Unlocking the Past: An Analysis of Sixteen Russian First World War
Albums from the Photography Collection of the Art Gallery of Ontario,
including Enhanced Cataloguing Records.

by

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A thesis Presented to Ryerson University and the Art Gallery of Ontario
in partial fulfillment of the requirements for the degree of Master of
Arts in the Program of Film and Photographic Preservation and
Collections Management

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ABSTRACT

This thesis includes theoretical and practical components. The theoretical part examines sixteen Russian photographic albums produced during the First World War. The albums form a part of the Art Gallery of Ontario's (AGO) photography collection related to the First World War. In Part I, a literature survey, methodology section and historical chapter provide essential contextual and historical information about the objects. Part II consists of four essays that analyze the albums, divided into four groups. Based on the author's translation of the available captions and her interpretation of the visual information found in the albums, the essays demonstrate how the critical events of Russian history during the period from 1910 to the 1920s are reflected through the photographs in these personal albums. The practical part of the thesis (Part III) provides a sampling of cataloguing records on an item level for the two Hospital Train albums in Appendix A and updated cataloguing records for all sixteen albums in Appendix B.

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INTRODUCTION

This thesis examines sixteen Russian photographic albums produced during the First World War. These objects form a part of the Art Gallery of Ontario's (AGO) photography collection related to the First World War. The part is comprised of almost five hundred photographic objects including albums, groups of loose prints, and press photographs. The research consists of theoretical and practical components. The goal of the theoretical part of the research is to describe and assess how the critical events of Russian history during the period from 1910 to the 1920s are reflected through photographs in the albums.

In order to create an in-depth analysis, I have attempted to reconstruct and investigate the narratives of the albums wherever possible. In her 2001 book, *Suspended Conversations: the Afterlife of Memory in Photographic Albums*, Martha Langford suggests two ways of reconstructing a photographic album narrative – “a reading of the album,” and “a recitation”.¹ A reading of the album is

¹ Martha Langford, *Suspended Conversations: The Afterlife of Memory in Photographic Albums* (Montreal and Kingston: McGill-Queen's University Press, 2001), p.159.

a comprehensive study and comparison of photographs in order to deduce main and secondary characters, circumstances of the events, and their relation to the particular time period in the history of the country of origin. A recitation of the album builds on the information discerned from images and interprets them further through analyzing patterns of inclusion, organization, and presentation of the characters depicted in the album. In my research, I applied Langford's methods where possible, bearing in mind that these methods can generate limitless subjective interpretations of the material. The main challenge of the process was of the incomplete nature of the objects' provenance. The albums were donated to the AGO by a private collector who had acquired them from a number of different sources. It is impossible to trace the Russian albums' journey from Russia to Canada; therefore, I have based my analysis on the resources (images and captions) that I could find in the albums themselves or on research through the images. The albums varied in the amount of information I could use: where some provided a full document clearly reflecting the author's intention, others presented more questions than answers.

Another challenge caused by the incomplete provenance was to identify the albums' authors. Throughout the thesis I use the terms "author" and "maker" interchangeably to designate the person who compiled the album. I also use the term "photographer" where I am not certain that the photographer is the same person as the author/maker. The absence of a complete provenance limited the analyses of the albums' physical properties. It is impossible to make definitive statements about the circumstances of the albums' origins and handling. Through the reading of the albums' imagery and captions, the essays look into the events

of this turbulent period and their effect on those who lived through it. The essays also identify particular details unique to Russian culture that might otherwise escape the viewer.

The practical component consists of cataloging the albums at different levels of detail depending on their potential value for research. The most important albums – the two Hospital Train albums – have been catalogued at the item level (Appendix A); the rest were catalogued less extensively at the object level (Appendix B). Appendix A represents the most important part of the cataloguing – the translation of inscriptions – which provides an additional level of access to this material and is essential for research purposes. Appendix A contains a sampling of about ten per cent of the entries from these albums. Most of the inscriptions use pre-revolutionary characters,² and some use outdated military terms of the First World War. The material discovered through cataloguing forms the foundation for the historical and visual analyses; thus, the theoretical and practical parts of this thesis are tightly interconnected.

This project contributes to the ongoing research of the First World War photographic collection at the AGO. As a native-born Russian, I have brought to this project knowledge of the language, history and culture of Russia. My translations and interpretations make this material accessible to non-Russian audiences wherein lies the major contribution of this thesis.

² Shortly after the Revolution, Russian orthography was simplified. The obsolete letters (ѣ, і, ѵ, and ѿ) were eliminated as well as the archaic usage of the silent letter ѣ (called *yer*, or hard sign) at the ends of words.

PART I: BACKGROUND

Literature Review

This literature survey links the sixteen Russian photographic albums with publications on First World War photography in both Russian and English to provide an integrated review of the relevant literature. The majority of such sources in English describe the inception and development of press photography. Currently, only one study similar to this present one, a thesis by Veronika Smorodina³, is available only in Russian. During preliminary research, it became evident that neither press nor vernacular Russian photography during the First World War has been covered sufficiently by scholarly research in either language. Importantly, several publications mentioned throughout this survey do not address the subject of photographic albums directly, but deal with issues inherent to war photography. These publications helped to contextualize the images that I analyze in this thesis.⁴

Despite Russia's considerable participation in the First World War and its devastating consequences for the future of the Russian Empire, the Great War remained an undeveloped subject of scholarly research in Russia for many decades. The main reason has been the legacy of official Soviet history that regarded the First World War through the prism of Soviet ideology, purposely diminishing its importance in favor of the Great October Socialist Revolution in 1917. In the mid-1920s, Soviet historian Mikhail Pokrovskiy⁵ championed the idea of a radical rupture between the history of the Russian Empire and the establishment of the Soviet Union, proclaiming the tsarist regime as the "main

³ Veronika Smorodina. (2000), "Documentary Photography in Russian Periodical Press During the First World War" (Master's thesis), St.Petersbourg State University.

⁴ All such sources, in Russian and English, will be listed in bibliography sections.

⁵ Mikhail Pokrovsky (1868-1932), prominent Russian historian-Marxist, soviet political leader.

culprit of the First World War."⁶ His teaching was reconsidered in the 1940s in favour of a continuous succession of historical events, but the history of the First World War remained obscure until the end of the Cold War and the changing geopolitical situation in Europe. Russian publications from the 1990s to the early 2000s reject previous ideological stereotypes, expanding both the range of factors that influenced the formation of Russia's foreign policy and the analysis of Russian diplomacy in the context of European politics. However, many years of official restraint of in-depth research has resulted in a tremendous gap in information and a lack of First World War scholarship. The archival material was unavailable for decades. As such, illustrated publications utilizing original First World War photographic and textual documents are extremely limited and have started to appear only recently in scholarly and mainstream historical publications. The approaching centenary of the First World War and access to previously restricted materials by researchers have instigated a new wave of publications. These publications are mentioned throughout the thesis and have been very valuable for filling in the picture. However, their limited quantity only brings forward the lack of substantial research on Russian photography during the First World War and vernacular photography in particular.

Veronica Smorodina's Master's thesis, "Documentary Photography in Russian Periodical Press during the First World War " is the only comprehensive scholarly publication found to date that directly links the First World War and photography. The thesis gives an overview of the Russian illustrated press at the beginning of the twentieth century, simultaneously framing photography as one of the main propaganda tools of that period. The second chapter describes particular

⁶ M.N Pokrovskiy, *Imperialisticheskaya voyna: sb. statei* (1915 - 1930) [Pokrovskiy " Imperialist War: Selected articles (1915-1930)], Politizdat, 1931. This publication is not translated into English; translated by the author. All further quotations have been translated by the author.

image types that were accepted for publication by dividing them into themes such as “heroic theme” or “enemy theme.”⁷ Chapter 3.1 provides a detailed explanation of the “Provisional Regulations on Military Censorship during the First World War.” It clarifies who was allowed to take photographs and what kind of illustrations would be accepted for publication. In the last chapter, the author explores the genesis and development of Russian war photography, introducing the work of several professional photographers. Even though the thesis has makes no references to amateur photography, it has been very informative for this research.

Recently, several new Russian publications have been produced to commemorate the centenary of the First World War. *Captain Skvortsov's Archive* by Dmitri N. Lapshin, (historian and Skvortsov's grandson) published in 2012 in both English and Russian⁸, is an illustrated publication based on photographs of staff-captain Boris Nicolaevitch Skvortsov taken during the period between 1914 and 1917. The book has seventy-two photographs arranged chronologically to illustrate Captain Skvortsov's First World War involvement. The book's layout does not reveal whether its intention is to reproduce one particular album or to illustrate several sets of photographs from different albums. It remains unclear if the word “archive” in the book's title is used to suggest an actual archive or simply refers to one specific album. The images' captions vary from short and precise to very detailed and speculative. The author builds his narrative on subtle details within the images, such as new medals or changes in Skvortsov's uniform. When put together, these details tell the story of Skvortsov's military career, which is not evident without such thorough examination. The book provides a clear understanding of many aspects of everyday life on the front line including the

⁷ Ibid.,109.

⁸ Dmitri N. Lapshin, *Captain Skovrtsov's Archive* (Moscow: Compass Research, 2012).

rigidities of training and schedule, the terrifying unpredictability of the present and continuous physical and emotional stress. All photographs in the book were shot with a Vest Pocket Kodak which is pictured on the back cover of the book.⁹

A similar publication, *First World War in Staff Captain Fedorov Photographs*,¹⁰ was published in 2010 to accompany the exhibition in State V.V. Mayakovsky Museum. Fedorov's photographs are organized chronologically, creating a personal narrative which is supplemented by textual fragments from his diaries and personal letters. The images capture Fedorov and his friends during moments before and after battles or training, the devastated surroundings, and the damage and casualties sustained by both sides involved in the conflict. Fedorov's rank and privileged social position were key factors in granting him the opportunity to take photographs showing adverse (and otherwise prohibited) subject matter as will be explained below.¹¹ These two books help to contextualize some photographs from the AGO albums and draw parallels between different bodies of work.

Nurse at the Russian Front: A Diary 1914-18, published in 1974,¹² is a personal account of Florence Farmborough, who arrived in Russia in 1908 to work as governess for a family in Kiev. Two years later, she moved to Moscow to become an English tutor in the family of Pavel Usov, a prominent heart surgeon. In 1914, she qualified as a Red Cross nurse and served at the Galician and Romanian fronts. The book is accompanied by forty-eight photographs that Florence Farmborough took during these tumultuous times. Her passion for photography

⁹ Although the thesis will not be focusing directly on technical means of Russian photography during the First World War, the equipment will be identified wherever possible.

¹⁰ M. Suvorov (ed.) *First World War in Staff Captain Fedorov Photographs* (Moscow: State V.V. Mayakovskiy Museum, 2010) Exhibition catalogue.

¹¹ This information will be analyzed further in "Russia and Russian photography during the First World War" section.

¹² Florence Farmborough, *Nurse at the Russian Front: A Diary, 1914-18* (London: Constable, 1974).

and struggles to keep her camera and plates intact during chaotic relocations reveal a strong individual who was fully aware of creating a historical document. Although the photographs are not referenced in the text, they all have captions assigned by the author with detailed descriptions such as: "Soldiers too badly wounded to be moved to the base. In the background a coffin is ready for use;" "Refugees take the road to the unknown, their carts packed with household goods;" and "Conference of the staff surgeons in a peasant hut, 1916. Note the icons on the wall."¹³ The book provides an invaluable eyewitness account that is crucial to understanding the structure of the organization and spirit of sisterhood of the Red Cross and for interpreting the photographs in the "Hospital Train" and "Nurse Stakhanova" albums in the AGO collection. This book presents a unique narrative about the First World War on the Eastern Front written and illustrated from a foreigner's perspective.

In *Patriotic Culture in Russia*,¹⁴ Hubertus F. Jahn, in addition to describing all the components essential to instilling patriotic vigor, touches upon amateur theatrical productions that were an important source of entertainment for soldiers during the war. Several among the AGO albums have images of these variety shows produced and performed by soldiers during their leisure time. The book provided the context in which I could describe and analyze these images.

*First World War Photographers*¹⁵ by Jane Carmichael is a multi-layered study of the development of official press photography during the First World War. It encompasses aspects of censorship, government control, and the complexities of photographic production to explain the diversity of the First World War visual record. The book highlights the important role of amateur photography in the

¹³ Ibid., 293-296.

¹⁴ Hubertus Jahn, *Patriotic Culture in Russia during World War I* (Ithaca: Cornell UP, 1995).

¹⁵ Jane Carmichael, *First World War Photographers* (London: Routledge, 1989).

creation of unique personal photo documents that are inseparable from the history of documentary photography. Although the book is illustrated with Imperial War Museum photographs, it does not represent Britain exclusively. It provides a comprehensive analysis of photographic material produced in Europe and North America during the First World War. The publication is an important study of rapid growth of amateur photography, which created an unprecedented level of documentation of this pivotal historical event.

Max Arthur's book *The Faces of World War I*¹⁶ is also predominantly illustrated with photographs from the Imperial War Museum. The book is divided into sections chronologically, starting with pre-war Britain and following with the war on the Western Front and at Gallipoli. Many photographs are accompanied by quotations from men and women "who lived through this war."¹⁷ Some of these pairings appear to be rather arbitrary, as the personal tone of quotations does not always reflect the unspecific and broad context of the photographs. However, the diversity of the images provides another very useful visual context for my research.

*War/Photography: Images of Armed Conflict and Its Aftermath*¹⁸, published in 2014, is a monumental investigation edited by Anne Tucker who also curated the travelling photographic exhibition of the same name. The publication features more than 480 images that span the period from the Mexican-American War in 1848 to the most recent and ongoing conflicts. The book revisits many important aspects related to the mentality and motivation of war photographers and photography's ability to influence the course of history. The photographs in the

¹⁶ Max Arthur, *The Faces of World War I* (London: Cassell Illustrated, 2007).

