornament to the community, but also to the country, as it is not only the most beautiful community centre, but also competes with the country buildings of the capital. We almost wish that the municipality of Glarus would one day have buildings of the same artistic standard [...]. In the meantime, however, we sincerely wish Ennenda luck with the completed work, rejoice in its progress and hope that the decisions made in the new hall will be worthy of the flourishing community!“



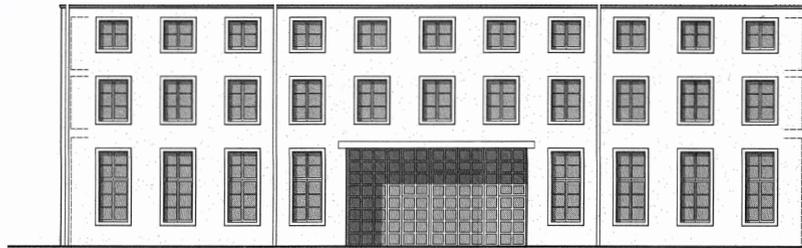
The Town Hall of Ennenda

Hänggiturm



Against the majestic backdrop of the imposing Glarus Alps rises another monument, a building of overwhelming size that dwarfs all others. The quiet building stands almost intimidatingly in the middle of the industrial zone. The proportions seem strange, as the massive base seems to take up half of the structure. A sight reminiscent of a patchwork of two different worlds. The building appears both cool and closed and invitingly warm at the same time. Plainly arranged window openings break through the massive plinth in an orderly grid that testifies to calculated simplicity and functionality. It looks almost like a seamless extension of the surrounding industrial buildings - restrained and rigid. A dark strip forms the end of the plinth, above which light-coloured wooden strips are

lined up. The repeated axes of the windows continue and end in elongated openings covered by louvres. The wood bears the traces of life and history, while the dark contrasts with the light, the old with the new. The contrasting division into top and bottom, through construction and materiality, indicates a clear distinction in their functionality. Hanging towers, characteristic of the textile industry, stand out as landmarks - an architecture that stands out visually purely through its function. The robust lower part was once the place of production, a room for heavy machinery where fabrics were printed and washed at high speed. The upper part, on the other hand, with its materiality and openness, was used to dry the textiles produced.



Two different Worlds

Zweitmaler Schale (Vorläufer der Türkenkappen) 3)
in gewaschenen Dampf- & Tafelfarben auf in Blankholz
vorgefärbt Schwarzboden

Fabrikat (Gedruckte) der Fabrik Heinrich Bruner in
Glarus 1830-1945 (siehe Musterband V)



Bei diesen Mustern sind wahrscheinlich zuerst die Vordruckfarbe & die Bodenfarbe in Eisennordant gedreht,
oxydiert, gekalkt & in Blankholz schwarzgefärbt & dann erst die Dampf- & Tafelfarben eingepasst.

The Art of Repetition

House after house, none the same as the next and yet identical.

Facing the street, each one pleads for its independence.

Late baroque curved cross gables and decorated entrance doors give the appearance of individuality, yet they are all the same.

The workers' houses of the textile industry testify to a rapid growth in demand for housing and a fulfilment through simultaneous rationality and functionality as well as individuality.

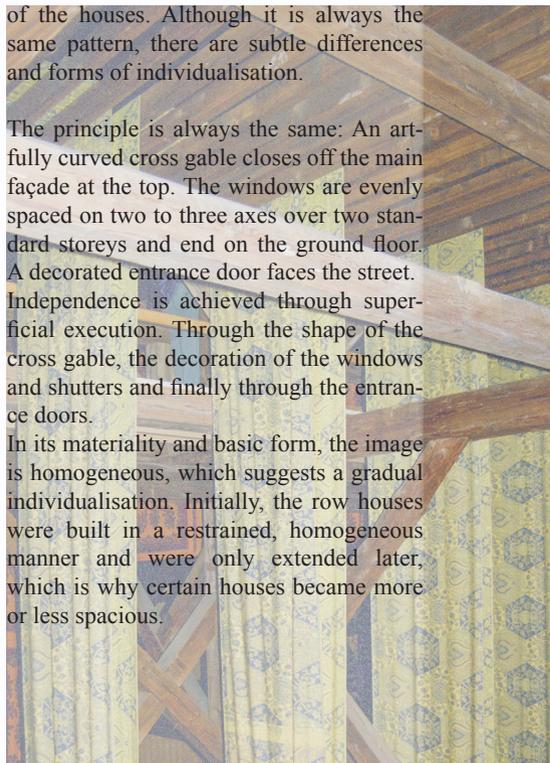
The houses are a reminder of the sudden and rapid industrialisation of Glarus, which disappeared as quickly as it appeared. Like so many of Ennenda's buildings, the urban character seems alien. Surrounded by barren mountains and lush hills, dotted with farmhouses, the Townhouses stand out clearly.