¹⁷ Ibid., 9.

¹⁸ Anne Tucker, Will Michels, and Natalie Zelt. *War/photography: Images of Armed Conflict and Its Aftermath* (Houston: Museum of Fine Arts, Houston, 2012). The show premiered at the Museum of Fine Arts in Houston and travelled to the Annenberg Space for Photography in Los Angeles, the Corcoran Gallery of Art in Washington, D.C., and the Brooklyn Museum.

book are divided into six chapters representing all fundamental elements of warfare. Essays written by Tucker and her co-authors, Will Michaels and Natalie Zelt, supplement each chapter. The book pays as much attention to the texts as it does to the photographs, providing comprehensive analyses and invaluable information that helped the present author to organize the albums of this thesis into groups.

The research for this thesis involved comprehensive reading of a wide-ranging body of literature concerning many aspects of the First World War apart from photography. This literature included books and articles about battles, history of the Red Cross, and Russian navy and aviation. These publications will be mentioned and annotated throughout this thesis.

Methodology

The Russian albums are unique personal documents that had not been given an in-depth examination until I began this research. In order to improve access to this part of the First World War related collection, I had to expand the albums' catalogue records. The most important objects – two Hospital Train albums – had to be catalogued on an item level. Together, these two albums contain almost 400 photographs, most of which have detailed captions. I translated and catalogued the captions of all photographs, creating two titles for each– descriptive and translated ¹⁹– in accordance with The Museum System (TMS) standards, TMS being the database used at the AGO. For the rest of the albums' records, I identified the dates of production, photographic processes, the authors (if possible), and recorded the number of pages and photographs, and the photographs' dimensions. To each album, I assigned additional subject terms to better reflect their cultural and historical context. The TMS already had some basic war-related terms that I could apply to the Russian album records. However, more terms that would relate specifically to Russian culture and the First World War had to be added.

First, I consulted the Getty Art & Architecture Thesaurus (GAAT). Although the terms provided by GAAT helped to refine the descriptive accuracy of the records, there was a significant shortage of terms to describe medical photographs from the Hospital Train albums. As a second resource, I referred to Marc Boulay's Master's thesis, "Description of War Photographs: Designing a List of Subject

¹⁹ "Descriptive" title describes what the image shows. "Translated" title, in this case, translates the caption underneath the photograph. The translated title is the main title of the entry.

Headings," completed in 2006.²⁰ In his thesis, Boulay developed a list of terms that relate to the subject of war and its representation in photographs. The list is suggested for use by institutions that own significant collections of war photographs and by those possessing less specific photographic collections. I used Boulay's terms mostly to describe the medical content of images and to increase the granularity of the objects' records. Once both lists were integrated, Olga Zotova, Coordinator of the Collections Database Administration at the AGO, added almost fifty of these new terms to the TMS. The process of translating, cataloguing, and adding relevant new terms helped me to analyze the albums more accurately and determine the course of my research. This thesis does not contain the full cataloguing record of the almost 400 images contained in both volumes. Samples of the enhanced records with descriptive and translated titles – the first thirty-nine for 2004/693 and the first forty-two for 2004/694 are provided in Appendix A. The full record has been entered into TMS.

To analyze the information found in the albums, I divided the sixteen albums into four groups which allowed me to focus on their specific themes, or issues they presented. While Appendix B presents the albums in order of their accession numbers, the essays describe the albums in order of importance. In the first group, I combined Two Hospital Train albums (2004/693, 2004/694, Appendix B.13 & B.14) with Nurse Stakhanova album (2004/519 Appendix B.8) because all three objects belong to the realm of medicine at the front. The second group contains aviation albums (2004/692 Appendix B.12, 2004/703, Appendix B.15) and

²⁰ Boulay, Marc D., "Description of war photographs: designing a list of subject headings Description of war photographs: designing a list of subject headings" (2006). *Thesis and dissertations*. PPCM, Ryerson University, Canada. Paper 440.

the Kazan Military School Graduation album (2004/455, Appendix B.7). Two of these three albums deal with training during the war which forms the basis of comparison. The third group includes five Unknown Makers' albums (2004/453, Appendix B.5; 2004/454 Appendix B.6, 2004/673 Appendix B.9, 2004/690 Appendix B.11, 2004/712 Appendix B.16) and the Lieutenant Goryachiy album (2004/689 Appendix B.10). This group contains albums that initially appeared to offer minimal information, but which later revealed additional details and hidden relationships.

The fourth group represents four marine albums (2004/449, 2004/450, 2004/451 and 2004/452, Appendix B.1-B.4), which are housed together in the AGO collection. Three of the four, identical blue albums with precut windows, describe the Russian fleet during the years 1905–1926. These albums are very similar in content, and were produced by the same maker. The fourth one is possibly related to the others through the maker; it was produced as a personal album reflecting the events of the autumn of 1915.

As mentioned earlier, I have followed Martha Langford's methods for restoring narratives of photo albums by examining the patterns, repetitions, and other forms of presenting images inside the album. This analysis, combined with captions or other elements in the albums, such as dates, banners, and clothing details found in the photographs, have sometimes provided the only evidence to support my interpretation. However, several albums demonstrated the limitations of Langford's method; when photographs had minimal or no factual references at all, I could assign them only a general meaning. Nevertheless, Langford's approach helped me to draw parallels between images from different albums and to look at the photographs in a more structured way.

Each of the four essays in Part II describes objects both within a group and individually. The research aimed to determine how the critical events of Russian history from 1910–1920 are reflected in these personal albums. Thus, my goal was to unearth as much information as possible related to the owner/maker, circumstances of the period of time reflected, and geographical location of the albums. In some cases, information was provided within the album itself, or could be researched further through available captions. Several albums from different groups had no information that would distinguish them as a separate entity; in these cases, their value lay in providing more visual information.

Russia and Russian photography during the First World War

Russia during the First World War

On July 28 Of 1914, Austria-Hungary declared war on Serbia. A few days later, Russia ordered the mobilization of troops and entered the war against Germany to protect Serbia. The Russian army initially succeeded against the Austrians in Galicia but was quickly driven back after the devastating defeat in Tannenberg, East Prussia in August of 1914.²¹ The magnitude of the Tannenberg defeat was so catastrophic that Great Britain chose to keep the news from the British public. In retrospect, Russian warfare was fraught with problems caused by the “inadequacy of Russian industry to effectively modernize the army and the Russian General Staff's inability to adapt to industrialized warfare on modern battlefield”.²² The reasons for the Russian success in the opening stages of the First World War can be attributed to the inefficiency of the Austro-Hungarian forces. When faced with incompetent leadership or lack of food, the ethnically mixed Austro-Hungarian army without hesitation switched sides.²³

However, despite several successful campaigns, by the end of 1914, Russia was still trailing behind in material resources crucial to industrial warfare. Meanwhile, increasing discontent with the Tsar's war tactics, which were resulting in huge losses of manpower, caused far-reaching anti-war demonstrations. Both Bolsheviks and Germans rapidly planted the opposing armies with agitators who

²¹ Hindered by communications lacking encryption codes, the Russian military command unintentionally revealed their battle plan to the Germans that ended in a costly failure and significant loss of Russian manpower. About 50,000 Russian soldiers were killed and 95,000 were taken prisoners. Germans also captured 500 guns, which was a devastating consequence for the underequipped Russian army.

²² Alfred William Fortescue Knox, *With the Russian Army, 1914-1917* (New York: Arno.1971), 248.

²³ John Keegan in *The First World War* suggests that in 1914 the Austro-Hungarian army was comprised of 44% Slavs, 28% Germans, 18% Hungarians, 8% Romanians and the remaining 2% of Italian origin, John. Keegan, *The First World War* (New York: A. Knopf, 1999), 154-156.

encouraged fraternization and the calling of a truce, adding to the disorder. Desertions spread within months, leading to the dispersal of the Eastern front. Political turmoil in Russia resulted in the February 1917 Revolution²⁴ and the abdication of Nicolas the Second in favor of his brother Grand Duke Michael, who then deferred acceptance of power to the next day. As a result, the Provisional Government was formed.²⁵ However, the Petrograd Soviet's²⁶ growing authority effectively limited the Provisional Government's power. Recognizing the opportunity for further exacerbation, the German leadership provided the train for Vladimir Lenin to return to Russia from exile in Switzerland.

During the summer of 1917, Russia technically remained at war; however, the troops were too demoralized and severely exhausted to continue fighting. Bolsheviks, led by Lenin, wanted the country to exit the war immediately despite the loss of territory and reparations that would result. The debate continued throughout the summer and fall until November 6, 1917 (October 24 by the Russian calendar O.S.²⁷) when the Bolsheviks, with the help of the military, seized control of the country. The next day Lenin issued his first decree, declaring Russia

²⁴ The Revolution broke out spontaneously, without any real leadership or formal planning. The riots were confined to the capital and its region and lasted less than a week. The Revolution manifested itself in mass demonstrations and armed clashes with police.

²⁵ The Provisional Government was formed to organize elections to the Assembly, which had to determine the form of government in Russia and also temporarily maintain essential government services.

²⁶ The Petrograd Soviet of Workers' and Soldiers' Deputies was a city council of Petrograd (Saint Petersburg today), then capital of the Russia. For brevity, it is usually called the Petrograd Soviet (Russian: Петроградский совет, Petrogradskiy sovet).

²⁷ "Old Style (O.S.) and New Style (N.S.) refer to Julian and Gregorian calendars respectively. The Gregorian calendar replaced the Julian in Catholic countries beginning in 1582. For a period of 170 years (1582–1752), both dating systems were in concurrent use in different parts of Western Europe and its colonies. The Julian calendar had drifted by 11 days from the solar calendar (due to its excess of leap years), so dates differ between the systems. System conversion for secular use occurred in Eastern Orthodox countries as late as the 20th century, and has still not occurred for ecclesiastic use in some of these countries including Russia." From "The Difference Between Julian and Gregorian Calendars", published at <http://vpcalendar.net/Difference-Between-Julian-and-Gregorian-Calendars.html>; accessed on Feb 20, 2014.

to be at peace.²⁸ The Bolsheviks' decree received no support from France and Britain, and Russia signed the separate Brest-Litovsk Treaty alone on March 3 of 1918.²⁹ The country collapsed in chaos. Large groups of people were opposed to Bolshevik rule, hoping either to restore the monarchy or establish a new democratic government. The civil war soon followed, turning out to be even more costly in terms of human lives lost than their engagement in the World War had been.

Russian Photography during the First World War

The chronology of the history of photography in Russia does not differ significantly from that of the majority of European countries. It began with Joseph Hamel, (1788–1861), a man “who may well have been the world's first industrial spy, sent to the West in the early 1800s by Russian Tsar Nicholas I to keep the Motherland abreast of the surging technological developments of France and Great Britain.”³⁰ Hamel considered Joseph Nicéphore Niépce to be the true inventor of the medium. He grew close with the Niépce family and was able to collect important early examples which made their way to Russia in the early 1840s. The first daguerreotype studios appeared in Moscow and St.Petersburg in the early 1840s. In the late 1880s, Kodak opened offices in Moscow and St.Petersburg, recognizing the fast-growing competition in the local manufacturing

²⁸ *The Decree On Peace*, written by Vladimir Lenin, was passed by the Second Congress of the Soviet of Workers', Soldiers', and Peasants' Deputies on the 8 November [O.S. 26 October] 1917, following the October Revolution. It was published in the *Izvestiya* newspaper, #208, 9 November [O.S. 27 October] 1917. It proposed an immediate withdrawal of Russia from World War I.

²⁹ Russia's territorial losses included Finland, Poland, Latvia, Lithuania, Estonia, Belarus, Bessarabia and part of Ukraine. Adding to land losses, the war also drained Russia's human resources – 2,3 million soldiers and civilians in total were dead. Norman Stone, *The Eastern Front, 1914-1917* (London: Penguin, 1998), 113.

³⁰ Serge Plantureux, Susy Firth. *Niépce, Daguerre or Talbot: The Quest of Joseph Hamel to Find the Real Inventor of Photography* (Ventotene: Accademia Dei Venti, 2004), 9.

of cameras and plates.³¹ In 1878, the Imperial Russian Technical Society created a special Photography department, which was engaged in photo exhibitions and published the magazine *Photographer*.³² In 1894 a number of professional and amateur Russian photographers united to create the *Russkoe Fotograficheskoe Obshestvo* or RFO (Russian Photographic Society). The annual photographic contest of the RFO, accompanied by an exhibition, provided a platform for the discussion of photography as a new art form. The RFO's activities were suspended when many of its members mobilized and went off to war.

On July 20th, 1914 (August 2d O.S.) the "Provisional Regulations on Military Censorship" was published. The censorship regulations were to be applied in both "full" and "partial" manners: full, in areas of military action and partial, for areas beyond. The authorities, however, had to determine the exact perimeters of military areas. The enforcement of regulations created an enormous amount of additional work for the censors. Publisher N. Notovitch wrote in a letter in 1915: "The job is regularly hampered by poorly equipped military censorship. Lack of censors and their unpreparedness to conduct the duties leads to consistent delays in material viewing resulting in publications with inevitable "white spots"³³ as the censored fragments reach the press after the rest of the page had been already molded and cannot be replaced."³⁴ Photographs and all other types of illustrations were subject to the same censorship requirements; however, lack of a system of

³¹ G.Abramov Stages of development of Russian photo industry. Published at: <http://www.photohistory.ru/>; Accessed February 25,2014

³² V. Stigeev, *Century photographs 1894-1994: Essays on the history of Russian photography* (Moscow: Librokom, 2009), 65.

³³ Letterpress printing, an example of relief printing, was a traditional way to print newspapers. The entire page of the newspaper – text and illustrations, had to be assembled separately and if some parts were not ready, it was impossible to print them later, thus it would result in empty "white spots" on the page.

³⁴ Smorodina, 172.

censorship and of expertise in the area of photography, left the photography censorship largely ineffective.

The majority of photographs that were published in the Russian periodical press during the First World War were not documentary images depicting military actions, but rather scenes from everyday life on the front line. There are several reasons for this. First, photographers were weighed down with bulky equipment and secondly, this equipment was not technically advanced enough to capture action scenes. Additionally, specific aesthetics of traditional Russian illustration preferred to show the “greatness” of power through depicting the “Russian Bogatyr”³⁵ engaged in ordinary human activities such as playing with children or sharing a meal with family, rather than cleaning weapons or exercising. Lastly, the censors would be more likely to approve a photograph illustrating the soldiers’ free time than one of soldiers in battle. Such visual devices were supposed to instill confidence, trust, and the sense of reliance on the military in the viewer.³⁶

In 1912, “The Provision for war correspondence in wartime” had been published.³⁷ This document limited the number of journalists in the theatre of war to only ten Russians and ten foreigners, with three additional Russian photographers allowed to photograph war events. In order to gain access to the front, both photographers and journalists were required to present their credentials and several recommendations. It is now impossible to establish the identity of the Russian documentary photographers of the First World War. Soviet historians were ideologically obliged to focus their research on photographers who

³⁵ A *bogatyr* is a stock character in medieval East Slavic legends, akin to a Western European knight-errant. Kievan Rus' epic poems, called *Bylinas*, prominently featured stories about these heroes. Some bogatyrs are presumed to be historical figures, while others, like the giant Svyatogor, are purely fictional and possibly descend from Slavic pagan mythology.

³⁶ Smorodina, 175

³⁷ M. K. Lemke, *250 Dnei v carskoe stavke: vospominaniya* [250 days in Tsar's staff], Petrograd, 1920.

implicitly embraced the Revolution and continued to work in the newly-formed Soviet Union. As such, all other names were literally crossed out from history disregarding the legacy or significance of the photographers' oeuvres.³⁸ Many published photographs that were not signed or were signed only with initials; hence those names have disappeared from the history of Russian photography.

Addressing the objects of this research – the albums – it is important to notice that the practice of photography during that period in Russia was not equally accessible to all social strata.³⁹ Compared to Britain or France, Russia was an agrarian country with over eighty-five percent of the population dominated by peasants and about fifteen percent living in cities in 1914. Because the majority of the soldiers were barely educated and often illiterate peasants, it is reasonable to assert that the authors of the albums analyzed in this thesis were not ordinary soldiers but mostly officers of different ranks coming from the elite educated class. They had access to advanced photographic equipment and printing facilities. More importantly, they had servants, spare time and scheduled holidays to accommodate the tedious and time-consuming process of photographic activity. Additionally, any censorship regulations would be diminished or completely waived for high-ranking officers.

In the following sections, I will analyze how the photographic practice of these individuals reflected critical events of Russian history from 1910 to the 1920s.

³⁸ Smorodina in her Master's thesis explains how this situation affected the research in general when tens of names were obliterated in favor of the few sometimes less important practitioners, which led to an untruthful and incomplete perception of the subject.

³⁹ O. P. Semenova-Tian-Shanskaia, and David L. Ransel, *Village Life in Late Tsarist Russia* (Bloomington: Indiana UP, 1993), 99.

PART II ANALYSIS OF THE ALBUMS

Hospital Train Albums, Volume One and Volume Two (2004/693, 2004/694) and Nurse Stakhanova album (2004/519)

Hospital Train Albums

The first military hospital train in the Russian Empire was formed in October of 1877 and served along the Kharkiv-Nikolaev Railway during the Russo-Turkish war (1877-1879). Later, several hospital trains operated during the Russo-Japanese War, (1904-1905) but were all disbanded by 1906. In 1912, (updated in 1914) new regulations on "Triage and Transportation of Wounded by Hospital Trains" were published to optimize the evacuation of the wounded from the front lines.⁴⁰ All hospital trains were divided into two groups: field, and rear. Field trains were intended to evacuate the wounded to the nearest hospitals; rear trains, equipped with advanced medical facilities, were designated for long-distance transportation. With the outbreak of the First World War, rear and field hospital trains were formed in accordance with the mobilization plan. During the First World War, the number of hospital trains increased to almost ninety trains. Public and private organizations such as the Russian Red Cross, as well as private individuals, often members of the extended royal family, funded the majority of the hospital trains. The train in these albums operated on several major railways, always starting from

⁴⁰ First World War combat was a direct reflection of booming industrialization and new methods of application of mass-produced weapons and ammunition. The tremendous increase in casualties caused authorities to reconsider previous principles of evacuation and first aid. In 1915, V.A. Oppel – renowned Russian surgeon and educator, one of the founders of the cardiovascular, endocrine, and military surgery in the USSR – suggested using the new principle of "staged" treatment of the wounded during their evacuation, which aimed to determine the severity of wounds and treat lightly wounded patients closer to the frontlines instead of evacuating all wounded to the rear without triage. Vladimir Andreevich Oppel, "*Osnovaniya sortirovki ranenih s lechebnoi tochki zreniya na teatre voennih dejstvij.*" [Grounds for the medical triage on the frontline]. *Voenno-Medicinskiy Zhurnal*, no.10, (1915): 42-45.

Petrograd and heading south to Galicia—modern-day Poland and Western Ukraine. Most of the photographs in Volume Two were taken in Galicia.

The two Hospital Train albums were produced by an unknown maker between 1914 and 1915. Both volumes are identical – screw post bound albums, covered in a light-coloured linen fabric upon which a red frame with ornamental elements in each corner is embossed. Each album contains forty-eight thick cardboard pages of mid-tone grey colour. Most pages carry four photographs, although the quantity varies in Volume One, sometimes increasing to five or six. The average size of the photographs is 8 cm. x 10 cm.; all photographs are gelatin silver prints and have been pasted onto the pages of the album.

It is important to note that the photographs were produced by an experienced professional who was able to find the best available lighting and arrange the subjects in a strong composition. In creating these albums, the maker used all known photographic techniques – playing with depth of field, “freezing” the motion, and finding the best possible angles when photographing portraits. The maker was not afraid to experiment with natural light, and even the most challenging lighting conditions resulted in successful photographs. Most of the photographs have rich black tones with details visible in the shadows and soft, balanced highlights. Even with noticeable signs of aging, (silver-mirroring, changes in colour and density) the photographs have not lost any information and present no major conservation problems. All photographs are consecutively numbered⁴¹ with captions neatly handwritten underneath in black ink. The amount of

⁴¹ With two exceptions: in Vol.1, photograph 92 follows 88 (no pages appear to be missing) and in Vol.2, photographs 348 follows 345; again, no photographs or pages appear to be missing. There is no logical explanation other than a simple mistake by the unknown author of the albums.

information in the captions varies from detailed descriptions to very basic information, such as a person's name or a geographical location.⁴²

The images were skilfully photographed and the albums assembled with utmost attention to detail. It is unknown whether the same individual acted as both photographer and assembler of the albums. Extensive captions provided throughout both volumes suggest the maker had personal involvement in the events depicted. My attempt to locate similar hospital train albums in order to determine whether these two particular examples conformed to standard documentation pertaining to hospital trains was unsuccessful.⁴³

Hospital Train N66 was sponsored and maintained by employees of the Vindavo-Ribinskaia Railway.⁴⁴ The train was listed, along with other charities, as being "under the special patronage of the Empress Maria Fedorovna,"⁴⁵ which provided additional maintenance funds along with preferential treatment when quick executive decision-making was required.⁴⁶ Hospital Train N66 went into service on October 10, 1914 from the Tsarskoselski Railway station in Tsarskoe Selo, the nearest suburb to Saint Petersburg (Fig.1). The train included seventeen hospital cars that were divided into four different classes to accommodate soldiers

⁴² All captions are in Russian, translated to English by the author.

⁴³ The response to the inquiry I made with the Russian Historical Military Archives suggested that there is no evidence of these albums being a part of an official form of record. What is more, there are no records for hospital train N66 in the Russian Historical Military Archives.

⁴⁴ Vindavo-Ribinskaia Railway was a private railway in the North-West of Russia built from 1870-1904.

⁴⁵ This information is derived from visual evidence in the photographs of both albums, which show the full name of the train painted on several of its cars.

⁴⁶ At the beginning of 1909, the Empress supported thirty-three charitable societies, including shelters, orphanages, and similar institutions, among which were the Committee of Veterans of the Russo- Japanese War, the House of Charity for Disabled Soldiers, Imperial Female Patriotic Society, Her Majesty's School for Nurses in Tsarskoe Selo, the Brotherhood for Mentally Disabled and Epileptic Children, and Alexandria Shelter for Women and Others., Greg King. *The Last Empress: The Life and times of Alexandra Feodorovna, Tsarina of Russia*. (New York: Carol Pub. Group, 1994), 19.

and higher-ranking officers separately.⁴⁷ Among the thirteen other cars were a refrigerator car, medical supplies storage, bath storage, mechanics' team car, kitchen/canteen car, and dressing car.

The first five pages of Volume One are filled with photographs and captions that describe in detail the compartments of the train and their respective functions. These pages also introduce several staff members: male and female paramedics, cooks, and engineers and machinists (Fig.2). A group of approximately thirty people, arranged in individual and group portraits, are featured in different combinations in the first thirty-four photographs of Volume One. All portraits – group and individual – are carefully composed and always lit by natural light even for the interior scenes. The photographer often invites his subjects outside, where he composes images utilizing train, rails, and sometimes station platforms as props. In these opening pages of Volume One, medics are dressed in brand new uniforms; and the whites of nurses' aprons and headdresses are crisp and stark as are the cooks' new coats. The views of the train's interior compartments depict a spotless and shiny kitchen, industrial size appliances, and a pristine dressing room ready to receive patients any minute. Outside the train, the photographer shows that the cars are freshly marked with the train's number and its name painted in big, bold white letters.

The train's first destinations are unknown. However, the photographs of the first patients appear as early as page 6 (Fig.3). Four photographs are positioned in the corners of the page and oriented vertically. They show two young men – one with an inlet wound on his forearm and the other with a big gash on the back of his forearm. The caption of the latter points out that the wound was caused by an

⁴⁷ Hospital train N66 had four different grades of hospital cars: for seriously and lightly wounded higher-ranking officers and for seriously and lightly wounded soldiers. The cars for officers had more personal room and wider bunk beds.

explosive bullet.⁴⁸ Each man is photographed twice. In the first case, a doctor is assisting the patient by turning his forearm to demonstrate the wound at a better angle. The second man is showing an elaborate arm cast in the first photograph, but the second one depicts him with the wound exposed, evidently before he had received medical help. The deliberate disruption of order may suggest that the author did not follow any specific instructions to emphasize the medical aspect of the project. Additionally, in the middle of the page are two landscape-oriented photographs with general views of Cherepovets railway station. By combining portraits and views, the photographer presumably intended to connect patients and the care they received on the train with the geographical location of these events. The following pages present the same compositional approach – photographs of daily events randomly interspersed with medical images. Such images usually have brief descriptions of the nature of the wound (“wounded by shrapnel”, “explosive bullet” or “wounded in lower jaw”). Patients’ names are never mentioned in captions, and follow-up images are not provided. Therefore, the albums do not constitute a complete narrative of each patient; the viewer is left unaware of what eventually happened to them. The train and its journey remain the main subject of the narrative.

The chronology can be only partly reconstructed. Only one precise date – October 1, 1914 – is provided on the very first page of Volume One.⁴⁸ However, despite omitting important factual information, the maker creates a very eloquent

⁴⁸ The pages are not numbered. The first trip marked with a caption on the album page by the author is trip N11 Petrograd to Warsaw. The album documents seven more trips, ending with trip N18 Petrograd – Krasno (Galicia). The last photograph in the album is numbered 222. Vol.2 continues with photograph N223. The destinations of each trip are occasionally marked on the pages; however, the trips are not numbered in Vol.2. The author assigns captions omitting the trip number; for example, “Trip N Petrograd – Lomzha.” If the maker’s intention was to create a full account of the events, the narrative is incomplete, because some key information is lacking.

narrative by mixing and matching seemingly mundane images with those directly reflecting the unpredictable and horrific nature of war. As a result, the sequence of images never fails to keep the viewer engaged. Within the main narrative depicting the succession of trips, the maker introduces several characters that reappear throughout both volumes. One of the most unusual is a pet fox, which is treated with care and affection by the train's staff. First pictured in an officer's hands during trip number fourteen as a small cub (Fig.4, #152)⁴⁹, the fox reappears slightly larger in Volume One two more times. Its final image shows a fully-grown animal playing on the tracks alongside the train with the pet wolf adopted by another hospital train (Fig.5, #268). The photograph shows three adults carrying on a conversation, perhaps about their pets, while taking a break during an ordinary workday. A nurse is playing "catch" with the wolf that is held on a leash by an officer in a *furazhka*.⁵⁰ A second officer is standing nearby, glancing away, while the curious fox walks by his boot. This is one example of the importance of the captions which draw attention to details that might otherwise be missed. What first appear to be ordinary images change the moment the viewer reads the caption underneath: "Pet fox from the train N66 and pet wolf from the train N289." Both albums contain similar examples of such unique details that might have been missed without the inscriptions.