When they were built, they were inhabited by wealthy workers, such as printers or modellers. Like the rational repetition of a flowery pattern from a foreign country, a foreign pattern is also repeated in the fronts

of the houses. Although it is always the same pattern, there are subtle differences and forms of individualisation.

The principle is always the same: An artfully curved cross gable closes off the main façade at the top. The windows are evenly spaced on two to three axes over two standard storeys and end on the ground floor. A decorated entrance door faces the street. Independence is achieved through superficial execution. Through the shape of the cross gable, the decoration of the windows and shutters and finally through the entrance doors.

In its materiality and basic form, the image is homogeneous, which suggests a gradual individualisation. Initially, the row houses were built in a restrained, homogeneous manner and were only extended later, which is why certain houses became more or less spacious.



The Townhouses of Ennenda

Grund durch 5 langsame Passagen bei 950°C in
 3000 gr. Chrysopterin & Leonhardit } auf 120 lit. siedend. Wasser
 600 Mikado-Orange R in Teig } + 6000 gr. w. Olivenölseife

Auf das Färben & Waschen des Grundes folgt Walzendruck von
 Netzblatt aus Blattant Feigz mit Zusatz von Zinnydextrin & etwas
 & Harz reduziert - 1 Stunde dämpfen & waschen

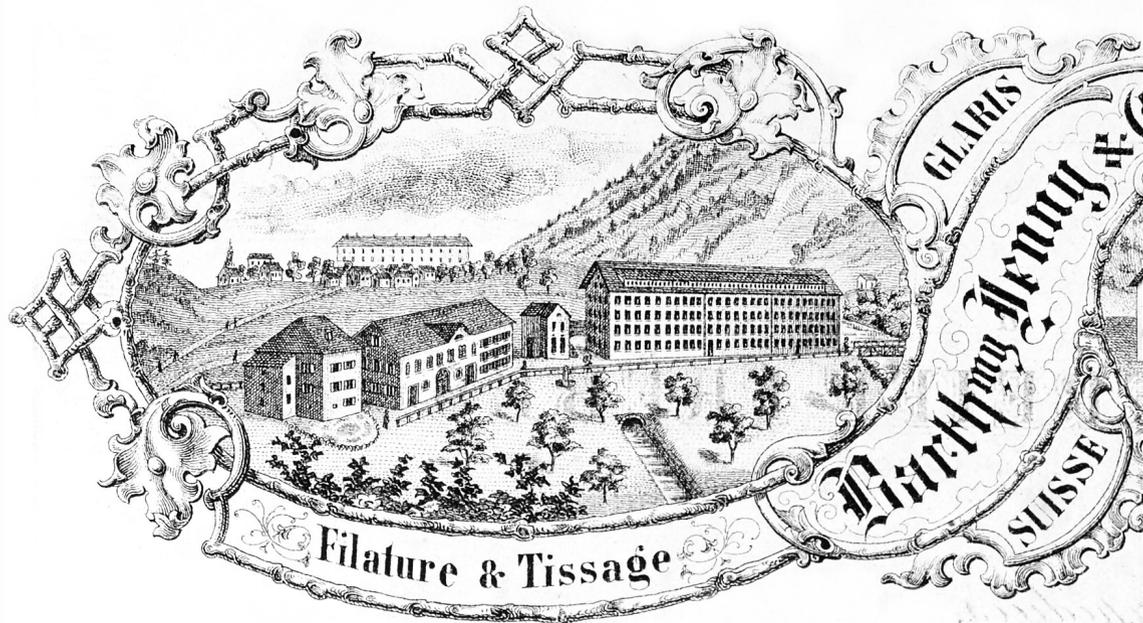
Grund aus selbstfärbenden Farbstoffen
 mit ätzendem Dampfdruck