Landscape is another favourite genre of the photographer/author. Fascinated by the clarity of the winter sky, the graphic nature of clouds, and the beauty of the surrounding environment, the photographer has produced several photographs under the title, "cloud studies" (Fig.6). Interestingly, all studies are photographed with the sun shining directly into the lens, which would create a

⁴⁹ The "#152" and all further numbers with the "#" sign correspond to the original numeration of the photographs in the albums' inscriptions.

⁵⁰ A peaked cap, typical of the Russian military uniform.

negative with very high contrast that is challenging to print. The photographer effectively demonstrated an understanding of the principles of photography by arranging compositions to take advantage of *contre-jour* lighting.

Religious ceremonies are also depicted in the Hospital Train albums, as well as in many other Russian albums in the AGO collection.⁵¹ Volume One has six such photographs, two showing an Easter Vigil service performed in an open field (Fig.7, #'s122, 123). Atypically for the Orthodox Church, the service was very modest; the priest uses a simple white table as a communion table. One of the officers assists the priest while the group of approximately sixty train staffers and patients attends the service. For the wounded who were unable to attend, the priest performed the service inside the car.⁵² Interestingly, the photographs were taken from an elevated position in order to include all participants.⁵³

Many photographs in both volumes reflect the relationship between the train's medical personnel and the refugees and captives that they encountered during stopovers. It is unknown how the captives encountered the train or if they had travelled with it, but there are several images of staff providing first aid to German and Austrian captives (Fig.8). Volume Two in particular has many images with individual and group portraits of refugees (Fig.9), as well as photographs

⁵¹ It is important to understand that Russia around that time was a mono-religious Russian Orthodox country. Every military unit had a priest who performed different rituals: farewell prayers, sermons to encourage morale and discipline. Priests also were responsible for conducting confession and communion for the wounded, burial services and ceremonies, as well as informing relatives about the death of a family member.

⁵² Religious participation was mandatory and considered to be a integral to all other processes regardless of the circumstances: "All priests, who remaining away from the troops or medical stations during the battle, and leaving the dead without burial after combat or dying soldiers without consolation and fighting soldiers without encouragement - all these priests will be considered unwilling to fulfill their ministerial duty, criminals before God and the homeland..." S.U Chimarov, *Russkaya pravoslavnyaya Cerkov i Russkaya Armiya 1800-1917 [Russian Orthodox Church and the Russian Army in 1800-1917]* St.Petersburg, SPb: 1999,173.

⁵³ It is impossible to say whether the photographer was standing on the roof of the train or on some natural elevation.

depicting personnel distributing basic items such as hot water, bread, sugar, and salt to exhausted and desperate families (Fig.10). As travel progresses, the author pays increasingly more attention to the landscape outside the train. The imagery dramatically changes from views of provincial railway stations and little towns to smoldering ruins and bomb craters in the aftermath of aerial bombing – a novelty of modern warfare. The maker records other signifiers of war – elaborate systems of dugouts and trenches, barbed wire, armoured trains, and artillery weapons on open platforms. All these images document the new and frightful reality of World War One that was not even imaginable ten years earlier.

Evidently, the maker's favourite subjects are members of the train's team. Additionally, the author pays special attention to female nurses and paramedics. They are often photographed outdoors in picturesque settings (Fig.11). The maker is obviously well acquainted with the subjects. They are posing graciously, probably following the photographer/maker's directions as all female portraits have distinctive details that aim to highlight and flatter their subjects' best features (Fig.11, #192). Throughout both volumes, the maker includes images that show staff activities during their limited leisure time, usually during extended stopovers. As a group, these photographs evoke the feeling of hope and normality. The horrific imagery of wounds and devastation is visually juxtaposed with simple human pleasures such as having a meal or pausing outside for a game of chess (Fig.12). Roughly past the middle of Volume Two, the maker stops including new images and finishes the album with fifteen pages of enlargements of the images from Volume One, which he possibly considered the most significant, including two illustrating amputation surgery.⁵⁴ The last fifteen pages of Volume Two include an Easter celebration, groups of refugees, group portraits of the officers,

⁵⁴ The numbering of photographs indicates that they are repeated from Vol.1. The maker assigns a new number and puts the previous number under the slash, e.g. 365/66.

images of the ruins, and the curve of a train as it rounds a bend. The repetition of the images from the first volume provides a sense of closure for the viewer, concluding the album and the narrative it presents.

Nurse Stakhanova album

The Nurse Anastasia Stakhanova album is a medium-sized, thread-bound album wrapped in red fabric with an ornament of bold blue flowers. The album contains seventy-five personal photographs that date from 1914 to 1919. It has seventeen pages, most of which are tightly filled with photographs of various sizes. There are also two loose prints depicting the graduating class of *Vilenskaya Mariinskaya Obshina Sester Miloserdiya*⁵⁵ (Vinenski Mariinski Community of Sisters of Mercy),⁵⁶ which is indicated on the back of both photographs (Fig.13). There are almost no captions throughout the album except for an occasional date. The graduating class numbers about thirty women; most of them are very young-looking, probably in their early twenties. These are the first photographs in the

⁵⁵ It is unknown if the graduation took place in the Mary Magdalene monastery in Vilno (today Vilnius), where the Red Cross school was located. The monastery was evacuated in 1915 when German troops were fast approaching. It was relocated to Minsk and later to Petrograd.

⁵⁶ "Sister of Mercy" is the pre-Revolutionary name of Russian nurses. Prior to the start of the First World War, the number of sisters of mercy in the communities of the Russian Red Cross was approaching 4000, which was 6000 short of the required number. By 1916, the number reached nearly 25,000. The impetus for joining the Red Cross most often was patriotism and an urge to demonstrate one's usefulness to society during the war. Women were seeking to expand their political and social rights and viewed the war, as an excellent opportunity they believed would be rewarded.

album where Stakhanova marks herself with the checkmark.⁵⁷ She will continue this practice throughout the album on the majority of images.

The album begins with several pages dedicated to Stakhanova's friends, probably classmates, and her initial work in the hospital. Several photographs of close friends are cut out from a larger group portrait. These individual portraits are arranged in a collage around a photograph where Stakhanova and other nurses are depicted with several officers and patients; the date indicated on the page is 1914, (Fig.14). Evidently, this page and several of the following pages reflect on Stakhanova's first years in the First World War. Group portraits of nurses, nurses with patients, officers visiting patients, and similar subject matter are the main themes of these pages. Further on in the album, Stakhanova is pictured with the Red Cross Mobile Medical and Nourishing Unit,⁵⁸ which was responsible for the fast retrieval of soldiers from the front line and for providing first aid to wounded or exhausted troops. Scenes from the daily life of the unit include lines of horse-drawn carriages transporting the wounded to the field hospital, building and camouflaging dugouts, and nurses assisting with the distribution of food and medication to patients (Fig.15). Although hospital trains and mobile units had different functions,⁵⁹ it is interesting to look at Stakhanova's album in relation to the Hospital Train albums and to view her story as a part of the war medical realm.

⁵⁷ It is most certainly the author's mark as she also marks her father as " my dad" on the same the photograph where the checkmark is.

⁵⁸ In 1916, Red Cross in Russia counted 75 military medical units, 71 hospital, 61 stationary and 59 mobile hospitals, 77 hospital trains, 93 ambulances, 185 nursing stations, where triage took place, 23 disinfection chambers, 43 sanitary-epidemic units, 3 floating hospitals in the Black Sea, and 13 warehouses.

⁵⁹ The mobile units were not equipped with operating rooms and could only transport the wounded to the field hospitals, which were located close to the front line. Hospital trains were equipped to accommodate many more patients and perform emergency medical procedures during the journey.

The last photograph in the album is a portrait of Stakhanova and her husband in later years (Fig.16b). The previous page shows them together in a group portrait with four other people (Fig.16a). Although events of Stakhanova's post-war life are not depicted in the album, the photograph of the couple symbolizes their anticipation of going back to peaceful reality and hope for a better future. Anastasia Stakhanova's album represents a personal narrative of one of the many thousands of young women who became nurses out of necessity, often in spite of their dreams, and whose destinies were irrevocably and most often dramatically altered by the war experience.

Kachin Aviation School Album (2004/692), Kazan Military School Graduation Album (2004/455), and Aviator "S" Personal Album (2004/704)

Kachin Aviation School Album

The Kachin Higher Military Aviation School album is Staff Captain Alexander Ivanovich Egorov's⁶⁰ personal album. Egorov's album is one of the best examples among the albums discussed in this thesis to demonstrate how the historical events of the First World War were reflected through personal photographs. The album is unattributed; however, based on extensive captions and distinctive layouts, which will be discussed below, it is fair to assume that the album was produced by Egorov himself or somebody from his inner circle and under his close supervision.⁶¹ Although most of the photographs are dated 1916 – the year Egorov graduated from the Kachin School—the album was not assembled until several decades later because the title page note and several captions throughout the album have been written with ballpoint pen (which was invented in the 1930s) and are decorated with red and blue markers (Fig.17).

Alexander Ivanovich Egorov (1889-1961) was a prominent Russian aviator and educator in the field of aviation. He graduated from the Kachin Aviation School at the end of the First World War and briefly fought in the Tsar's Army before accepting the Revolution. During the Civil War (1917-1922), Egorov fought in the Red Army on the South and Southwestern fronts. His plane was shot down and he was captured in 1919, but was able to escape several weeks later. After the

⁶⁰ "Ivanovich" is a patronymic that is usually a given name of one's father. In Russia, the patronymic is an official part of the name, used in all official documents and when addressing somebody formally.

⁶¹ Based on this assumption, the author will refer to Egorov as the maker throughout the chapter.

war, Egorov continued to hold different positions in the Air Force School in Moscow.⁶²

Egorov was born and raised in Tsarist Russia. He was an officer in the Tsar's Army when he graduated from the flying school and the Russian Empire was still fighting the First World War. Egorov eloquently expressed his deep respect for the Tsar's family and the Romanov dynasty by dedicating a page in the album to the visit of Grand Duke Alexander Mikhailovich, the brother-in-law of Emperor Nicholas II (Fig.17). The very fact of including photographs of the Tsar's army officers, (the author's friends) let alone members of the Romanov family, attests to Egorov's awareness of the significance of the times in which he was living. My analysis of the album's design and its content has convinced me that the photographs were assembled in the album years later because of the potential repercussions that could arise if photographs of the Tsar's family were found in Egorov's possession: namely, his execution or lengthy imprisonment. Even the fact of possession of the portraits of his friends from pre-revolutionary times could have had dire consequences. It is evident from Egorov's biography that he accepted the Revolution and devotedly fought for the Red Army. His personal life story reflects the complexities of Russia's tumultuous history, but despite the potentially harmful outcome, he did not abandon his roots and pre-revolutionary ideals. Egorov's

⁶² During the Second World War, Egorov worked in a secret military facility dedicated to the study of enemy aircraft. The facility was the main contributor to technical and combat preparation of the units responsible for the air defense of Moscow. After the war, Egorov was very active in DOSAAF– (Russian: ДОСААФ), full name Volunteer Society for Cooperation with the Army, Aviation, and Fleet (Russian: Добровольное Общество Содействия Армии, Авиации и Флоту), was a paramilitary sport organization in the Soviet Union. The goal of the society was "patriotic upbringing of the population and preparation of it to the defense of the Motherland". Initially, an important goal was financial support of the Soviet military provided by membership fees, subscriptions, lotteries, and donations. At the same time, ordinary sports were supported within the framework of DOSAAF facilities: sports halls, stadiums, and swimming pools.

photographic narrative does not separate the Russian era from the Soviet. He lives in both and illustrates this experience in the album.

Most of the pages of the album are laid out similarly; they usually present a conscientious arrangement of several rows of snapshots. The number of photographs contained on one page varies from six to twenty-three, with some prints as small as three by four centimeters. The first seven pages of the album are filled with portraits of the author's friends and colleagues. Every photograph has a caption written underneath in pencil or in ballpoint pen indicating each person's name. The maker uses descriptive titles such as "before the flight" or "at the start" to contextualize photographs. Several pages are entirely dedicated to specific events such as the devastating plane crash (Fig.22) that resulted in the deaths of two aviators, or the aforementioned Grand Duke's visit. Interestingly, these two pages contain photographs produced in reportage style, where the maker has put images in sequence to create a narrative. The photographs of the Grand Duke are taken from a distance; they are candid images that were evidently not commissioned by the Duke or his staff. It is unclear whether Egorov himself took the images or whether he obtained them from someone else.

Most of the images in the album have a very personal quality. They depict the school building in its natural setting, officers swimming in the sea or walking on the beach, a summer thunderstorm and similar lyrical subject matter. These images were most likely taken by Egorov himself (Fig.18). Another personal touch that is implemented throughout the album is the inclusion of the photographs of drawings and caricatures reflecting aviators' habits and lifestyle (Fig.19). There are also several photographs of portrait drawings that depict famous contemporary aviators (Fig. 20). Two interesting photographs in the album show Egorov's room over a period of time (Fig. 21). In the first image, two photographic frames made

from wooden propeller blades sit on his desk. The second photograph, made the same year, shows six propeller-blade frames on the desk and one full-length blade standing beside it. It is interesting to observe how these photographs were used, being an essential part of daily life and an important decorative element of Egorov's room. The frames are masterfully carved and have a very distinctive character. They also represent a unique amalgamation of photography and aviation in a photographic object. Furthermore, Egorov's album, as well as two other albums described in this chapter, illustrates the common use of propeller blades to mark aviators' graves and crash sites from the First World War (Fig. 22).