1890er Jahre

Da das Zinnydextrin im Blau das Chrysopterin & Mikado-Orange
 des Grundes größtenteils zerstört erscheint ^{darstellen} es nicht allein sehr abgetönt

The Chimney of (Barth.) Daniel Jenny & Co.



Deep scars, holding rings, a landmark that is held together with all its might.
 The chimney of the heating centre of the former Daniel Jenny & Co. textile factory was dismantled in 1947 and then rebuilt 10 metres shorter.
 The name Anna Göldi shines bright and large.
 Like a church steeple, it marks a place where history comes together.
 From a landmark of the textile industry to a symbol of witch-hunts and human rights.
 Time passes and the stories overlap. A landmark is fluid and changes its meaning with its context.

an Barth. Jenny & Co.

The Landmark
of a past Era

Midevil Kattö Vordruck
1870^{er} Jahre

Gefärbtes Blauholzschwarz, mit
Anilinfarben illuminiert.



Villa Wartegg



Villa Wartegg stands like a jewel in the middle of a lush park.

Surrounded by an ornate fence, green bushes and trees, the magnificent former home of the Bartholome Jenny-Trümpy family is hidden away.

The former ornately trimmed garden, which oozed elegance, has grown into an almost impenetrable wall of plants, making the building's appearance all the more mystical.

The Neo-Renaissance architecture was designed by the renowned Zurich architects Karl Knell and Jaques Kehrer.

Curved gables with ornately decorated cast iron elements protrude from behind the trees and promise a magnificent view.

Pilasters with decorated capitals organise the façade vertically. Even the framing of the windows shows no restraint.

Here, decoration dominates over rationality, and every architectural decision seems to be guided by a quest for aesthetic splendour.

The villas of the factory owners speak a completely different language to their neighbouring factories. It is not their size but their splendour that conveys the past wealth of the textile manufacturers.

Imbued with the Zurich flair of the architects, the villas seem alien in the rural surroundings. A piece of jewellery that does not belong here.

A reminder of the sudden wealth of the past that makes Ennenda a place of contrasts. Like a stroll through time.



Bartholome
Jenny-Trümpy

Geschnittene Daupffarben auf Coiro's Grund
Daupffarben rot & rosa, Albinfarben (Albinfarben blau, Quignefarben
etwa weiß - Mischfarben)

Mit einem Mittelstapf (vergnügt von Wiesbaden)
Waldenbruck der 1870er Jahre.

Seite 607 Teil II



Villa Fontana

The newly achieved prosperity and the associated social advancement demanded visible signs of success. From the second half of the 19th century, factory owners moved out of the cramped factory buildings and began to build magnificent palaces as their own homes.

An other outstanding example of this development is the Villa Fontana, which rises up in the middle of oversized wide streets and an almost park-like garden. It was also designed by the renowned architects Knell and Kehr, but its symmetry and proportions set it apart from the previous example, Villa Wartegg.

The façade of the Villa Fontana is ornately designed with imposing portal and window frames, giving it a majestic character. Despite the opulent design, the villa has a classic yet imposing appearance thanks to the restrained use of ornamentation and the symmetrical arrangement of the elements.

Today, Villa Fontana is still inhabited, but it has been divided into two separate flats. This clash between the prestigious architecture of days gone by and modern everyday life gives the property an additional dimension. It clearly shows the tension between the historical heritage and the practical demands of modern life.



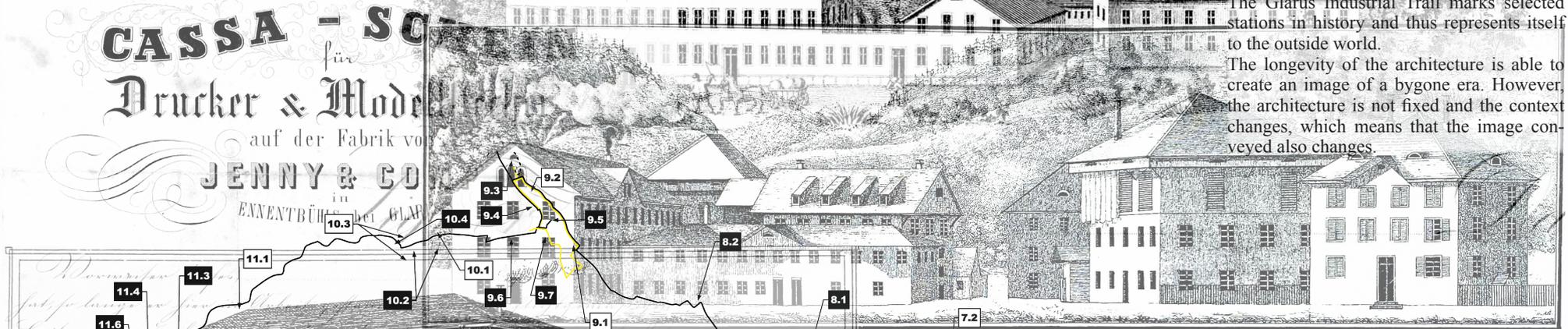
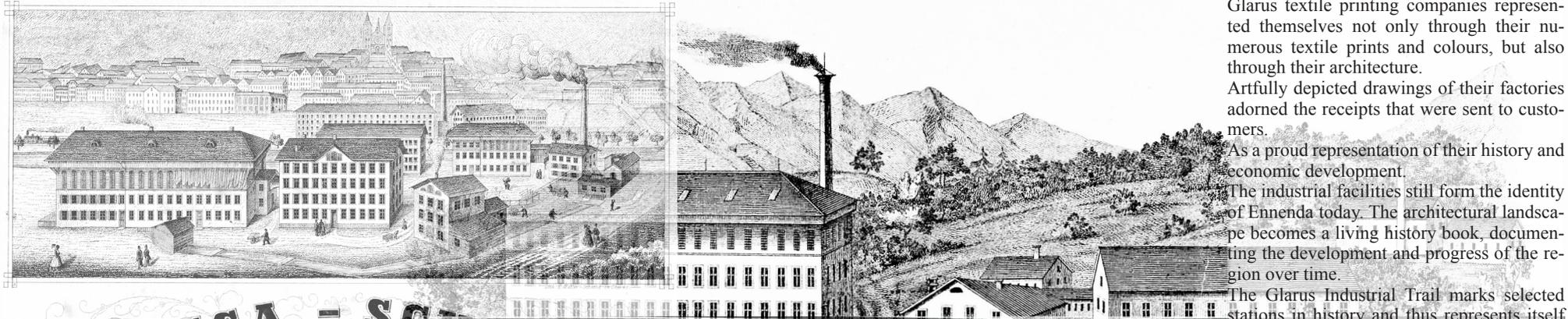
Adolf Jenny-Trümpy

Wollmisch. für Kleiderstoff in Walzendruck. Dampffarben
aus 1890. Jahre (aus dem Blass.)



Representation then:
Cash receipts from diverse factories, Ennenda, 19. century

Representation of the Industry



Glarus textile printing companies represented themselves not only through their numerous textile prints and colours, but also through their architecture. Artfully depicted drawings of their factories adorned the receipts that were sent to customers.

As a proud representation of their history and economic development.

The industrial facilities still form the identity of Ennenda today. The architectural landscape becomes a living history book, documenting the development and progress of the region over time.

The Glarus Industrial Trail marks selected stations in history and thus represents itself to the outside world.

The longevity of the architecture is able to create an image of a bygone era. However, the architecture is not fixed and the context changes, which means that the image conveyed also changes.

then and now

Representation today:
Glärner Industrieweg, Glarus-Ennenda-Schwanden

*Melange-wole in Dampf-farben vor 1844
Indust-Offizien (S. 224, T. II) von
Hilsmann freres in St. Louis 1844.*