Throughout the album, Egorov himself appears in several photographs, sometimes indicating his last name in captions or leaving the space blank under his image (Fig.23). Importantly, the album pays tribute to Kachin Higher Military Aviation School as it describes the school's contribution to educating the new generation of aviators.⁶³ Kachin School was an important ground for testing new planes and working on technological improvements during wartime. The school had several workshops, (engine, carpenter, and locksmith) where the planes were constructed and repaired (Fig.24). Egorov's album illustrates a personal story that could not have been told at the time of the events depicted. Through one officer's memories, two politically opposing regimes are brought together in one continuous narrative, reflecting the lived experience of one individual of that time.

⁶³ Between November 1910 and October 1998, Kachin Aviation School prepared 16,574 professional pilots. Among them 342 pilots were awarded the title "Hero of the Soviet Union", 17 pilots became Heroes of the Russian Federation, and 119 are honoured military pilots and test pilots. Kachin flying school counts 12 air marshals among their graduates, which is half of the pilots who had been awarded this title in Russia in 20th century; another 200 graduates received the rank of general.

Kazan Military School Graduation Album

Kazan Military School was founded in September of 1866 to train cadets for service in divisions of Kazan Military District.⁶⁴ The school had been an important military institution in the region for many decades, proudly training officers, many of whom had been decorated with numerous military awards long before the First World War. Over the years, the school trained and educated over 25,000 graduates before it was divided into two different military institutions and renamed in 1919. Many students who graduated in the first decade of the twentieth century were destined to fight in the First World War. It is important to understand that the Revolution divided the nation into two camps which almost immediately took up arms against each other to fight with either the Red Army or the White Army in the Civil War from 1917 to 1922.

The Kazan Military School website lists many prominent graduates such as Alexander Ilyich Yegorov, who graduated in 1905 and became one of the first Marshalls of the Soviet Union and chief of General Staff of the Red Army. Leonid Lavrovich Kluyev graduated in 1904; he later became Lieutenant General, Head of the People's Commissariat for Military and Naval Affairs. However, it is impossible to find information about the graduates who did not embrace the Revolution. Most of the officers initially supported the Tsar's regime to which they swore allegiance, and only later defected to fight with the Red Army.⁶⁵ Therefore, it is possible that the graduates represented in this album could have become implacable enemies within months of their graduation. The Kazan Military School

⁶⁴ From 1708 to 1917 Kazan was the capital of Kazan Province in the Russian Empire. From 1920 to 1990, it was the Tatar Autonomous Soviet Socialist Republic. In 1990, the *Declaration of State Sovereignty of Tatarstan*, transformed it into a "Tatar Soviet Socialist Republic - the Republic of Tatarstan". Republic of Tatarstan is a federal subject of the Russian Federation and is the part of Volga Federal District.

⁶⁵ V Boyko, *Podgotovka oficerov russkoi armiy 1905-1920* [Training Russian officers] Diletant, no. 29, (2011), 55.

Graduation Album is an official album that had been commissioned by the school to commemorate the Fifth Company of the graduating class of 1916. The class of officers graduated from the accelerated program that was half as long as the regular program. The front constantly needed a renewed flow of officers, and many military schools adopted accelerated programs, which without doubt were inferior in quality.

The album was commissioned to I.M. Yakobson's photo studio, known as one of the first commercial photo enterprises in Kazan. Yakobson was an accomplished professional photographer with several apprentices who were mainly responsible for retouching photographs, accounting, and customer service.⁶⁶ The album has ten pages; it is leather bound with the letters "KVU"⁶⁷ embossed on the cover. The inside cover is signed by the graduates of which there is a group portrait at the end of the album.⁶⁸ All pages of the album are composed of several individual portraits arranged in groups of two to five photographs in one row, interjected with several more illustrations that demonstrate daily activities of specific groups of people during training. Both types of photographs are arranged in legible compositions on a background embellished with elaborate frames and war-themed drawings. The drawings are reminiscent of Lubok, a type of Russian popular print⁶⁹ and caricature at the same

⁶⁶ Information on Yakobson's photo studio was collected from the several Internet publications found through the blog of Kazan historian Rustem Akhunov:
<http://rustik68.narod.ru/kazan/fotografia-v-kazani.html>

⁶⁷ KVU is the abbreviation of "Kazanskoe Voennoe Uchilishe" (Kazan Military School).

⁶⁸ Although it is impossible to know with certainty whether all graduates signed the page, judging by the last group portrait, which presumably pictures the graduating class of almost eighty people (Fig. 25) it is feasible to assert that most of the graduates had autographed the page.

⁶⁹ Lubok is a coloured woodcut or lithographical print, usually a sequence of pictures accompanied by simple text explaining the image, similar to a page from a comic book. Lubok prints as art and educational objects were very popular in the nineteenth century but became obsolete after the Revolution.

time; their main purpose is to fill up the page, not to provide information. The illustrative images show the school's buildings and facilities, moments of field training, and several views of Kazan and Moscow (Fig.26).

The first two pages of the album are dedicated to the school's staff and administration. The portrait of the priest is centered on the second page; the illustrative photograph on this page is the interior of the school church (Fig.27). As discussed in the earlier section on the hospital train, the role of religion and religious education was very important in the training of military personnel. This album is an important document produced at the junction of two eras; it signifies a critical moment in the lives of the graduates.

Aviator "S" Personal Album

At the beginning of the First World War, the Russian Empire had thirty-nine aviation detachments with two hundred professionally trained pilots. Aviation was a fledgling technology that fascinated many people but still generated skepticism when it came to practical applications. Most airplanes of the time were slow, flimsy contraptions with barely enough power to lift a single pilot and one passenger off the ground. The concept of using airplanes to wage war was still a fairly radical idea. All that changed during the course of the First World War. This album traces the beginning of aviation as an integral part of modern warfare through the photographic observations of Lieutenant "S".

The personal album of Lieutenant "S" is thread bound with a dark green paper cover and several black pages inside. In the middle of the cover, the word Альбом (album) has been written in purple with a fountain pen; barely visible underneath is the word Подпоручик (Lieutenant) and the first three letters of his last name, starting with the letter «S» in purple ink; the rest is illegible. The album

contains fifty-six photographs without captions. Most of the pages have three or four photographs, where two are usually placed at straight angles and two slightly tilted. The first page has a single image, presumably the author's portrait, in which he is posed in his uniform with medals, gazing away contemplatively (Fig.28).

The next several pages of the album are dedicated to the relocation of Lieutenant «S». There are photographs of planes on open platforms, several interior views, and photographs of fellow aviators enjoying free time while travelling to a new destination (Fig.29). Page ten has a photograph of a grave site with the already familiar plane propeller indicating a pilot's grave. The plate underneath the propeller identifies this place as the crash site of a German plane and provides the name of the German pilot. Another photograph on this page shows the German pilot's identification card issued in 1916 (Fig.30). There are twenty-three photographs of different planes, nine of which depict plane crashes. Unfortunately, it is impossible to say with any degree of certainty how these photographs relate to each other and to the album's owner. However, they show the initial stages of professional aviation, the importance of technology during the First World War, and the great courage and dedication of the first professional pilots.

The three albums examined in this section deal with aviation during the First World War and military education. The narratives of the albums are easy to follow and often provide excellent visual material for further research. These three examples give us eyewitness versions of the events, contributing to the unofficial history of the First World War created by amateur photographers.

Five Unknown Makers' albums (2004/453, 2004/454, 2004/673, 2004/690, 2004/712) and Lieutenant Goryachiy Album (2004/689)

The six albums by unknown makers are united in a group because there is hardly any information within the photographs or in the form of notes that can be used to further contextualize the images. One of the albums, 2004/689, has been identified as having belonged to Lieutenant Goryachiy, but there is no other information that could shed light on the album's content. However, under thorough visual analysis, this material disclosed several previously unnoticed relationships, as well as some details that piece-by-piece, have helped the present author to reconstruct narratives hidden in the albums.

Albums 2004/453 and 2004/454 are two physically identical volumes that were made around the same time by the same author. About ten images appear in both albums and several persons reappear in different photographs. Interestingly, the maker is unidentified in any photographs and remains unknown. Album 2004/454 has many loose pages that originally must have belonged to other albums since the photographs have been glued onto red and purple pages, whereas the albums' pages are light blue. The loose prints are now housed in archival sleeves and placed at the beginning of the album. Album 2004/453 has more photographs on each page, which gives us a better idea of the narrative the maker might have been pursuing. Only a few images throughout the album represent the pre-war or beginning of the war era; most of the narrative concerns wartime events.

These albums, as well as several other Russian albums, contain photographs of church interiors and a portrait of a priest as a part of a group of officers. (See fig. 27) There are several photographs of a funeral procession and one particularly

poignant photograph of an officer sitting on a fresh grave in state of mourning (Fig. 31). Although the circumstances are unknown, this photograph is most definitely posed. Candid depictions of funerals, moments of mourning, and death itself demonstrate that death was not a social taboo but rather an important event to contemplate by creating and keeping a photographic record. During times of war or revolution, death became a part of one's daily life and therefore it is not surprising to see so many images related to it. Death, as well as all other important events in Russian culture, was directly connected to religion before reforms were made to separate church and state after the Revolution.

The album covers a variety of wartime activities. Several images in the album depict a technical innovation of the First World War – the gas mask. One photograph shows a demonstration of its use, where a group of approximately thirty soldiers, all wearing gas masks, is being sprayed with tear gas⁷⁰ (Fig.32). Both 2004/453 and 2004/454 contain very diverse subject matter that depicts the soldiers' off-duty activities during the war. The photograph of the training team headquarters (*Uchebnaya Komanda*) shows an elaborate temporary wooden construction with a monument in the front (Fig.33). Both albums contain several more photographs with examples of dugouts and temporary military base structures, where the solid appearance of buildings and the quality of their construction belie their generally transient intention. Album 2004/454 has several photographs depicting popular variety shows, usually performed by entertainers serving in the army and volunteers willing to showcase their talents. The typical variety show would include several dancing and singing numbers as well as

⁷⁰ This is most likely a tear gas that was used at the beginning of the First World War. The tear gas was relatively harmful in comparison with other toxic gas weapons that were developed and started to become widely implemented around 1916. The photograph shows the protective ability of newly invented respirators as well as the boasting attitude.

theatrical sketches, poetry readings, and puppet shows. Every performance had to deliver a clear patriotic message.

In comparison with these two albums, the unattributed album 2004/673 is in perfect condition despite its similar age. Most of the images have not lost density and contrast; they all still perfectly adhere to the pages which have no visible traces of deterioration. The images throughout the album are homogeneous – the colour slightly varies from light yellow to cool brown, but there are no visible variations in the paper, and the overall quality of the images is consistent. Everything appears to have been photographed by the same person with one mid-range lens over a span of several months. Among the subjects depicted are friends' portraits, large artillery weapons, landscapes with lakes and forests, and variety show performances (Fig.34). Several group portraits suggest a date of around 1916 –1917 since soldiers and officers carry posters saying: "Long live the Revolutionary army /Officers and Soldiers Unite!"⁷¹ Another banner proclaims: "Down with militarism, long live freedom and equality!" It is possible that these events happened around the time of the Revolution; the troops look optimistic and confident about the future. Album 2004/673 and Goryachiy 's album (2004/689) are similar with regard to the lack of information provided by the captions. My reading of the narrative can only point to its most obvious elements, but without dates and captions much is left to speculation.

Album 2004/689 is a handmade album that belonged to Lieutenant Goryachiy, whose name is written on the cover. It is decorated with a drawing of horses galloping beside the forest. The contents of the album are very consistent in terms of the size, aesthetic quality, and subject matter of the images, which are always located on the recto page, with two to four photographs per page. This

⁷¹ As mentioned earlier, Bolsheviks started using the "fraternization and truce" slogan with German financial support. It was intended to further destabilize the Russian army.

album, and 2004/673, which it resembles, looks as though they were produced by the same photographer, printed on the same paper except for several panoramic photographs. The date on the cover is 1917, and a few captions inside point to two geographical areas in which the narrative unfolds – the Carpathian Mountains and Lvov area.⁷² The album contains seventy photographs on twenty-two pages. Interestingly, this is the only album among the sixteen Russian albums that has several photographs of battle scenes.

Around 1917, Kodak was working hard to improve the technical qualities of its product to make it more efficient for use by the United States Navy and Air Force. More sensitive film became available to photographers that allowed them to capture the war in action. One photograph in the album (Fig.35) is a very successful example of this innovative approach. It is sharp and very detailed even though not perfectly exposed. The viewer can see a wide-angled scene with smoke rising from the trenches and soldiers jumping over them. The mature trees create a natural backdrop for the setting. The photographer was at the scene; he observed it from a higher spot, waiting for the right moment to take a photograph or several photographs. The most successful ones were later put in the album. The subject matter of other photographs in the Goryachiy album is similar to those in the rest of the albums. There are photographs of friends, ruins, buildings, makeshift camps, graves, and mountain peaks.

The final two albums in the group –2004/690 and 2004/712 – are not linked in the AGO database. However, close observation has revealed that the same person likely produced both albums, as they contain photographs depicting the same events. Additionally, there are three persons who appear throughout both albums, one of whom is Alexander Alekseevich Baltiyskiy (1870-1939) (Figs. 36a,

⁷² The events took place in several small communities, which today are located on territories of Western Ukraine, Poland, and Romania.

36b). His full name and title are engraved on the commemorative plaque on the military trophy. Other evidence of his identity is the photograph of the letter to the widow of a fallen officer that he signed. Research has revealed that at the time of this album's creation, Baltiyskiy was a commander of the 291st Trubchevsky Infantry Regiment;⁷³ he is one of the most frequently photographed persons in both albums.

However, based on the examination of the images, it is evident that the second person, a Lieutenant in the same Regiment, is equally important to this narrative. His name remains unknown, but he is often photographed with Baltiyskiy. Their two portraits are found at the beginning of album 2004/690, on opposing pages, suggesting family ties, a close friendship, or an important working relationship essential to the narrative (Fig. 37). The unknown Lieutenant appears more often than Baltiyskiy in both albums, which suggests his ownership of the albums. There are photographs of him before the war, acting in home theatre productions – a favorite pastime of the Russian aristocracy at that time. These images point out the Lieutenant's privileged background as well as his full social life and interest in amateur performances. On the very next page, the viewer is presented with photographs of the funeral of an old man that is followed by group portraits taken during carefree pre-war family events. The focus of the album soon shifts to war and never returns to depicting civil events again.

The third recurring person is the priest, most likely employed by the regiment in which Baltiyskiy and the Lieutenant both served (Fig.38). The priest

⁷³ In 1917 he was promoted to lieutenant general, the highest title he achieved during the First World War. He accepted the Revolution and joined the Worker-Peasant Red Army in 1918, where he had a successful career until 1931. He later taught in the Academy of Military Transportation. In 1939, he was arrested on charges of involvement with a counter-revolutionary terrorist organization. Baltiyskiy pleaded guilty and was sentenced by the Military Collegium of the Supreme Court of the USSR to capital punishment. He was executed the same day, buried in Moscow, and rehabilitated in 1956.

appears in several photographs, with both the Lieutenant and Baltiyskiy. It is important to notice that album 2004/690 consists of loose pages of two different colours– dark green and purple– that are placed together inside the album’s hard cover. The original sequence of pages is unknown. It is possible to assume that the album’s present state is a result of the disassembly of two separate albums. The loose purple pages have several photographs with the Lieutenant but mostly group portraits without him. These two albums are especially compelling because of the close connection between Baltiyskiy and the Lieutenant that they reveal, while providing no factual evidence to untangle and flesh out the depicted events.

This group of five albums provides a unique in-depth perspective on the general state of amateur photography during the First World War. By looking at the albums as a group united by the lack of identifying information, I was able to concentrate on the visual language of these images (depicting individuals who participated in the War and had unlimited access to the events) without the distraction of a narrative.

Marine Albums (2004/449, 2004/450, 2004/451, 2004/452)

The group of four Russian marine albums in the AGO collection is housed together in one box. Three of the four are identical small blue albums, each containing thirty photographs that are inserted into pre-cut windows. The fourth album –2004/451 – has thirty-six photographs that are glued to the pages. The album is roughly the same size, but its cover is a combination of fabric and cardboard. Even though the handwriting found in all four albums is very similar it cannot be attributed to one person with certainty. Moreover, the content and the state of the fourth album point out the strong possibility of a different maker. The majority of the photographs in 2004/449, 2004/450, and 2004/452 represent the Black Sea Fleet, which by the beginning of the First World War included seven battleships, twenty-nine destroyers, and four submarines. Based on the fact that the albums are identical and contain photographs devoted to a single subject, we can assume that the maker's main intention was to demonstrate the range and variety of battleships used between 1904 and 1928.⁷⁴ Therefore, I will discuss these three albums together as a unit, not as separate albums.

Most of the battleships depicted are Russian, but there are also photographs of several German and British vessels not arranged in any particular order. All ships are photographed while sailing, sometimes with strong backlighting, which makes it impossible for the average viewer to distinguish details (Fig.39). There are several close-up shots, but most of the ships are photographed from another moving ship; therefore, they are quite far away. There are several images that appear to be the photographs of some other images, be they drawings or illustrations that were reduced to fit into the album. Most of the photographs in 2004/449 and 2004/450 have captions indicating the ships' names.

⁷⁴ This is the earliest and the latest dates found in the albums.

Only eight photographs out of ninety from these three blue albums have a landscape with surroundings of the port of call.

All photographs, except for the few aforementioned re-photographed images, follow similar aesthetic rules: the shape of the ship is unobscured and technical details are provided when possible. The overall quality of the prints is very good – images are sharp and crisp with a good range of lights and shadows and normal density. The subject matter mainly concerns a new type of ship – the dreadnought – which started to be built for the Black Sea Fleet in 1914. The first months of the First World War demonstrated that pre-dreadnought ships were not very effective in battle with dreadnought-type ships.⁷⁵ Russian battleships were not on par with such battle cruisers as the German navy's *Goeben*.⁷⁶ Moreover, the presence of enemy dreadnoughts had a chilling effect on the entire Black Sea Fleet: squadrons feared going out to sea even in large numbers. Consequently, enemy ships had effective control over the waters in small groups or even individually. In order to be on par with the enemy, Russia had to start constructing dreadnoughts. However, the Russian shipbuilding industry was limited in terms of

⁷⁵ Dreadnought was a new type of battleship invented in the early 20th century. The first battleship of this type – "Dreadnought" – was launched in 1906 and had such strong effect that all ships of this class built subsequently, were referred as "dreadnought", and all earlier ships became known as pre-dreadnoughts. Dreadnought design had two revolutionary features: a large number of heavy caliber guns and steam turbine propulsion.

⁷⁶ *Goeben* appears in both 2004/450 and 2004/451. The photograph in 2004/451 shows *Goeben* in September 1915 during a battle with Russian destroyers. The photograph is taken from one of the destroyers. *Goeben* was a battle cruiser of the Imperial German Navy, launched in 1911. She was named after the German Franco-Prussian War veteran General August Karl von Goeben. *Goeben* had increased armor protection and two more main guns. In comparison to the main rivals in her class, *Goeben* was significantly larger and better armored. After the outbreak of the First World War on 28 July 1914, *Goeben* and *Breslau* evaded the British naval forces in the Mediterranean and reached Constantinople. The two ships were transferred to the Ottoman Empire on 16 August 1914, and *Goeben* became the flagship of the Ottoman Navy renamed to *Yavuz Sultan Selim*. By bombarding Russian facilities in the Black Sea, she brought Turkey into World War I on the German side. *Yavuz* (her short name) remained the flagship of the Turkish Navy until she was decommissioned in 1950.

time and resources, and as a result, the new Russian dreadnoughts were inferior in speed and in the quality of their armor plating. Nevertheless, during the First World War, nine destroyers, ten submarines, two aircraft carriers, and several other ships were introduced into the growing Russian fleet.

The fourth album of the group (2004/450) differs in physical appearance and, most importantly, in content. The album is a personal narrative of First World War events created by an eyewitness. The images in this album are of lower quality; many demonstrate a lack of photographic and printing skills, and imperfections of processing. Compared to the almost pristine condition of the first three blue albums, this album has many signs of wear and deterioration through handling. This may be an indication of a different maker and provenance.

The album opens with the scene of a marine battle showing several ships with smoke rising up into the sky. The caption states: "Black Sea fleet battle with 'Goeben' April 27 (May 10), 1915". This is another mention of the *Goeben*. Throughout most of the album, it appears that the photographer tried to document the events he encountered during his service, which indicates his officer status. In one double-page spread of the album, the photographs are arranged in sequence and are numbered. This particular series depicts an encounter with a small passenger ship. The viewer can easily reconstruct the events: the battleship with the photographer aboard fired a shot at the passenger ship, and the passenger ship sank (Fig.40). Unfortunately, no captions are provided to describe the event. Nevertheless, this photo reportage is very effective in showing the grim reality of everyday life in the Navy during the war.

Another difference of 2004/450 is the page that includes two photographs demonstrating non-combat activities (Fig.41). The left page depicts a military assembly, and the right, several sailors mopping the floor. The photographer is

trying to give a balanced view of life in the Navy. The images in this album, when considered within the group, provide some of the missing context for albums 449, 451, and 452. Close-up shots of the ship and sailors serving in the Navy provide details of the narrative lacking in the rest of this group of albums. Although the marine albums do not reveal many interesting details, their content is valuable as it concerns the Navy, representing another branch of the armed forces, different from the rest of the Russian albums.

CONCLUSION

The research for this thesis has been based on an in-depth examination of the four groups of albums and the individual albums within these groups in order to demonstrate how critical events in Russian history from 1910 to the 1920s are reflected through photographs in sixteen Russian albums from the AGO's collection. To attain satisfying results and disclose as much information as possible, I attempted to reconstruct some parts of the albums' stories.

The photographic material I examined is highly diverse and presents a vast range of subject matter related to the historical events in Russia from 1910 – the 1920s. Although this critical period in Russian history was marked by the Revolution and the Civil War, the majority of the images in the albums depict the First World War. Due to the technical imperfection of the equipment commonly

used by professional and amateur photographers at that time, most of the photographs do not show the actual battles. Nevertheless, the albums depict many technical innovations such as chemical weapons, aviation and dreadnoughts that characterized modern warfare. The photographic equipment available at the beginning of the First World War was relatively easy to operate and was therefore used by amateurs on an unprecedented scale. In the Russian Empire, most of the professional photographers were not allowed at the front, allowing amateurs (who were serving in the armed forces) to play a major role in creating photographic records. The photographic material examined in this thesis exemplifies such records, which reveal a personal point of view and show how individuals responded to the circumstances described.

The main challenge of this project has been the incomplete nature of the albums' provenance, which prevented me from identifying most of the authors or finding out the circumstances of the albums' production. Most of the narratives presented in the albums could only be partly reconstructed. In several cases I was able to identify some of the people depicted in the albums, which provided a basis for further research. However, despite the difficulties caused by lack of information, the narratives found in the albums represent unique eyewitness accounts and provide personal perspectives on important historical events. The value of the albums lies primarily in their content which discloses an unofficial history – raw and uncensored – reflected through the eyes of the individuals who lived these experiences. Often these depictions differ from the official view as promoted by Soviet historians, which explains why some albums were assembled decades after the photographs had been taken.

Most of the albums were made by officers who started out in the Tsar's army. As evident from the albums, they accepted the Revolution and continued

their careers in the Soviet Army. In the case of A. I. Egorov, the owner of the Kachin Aviation School album, the viewer can clearly see his royalism and the pride with which he served the monarchy as well as the unchanging fidelity to the motherland he demonstrated by working for the Soviet Union aviation industry for the rest of his life. Egorov's life had a fortunate ending, compared to A.A. Baltiyskiy, who was also a faithful officer before and after the Revolution, but who eventually, at the age of sixty-eight, was arrested and executed. These two stories illustrate the character of the Russian officer, defender of the motherland, boundlessly devoted and loyal to his country despite the changing political regime. Even though the albums do not contain any photographs depicting later years of their lives, it has become evident just how important these objects were to their owners. For these individuals, the albums surely represented one of the most horrific decades of their lives and depicted the pivotal events that formed their character and altered their fate at the same time.

The Hospital Train albums offer a unique account of the First World War hospital train journey that is impossible to compare with our notion of war medicine today. Equipped to the latest standards, hospital trains proved to be indispensable to modern warfare. The two-volume account of Hospital Train N66 depicts the events chronologically and presents to the viewer a compelling narrative. The subject matter of the photographs in these albums touches upon every aspect of war. Importantly, the continuous narrative depicts a group of people during a period of several months. The viewer is invited to see them work, pray, pose during a rare free moment, attend to patients and help refugees. These images are very instructive in their diversity. They disclose an unofficial history of the Hospital Train, showing us the details that would not be reflected in any other type of archival documents.

The aviation albums show the early days of military aviation; the imperfection and unpredictability of technology and unbeatable human enthusiasm are connected through the aviators' personal photographs. These albums have other common threads – stories of bravery, persistence and patriotism. However the personal perspective also tells a story of human tragedy, lost lives and despair – the defining qualities of wartime.

The sixteen Russian albums are only a small part of the First World War photographs in the AGO. However, through the translation of the images' captions, the close analysis of the images themselves, and the enhancement of cataloguing records, this thesis contributes to the ongoing research and better integrates the material into the rest of the collection. It makes the albums more accessible to future researchers by unlocking a part of the past.

PARTIII CATALOGUING

Appendix A

Art Gallery of Ontario Object List with Inscriptions

Object Number	Attribution	Object Name / Title, Date	Inscriptions
1. 2004/693.1	Unknown Russian, 20th century	Page Page 1 of Russian Hospital Train, Volume I, 1914 - 1915	
2. 2004/693.1-48	Russian	Album Russian Hospital Train, Volume I, 1914 - 1915	
3. 2004/693.1a	Unknown Russian, 20th century	Photograph Train's staff, representatives of railway administration, representatives of military department during the consecration ceremony of the hospital train N66 at the Tsarkoselskiy station on October 1, 1914, 1914 - 1915	recto, inscribed underneath the image in Russian: 1. персонал поезда, представители ж/д администрации, представители военного/ ведомства гости присутствовавшие/ на освящении военно-санитарного поезда N 66/ на Царскосельском вокзале 1 окт. 1914
4. 2004/693.1b	Unknown Russian, 20th century	Photograph Train's staff, 1914 - 1915	recto, inscribed underneath the image in Russian: 2. персонал поезда
5. 2004/693.1c	Unknown Russian, 20th century	Photograph View of the train. Train is equipped by the board of Governors, funded by employees of MPR railway. Train contains: refrigerator car, bath storeroom, clothing storeroom, "class ranks" storeroom, kitchen/canteen, mechanic's team room, pharmacy-dressing room. 3d class car for walking wounded lower rank soldiers, 2 cars for seriously wounded, car for walking wounded officers, 14 - 4th class cars for seriously and lightly wounded, and "small team" car, 1914 - 1915	recto, inscribed underneath the image in Russian: 3. Вид поезда/Поезд оборудован правлением ОВА, содержится на средства служащих МПР ж/д. Состав поезда: ледник, цейхгауз бальнеокой, цейхгауз вещей, классные вагоны, столовая, кухня, команда легко раненых нижних чинов, 2 вагона/ для тяжело раненых вагонов для легко раненых офицеров, 14 вагонов IV класса для тяжело/ и легко раненых и вагон "малая команда".
6. 2004/693.1d	Unknown Russian, 20th century	Photograph View of the train, 1914 - 1915	recto, inscribed underneath the image in Russian: 4. Вид поезда
7. 2004/693.2	Unknown Russian, 20th century	Page Russian Hospital Train, Volume I, 1914 - 1915	
8. 2004/693.2a	Unknown Russian, 20th century	Photograph Train's canteen, 1914 - 1915	recto, inscribed underneath the image in Russian: 5. Столовая поезда

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Object List with Inscriptions

Object Number	Attribution	Object Name / Title, Date	Inscriptions
9. 2004/693.2b	Unknown Russian , 20th century	Photograph [view inside one of the hospital coaches], 1914 - 1915	recto, inscribed underneath the image in Russian:6 Вагон для легко раненых офицеров
10. 2004/693.2c	Unknown Russian , 20th century	Photograph Train's canteen with cooks, 1914 - 1915	recto, inscribed underneath the image in Russian:7 Кухня поезда с поварами
11. 2004/693.2d	Unknown Russian , 20th century	Photograph [dressing room view], 1914 - 1915	recto, inscribed underneath the image in Russian:8 Перевязочная
12. 2004/693.2e	Unknown Russian , 20th century	Photograph Car for the walking wounded of lower ranks, 1914 - 1915	recto, inscribed underneath the image in Russian:9 Вагон для легко раненых нижних чинов
13. 2004/693.2f	Unknown Russian , 20th century	Photograph Car for seriously wounded officers, 1914 - 1915	recto, inscribed underneath the image in Russian:10 Вагон для тяжело раненых офицеров
14. 2004/693.3	Unknown Russian , 20th century	Page Russian Hospital Train, Volume I, 1914 - 1915	
15. 2004/693.3a	Unknown Russian , 20th century	Photograph Car for pharmacy and dressing. (Senior medics P.K Malevitch and N.F Shtrupel), 1914 - 1915	recto, inscribed underneath the image in Russian:11 Вагон-аптека-перевязочная/ (Ст.санитары П.К. Малевич и Н.Ф Штрупель)
16. 2004/693.3b	Unknown Russian , 20th century	Photograph Canteen(Senior medic U.D.Kazachenko and U.F Nafranovich), 1914 - 1915	recto, inscribed underneath the image in Russian:12 Столовая. (Ст.санитары У.Д./Казаченко и У.Г.Нафранович)
17. 2004/693.3c	Unknown Russian , 20th century	Photograph Car for the seriously wounded of lower ranks, 1914 - 1915	recto, inscribed underneath the image in Russian:13 Вагон для тяжело раненых нижних чинов
18. 2004/693.3d	Unknown Russian , 20th century	Photograph Car for the seriously and walking wounded of lower ranks, 1914 - 1915	recto, inscribed underneath the image in Russian:14 Вагон для тяжело и легко раненых/нижних чинов. Общий вид.
19. 2004/693.3e	Unknown Russian , 20th century	Photograph Lower level is for seriously wounded. Lightly wounded are placed on top level, 1914 - 1915	recto, inscribed underneath the image in Russian:15 Нижний этаж для тяжело раненых/(на верхний этаж кладутся легко раненые)

Object List with Inscriptions

Object Number	Attribution	Object Name / Title, Date	Inscriptions
20. 2004/693.4	Unknown Russian , 20th century	Page Russian Hospital Train, Volume I, 1914 - 1915	
21. 2004/693.4a	Unknown Russian , 20th century	Photograph Staffing mattresses with straw on the freight station of Nikolskoi railway , 1914 - 1915	recto, inscribed underneath the image in Russian:16 Набивка матрацев соломой на тов.ст.Никол.ж.д.
22. 2004/693.4b	Unknown Russian , 20th century	Photograph Train's team, 1914 - 1915	recto, inscribed underneath the image in Russian:17 Команда поезда
23. 2004/693.4c	Unknown Russian , 20th century	Photograph Loading automobiles at the freight station of Nikolskaya railway to send to the army, 1914 - 1915	recto, inscribed underneath the image in Russian:18 Нагрука автомобилей на тов./ст.Никол.ж.д.для отправки в/ действ.армию.
24. 2004/693.4d	Unknown Russian , 20th century	Photograph Train's senior male nurse P.K. Masevich, 1914 - 1915	recto, inscribed underneath the image in Russian:19 Ст.санитар поезда П.К.Масевич
25. 2004/693.4e	Unknown Russian , 20th century	Photograph Train's senior medics N.F. Shtrupel, U.G. Nafranovich, I.F. Pilaev, U.D. Kazachenko, P.K. Masevich, 1914 - 1915	recto, inscribed underneath the image in Russian:20 Ст.санитары поезда Н.Ф.Штрупель/У.Г.Нафранович/И.Ф.Пылаев/У.Д.Казаченко/П.К.Масевич
26. 2004/693.5	Unknown Russian , 20th century	Page Russian Hospital Train, Volume I, 1914 - 1915	
27. 2004/693.5a	Unknown Russian , 20th century	Photograph Senior train's medics and cooks.Senior medic P.K. Malevich, Senior cook Yakovlev, senior medic N.F. Shtrupel, clothing warehouse supervisor A.I. Zhulin, clothing warehouse supervisor I.F. Pilev, minor cooks, lower ranks, 1914 - 1915	recto, inscribed underneath the image in Russian:21 Старшие санитары и повара поезда/Ст.Санитар П.К.Малевич/ст. Повар Яковлев/ст.сан.Н.Ф.Штрупель ,надзиратель вещевого склада А.И.Жулин, надзиратель вещевого склада И.Ф.Пылаев, младшие повара нижние чины
28. 2004/693.5b	Unknown Russian , 20th century	Photograph 22, 1914 - 1915	recto, inscribed underneath the image:22
29. 2004/693.5c	Unknown Russian , 20th century	Photograph Train's senior medics N.F. Shtrupel, U.G. Nafranovich, U.D. Kazachenko, U.F. Pilaev, P.I. Verbov, P.K. Masevich and N.M. Kostrov, 1914 - 1915	recto, inscribed underneath the image in Russian:23 Старшие санитары поезда/Н.Ф.Штрупель, У.Г.Нафранович/У.Д.Казаченко/У.Ф.Пылаев/П.И.Вербов, П.К.Масевич и Н.М.Костров

Object List with Inscriptions

Object Number	Attribution	Object Name / Title, Date	Inscriptions
30. 2004/693.5d	Unknown Russian , 20th century	Photograph Loading automobiles at the freight station of Nikolaia railway. Visible behind the warehouse is the church in memory of the 300th anniversary of the House of Romanov, 1914 - 1915	recto, inscribed underneath the image in Russian:24. Нагрузка автомобилей на товарной станции Ник.Ж.Д. за зданием товарного склада видна церковь/ в память 300л. Дома Романовых.
31. 2004/693.6	Unknown Russian , 20th century	Page Russian Hospital Train, Volume I, 1914 - 1915	
32. 2004/693.6a	Unknown Russian , 20th century	Photograph Senior medics by the storeroom. L.I. Verbov, N.F. Shtrupel, P.K. Masevich, 1914 - 1915	recto, inscribed underneath the image in Russian:25.Ст.Санитары у цейхауза Л.И. Вербова/Н.Ф.Штрупель/И.Ф.Пылаев/П.К. Масевич
33. 2004/693.6b	Unknown Russian , 20th century	Photograph Senior medics by the storeroom. P.K.Masevich,I.F. Pilaev, N.F. Shtrupel, P.I. Verbov, 1914 - 1915	recto, inscribed underneath the image in Russian:26.Ст.санитары у цейхауза П.К.Масевич/И.Ф.Пылаев/Н.Ф.Штрупель/П.И. Вербова
34. 2004/693.6c	Unknown Russian , 20th century	Photograph Inside train' kitchen, 1914 - 1915	recto, inscribed underneath the image in Russian:27.Внутренность кухни поезда
35. 2004/693.6d	Unknown Russian , 20th century	Photograph Group in the canteen. Senior medics P.K. Masevich, supervisor A.I. Zhulin, clerk A.P. Gavrushin, supervisor U.G. Nafranovich, paramedic I.O. Petrova, junior doctor N.F. Kozlov (reading), 1914 - 1915	recto, inscribed underneath the image in Russian:28.Группа в столовой Ст.санитар П.К. Масевич/ Надзират. А.И. Жулин/Письмовод А.П. Горюшин/Надзират. У.Г.Нафранович/Фельдш. И.О.Петрович/Мл.врач Н.Ф.Козлов (читает)
36. 2004/693.7	Unknown Russian , 20th century	Page Russian Hospital Train, Volume I, 1914 - 1915	
37. 2004/693.7a	Unknown Russian , 20th century	Photograph Paramedic E.V. Borodavkina, junior doctor N.F. Kozlov, nurse L.V. Trepetova, 1914 - 1915	recto, inscribed underneath the image in Russian:29.Фельдшерница Е.В. Бородавкина/Мл.врач Н.Ф.Козлов/Сестра милос. Л.В.Трепетова
38. 2004/693.7b	Unknown Russian , 20th century	Photograph Group of personnel, 1914 - 1915	recto, inscribed underneath the image in Russian:30.Группа персонала
39. 2004/693.7c	Unknown Russian , 20th century	Photograph Junior doctor N.F. Kozlov, 1914 - 1915	recto, inscribed underneath the image in Russian:31.Мл.врач Н.Ф. Козлов

Art Gallery of Ontario
Object List with Inscriptions

Object Number	Attribution	Object Name / Title, Date	Inscriptions
1. 2004/694.1	Unknown Russian, 20th century	Page Page 1 of Russian Hospital Train, Volume II, 1914 - 1915	
2. 2004/694.1-48	Russian	Album Russian Hospital Train, Volume II, 1914 - 1915	
3. 2004/694.1a	Unknown Russian, 20th century	Photograph Seriously wounded by shrapnel, 1914 - 1915	recto, inscribed underneath the image in Russian: 223 Тяж. раненый осколком снаряда
4. 2004/694.1b	Unknown Russian, 20th century	Photograph Dressing station named after Rodzyanko at Krasno station, Galician railway, 1914 - 1915	recto, inscribed underneath the image in Russian: 224 Перевязочный пункт имени Родзянко на ст. Красно-Галицийск. ж.д.
5. 2004/694.1c	Unknown Russian, 20th century	Photograph Soldiers of the 2nd Siberian Battalion distinguished fought the enemy in Galicia, 1914 - 1915	recto, inscribed underneath the image in Russian: 225 Солдаты 2 Сиб. ж.д. батальона отличившиеся действиями против не-приятеля в Галиции
6. 2004/694.1d	Unknown Russian, 20th century	Photograph View in Brody area, 1914 - 1915	recto, inscribed underneath the image in Russian: 226 Вид под г. Броды (Австр.)
7. 2004/694.1e	Unknown Russian, 20th century	Photograph Timely noticed fire in refrigerator car (caused by sparks from locomotive), 1914 - 1915	recto, inscribed underneath the image in Russian: 227 Своевременно замеченный пожар/вагона-ледника (от задегтевищу/ в пути искр с паровоза)
8. 2004/694.2	Unknown Russian, 20th century	Page Trip Petrograd - Lomzha, 1914 - 1915	Рейс Петроград-Ломжа
9. 2004/694.2a	Unknown Russian, 20th century	Photograph Seriously wounded by shrapnel, both jaws severely wounded, 1914 - 1915	recto, inscribed underneath the image in Russian: 228 Тяж. раненый осколком снаряда/обе челюсти/разбиты
10. 2004/694.2b	Unknown Russian, 20th century	Photograph Clearing station. Lomzha, 1914 - 1915	recto, inscribed underneath the image in Russian: 229 Эвакуационный пункт. Ломжа

Object List with Inscriptions

Object Number	Attribution	Object Name / Title, Date	Inscriptions
11. 2004/694.2c	Unknown Russian , 20th century	Photograph Look at #228, 1914 - 1915	recto, inscribed underneath the image in Russian:230См.228
12. 2004/694.2d	Unknown Russian , 20th century	Photograph Train's personnel watching German airplanes flying. Lomzha, 1914 - 1915	recto, inscribed underneath the image in Russian:231Персонал поезда наблюдает/за полетом германск. Аэропланов./Ломжа
13. 2004/694.2e	Unknown Russian , 20th century	Photograph Casualties are being delivered from positions. Lomzha, 1914 - 1915	recto, inscribed underneath the image in Russian:232Подвоз раненых с позиций. Ломжа.
14. 2004/694.3	Unknown Russian , 20th century	Page Trip Petrograd - Novosvenyancy- Riga. In Novosvenyancy, North West railway, 1914 - 1915	Inscribed on top of the page in Russian:Рейс Петроград-Новосвенцы-Рига/В Новосвенцанх Зап.ж.д
15. 2004/694.3a	Unknown Russian , 20th century	Photograph Clearing station and food distribution center #16, 1914 - 1915	recto, inscribed underneath the image in Russian:233Сборно-питательный эвакуационный пункт 16
16. 2004/694.3b	Unknown Russian , 20th century	Photograph Same, 1914 - 1915	recto, inscribed underneath the image in Russian:234Тоже
17. 2004/694.3c	Unknown Russian , 20th century	Photograph Yurt for wounded, 1914 - 1915	recto, inscribed underneath the image in Russian:235Юрта для раненых
18. 2004/694.3d	Unknown Russian , 20th century	Photograph Yurt for wounded donated by bashkirs of Orenburg province, 1914 - 1915	recto, inscribed underneath the image in Russian:236Юрта для раненых пожертво-/ваноя башкирами Оренбург губ
19. 2004/694.3e	Unknown Russian , 20th century	Photograph Yurt-church, 1914 - 1915	recto, inscribed underneath the image in Russian:237Юрта-церковь
20. 2004/694.3f	Unknown Russian , 20th century	photograph Chamber #2 of clearing station #16, 1914 - 1915	recto, inscribed underneath the image in Russian:238Палата номер 2 Сборно-эвакуац. Пункта N16
21. 2004/694.4	Unknown Russian , 20th century	Page Trip Petrograd-Garvolin, 1914 - 1915	Inscribed on top of the page in Russian:Рейс Петроград-Гарволин

Object List with Inscriptions

Object Number	Attribution	Object Name / Title, Date	Inscriptions
22. 2004/694.4a	Unknown Russian, 20th century	Photograph On the way, 1914 - 1915	recto, inscribed underneath the image in Russian:239.B пути
23. 2004/694.4b	Unknown Russian, 20th century	Photograph "Willy", 1914 - 1915	recto, inscribed underneath the image in Russian:240."Вилли"
24. 2004/694.4c	Unknown Russian, 20th century	Photograph On the way, 1914 - 1915	recto, inscribed underneath the image in Russian:241.B Пути
25. 2004/694.4d	Unknown Russian, 20th century	Photograph Children refugees, 1914 - 1915	recto, inscribed underneath the image in Russian:242.Дети-беженцы
26. 2004/694.4e	Unknown Russian, 20th century	Photograph Barbed wire fence in Brest-Litovsk area, 1914 - 1915	recto, inscribed underneath the image in Russian:243.Проволочные заграждения/ под Бр-Лит
27. 2004/694.4f	Unknown Russian, 20th century	Photograph Catholic cross memorials often seen on Poland's main roads, 1914 - 1915	recto, inscribed underneath the image in Russian:244.Католические, встреч./яющиеся в Польше на больших/ дорогах
28. 2004/694.5	Unknown Russian, 20th century	Page Page 5 of Russian Hospital Train, Volume II, 1914 - 1915	
29. 2004/694.5a	Unknown Russian, 20th century	Photograph railway worker from Pilva station holding unexploded bomb thrown in Pilva's station building, Privolzhskaya railway, 1914 - 1915	recto, inscribed underneath the image in Russian:245.Жел-дор. Служ ст.Пилва/держит в руках-неразор-/вавающую бомбу брошенную/ с германск.аэроплана в/ст.здание Пилваа Прив.ж.д
30. 2004/694.5b	Unknown Russian, 20th century	Photograph Peasant's house yard where 3 bombs from German airplane fell, 1914 - 1915	recto, inscribed underneath the image in Russian:246.Крестьянский двор около ст./Пилваа куда упали 3 бомбы /с германского аэроплана/ их обозначены 2 убитых солдата
31. 2004/694.5c	Unknown Russian, 20th century	Photograph Monument to commemorate the death of soldiers from Preobrazhensky regiment on December 17, 1914, 1914 - 1915	recto, inscribed underneath the image in Russian:247.Монумент в пам.около/ст. Гваролин с надписью/ "здесь 17 декабря 1914 года преображенцы/имели счастье представляться/своему Державному Шефу"

Object List with Inscriptions

Object Number	Attribution	Object Name / Title, Date	Inscriptions
32. 2004/694.5d	Unknown Russian, 20th century	Photograph Soldier killed by shrapnel of German aerial bomb, 1914 - 1915	recto, inscribed underneath the image in Russian:248.Убитый солдат (осколком в бок)/ от разорвавшейся бомбы с германск./аэроплана (см#246.) / (точками обозначена воронка, полу-/чившаяся от взрыва)
33. 2004/694.5e	Unknown Russian, 20th century	Photograph Same place. The second killed soldier. Half of the head taken off by a shrapnel, 1914 - 1915	recto, inscribed underneath the image in Russian:249.там же. Убитый второй солдат/ (осколком снесло пол головы)
34. 2004/694.6	Unknown Russian, 20th century	Page Russian Hospital Train, Volume II, 1914 - 1915	
35. 2004/694.6a	Unknown Russian, 20th century	Photograph Look at #249, 1914 - 1915	recto, inscribed underneath the image in Russian:250.См.249
36. 2004/694.6b	Unknown Russian, 20th century	Photograph Look at #248, 1914 - 1915	recto, inscribed underneath the image in Russian:251.См.248
37. 2004/694.6c	Unknown Russian, 20th century	Photograph Firing at German airplane. Garvolin, Privolzhsly railway., 1914 - 1915	recto, inscribed underneath the image in Russian:252.Стрельба по германск.аэроплану/Гарволин Прив.ж.д
38. 2004/694.6d	Unknown Russian, 20th century	Photograph Look at #252, 1914 - 1915	recto, inscribed underneath the image in Russian:253.См.252
39. 2004/694.7	Unknown Russian, 20th century	Page In Garvolin, 1914 - 1915	Inscribed on top of the page in Russian:В Гарволине
40. 2004/694.7a	Unknown Russian, 20th century	Photograph Garvolin station, Privolzhsly railway., 1914 - 1915	recto, inscribed underneath the image in Russian:254.Ст.Гарволин Прив.ж.д.
41. 2004/694.7b	Unknown Russian, 20th century	Photograph Reserved rear unit is sent to the trenches, 1914 - 1915	recto, inscribed underneath the image in Russian:255.Резервная тыл.часть отправляется в окопы/ Гарволин
42. 2004/694.7c	Unknown Russian, 20th century	Photograph Infirmary. Garvolin, 1914 - 1915	recto, inscribed underneath the image in Russian:256.Вагон-перевязочнаяГарволин

Appendix B

Appendix B.1 – Unknown Russian maker (Russian, 20th Century), Personal Album (2004/449)

Maker: Unknown, Russian

Title: Unknown maker, Warships

Date: 1904 - 1928

Medium: Album, 20 pages, 30 gelatin silver prints

Dimensions: 17,5 x 13 x 3 cm

AGO Accession Number: 2004/449

Inscription: On the cover embossed: Альбом [Album]

Description: The photographs in the albums depict various battleships. Most vessels are Russian, but there are also photographs of several German and British vessels. Photographs are not arranged in order, rather a compendium of images dedicated to contemporary naval achievements. All ships are photographed while sailing, sometimes with strong backlight. There are several close up shots, but most of the ships are photographed from another moving ship; therefore, they are quite far away.

Subject Headings:

Period of Conflict – 1914-1918 World War I

Place – Europe – Russia

Nationality of Participants – Russian

Nationality of Participants – German

War (military aspects) – activities /specific actions (military) – military training- naval

Category: cruisers / <warships carrying projectile weapons> / warships / naval ships / <watercraft by function> / <watercraft by specific type> / watercraft / vehicles / <transportation vehicles>

Category: patrol boats/gunboats/torpedo boats / military / <Work and Occupations> / <Subject> / Objects / Attributes / Authorities

Category: Photographs / Category & Object Type / Objects / Attributes / Authorities

Category: sailors / military / <Work and Occupations> / <Subject> / Objects / Attributes / Authorities

Category: warships / naval ships / <watercraft by function> / <watercraft by specific type> / watercraft / vehicles / <transportation vehicles>

Appendix B.2 – Unknown Russian maker (Russian, 20th Century), Personal Album (2004/450)

Maker: Unknown, Russian

Title: Unknown maker, Warships

Date: 1904 - 1928

Medium: Album, 20 pages, 30 gelatin silver prints

Dimensions: 17,5 x 13 x 3 cm

AGO Accession Number: 2004/450

Inscription: On the cover embossed: Альбом [Album]

Description: The photographs in the albums depict various battleships. Most vessels are Russian, but there are also photographs of several German and British vessels. Photographs are not arranged in order, rather a compendium of images dedicated to contemporary naval achievements. All ships are photographed while sailing, sometimes with strong backlight. There are several close up shots, but most of the ships are photographed from another moving ship; therefore, they are quite far away.

Subject Headings:

Period of Conflict – 1914-1918 World War I

Place – Europe – Russia

Nationality of Participants – Russian

Nationality of Participants – German

War (military aspects) – activities /specific actions (military) – military training- naval

Category: cruisers / <warships carrying projectile weapons> / warships / naval ships / <watercraft by function> / <watercraft by specific type> / watercraft / vehicles / <transportation vehicles>

Category: patrol boats/gunboats/torpedo boats / military / <Work and Occupations> / <Subject> / Objects / Attributes / Authorities

Category: Photographs / Category & Object Type / Objects / Attributes / Authorities

Category: sailors / military / <Work and Occupations> / <Subject> / Objects / Attributes / Authorities

Category: warships / naval ships / <watercraft by function> / <watercraft by specific type> / watercraft / vehicles / <transportation vehicles>

Appendix B.3 – Unknown Russian maker (Russian, 20th Century), Personal Album (2004/451)

Maker: Unknown, Russian

Title: Unknown maker, Warships

Date: 1904 - 1928

Medium: Album, 20 pages, 30 gelatin silver prints

Dimensions: 17,5 x 13 x 3 cm

AGO Accession Number: 2004/451

Inscription: On the cover embossed: Альбом [Album]

Description: The photographs in the albums depict various battleships. Most vessels are Russian, but there are also photographs of several German and British vessels. Photographs are not arranged in order, rather a compendium of images dedicated to contemporary naval achievements. All ships are photographed while sailing, sometimes with strong backlight. There are several close up shots, but most of the ships are photographed from another moving ship; therefore, they are quite far away.

Subject Headings:

Period of Conflict – 1914-1918 World War I

Place – Europe – Russia

Nationality of Participants – Russian

Nationality of Participants – German

War (military aspects) – activities /specific actions (military) – military training- naval

Category: cruisers / <warships carrying projectile weapons> / warships / naval ships / <watercraft by function> / <watercraft by specific type> / watercraft / vehicles / <transportation vehicles>

Category: patrol boats/gunboats/torpedo boats / military / <Work and Occupations> / <Subject> / Objects / Attributes / Authorities

Category: Photographs / Category & Object Type / Objects / Attributes / Authorities

Category: sailors / military / <Work and Occupations> / <Subject> / Objects / Attributes / Authorities

Category: warships / naval ships / <watercraft by function> / <watercraft by specific type> / watercraft / vehicles / <transportation vehicles>

Appendix B.4 – Unknown Russian maker (Russian, 20th Century), Personal Album (2004/452)

Maker: Unknown, Russian

Title: Unknown maker, Warships

Date: 1914-1918

Medium: Album, 18 pages, 36 gelatin silver prints

Dimensions: 17,5 x 13 x 2,5 cm

AGO Accession Number: 2004/452

Inscription: On the cover embossed: Альбом [Album]

Description: The album is a personal narrative of the First World War events created by the eyewitness who served in Navy. The album has several scenes of marine battle showing ships firing shots or ships right after they were being shot at. There are images with the views of naval weapons, sea views and sailors participating in various routine activities.

Subject Headings:

Period of Conflict – 1914-1918 World War I

Place – Europe – Russia

Nationality of Participants – Russian

Nationality of Participants – German

War (military aspects) – activities /specific actions (military) – military training- naval

Category: cruisers / <warships carrying projectile weapons> / warships / naval ships / <watercraft by function> / <watercraft by specific type> / watercraft / vehicles / <transportation vehicles>

Category: patrol boats/gunboats/torpedo boats / military / <Work and Occupations> / <Subject> / Objects / Attributes / Authorities

Category: Photographs / Category & Object Type / Objects / Attributes / Authorities

Category: sailors / military / <Work and Occupations> / <Subject> / Objects / Attributes /

Category: warships / naval ships / <watercraft by function> / <watercraft by specific type> / watercraft / vehicles / <transportation vehicles>

Appendix B.5 – Unknown Russian maker (Russian, 20th Century), Personal Album (2004/453)

Maker: Unknown, Russian

Title: Personal Album, Unknown maker

Date: 1914-1916

Medium: Album, 20 pages, 32 gelatin silver prints

Dimensions: 21 x 32 x 1,5 cm

AGO Accession Number: 2004/453

Inscription: No inscriptions

Description: Personal album with many loose photographs. Depicts family life before the First World War, family gatherings, celebrations, portraits of children and adults. Photographs of wartime; groups of officers, trenches and dugouts, temporary military structures, men in gas masks.

Subject Headings:

Period of Conflict – 1914-1918 World War I

Place – Europe – Russia

Nationality of Participants – Russian

War (military aspects) – activities /specific actions (military) – military training- infantry

War (military aspects)–activities/ specific actions (military) – recreation socializing

War (military aspects) -- equipment and supplies (military) – destroyed/ damaged / wreckage (military equipment)

Category: chemical weapons / military / <Work and Occupations> / <Subject> / Objects / Attributes / Authorities

Category: funeral rites & ceremonies / birth to death

Category: religious practices (military) / birth to death / <Society> / <Subject> / Objects / Attributes / Authorities

Appendix B.6 – Unknown Russian maker (Russian, 20th Century), Personal Album (2004/454)

Maker: Unknown, Russian

Title: Personal Album, Unknown maker

Date: 1914-1916

Medium: Album, 20 pages, 46 gelatin silver prints

Dimensions: 21 x 32 x 1,5 cm

AGO Accession Number: 2004/454

Inscription: No inscriptions

Description: Personal album with many loose photographs. Depicts family life before the war, family gatherings, celebrations, portraits of children and adults. Photographs of wartime; groups of officers, trenches and dugouts, temporary military structures, men in gas masks.

Subject headings:

Period of Conflict – 1914-1918 World War I

Place – Europe – Russia

Nationality of Participants – Russian

War (military aspects) – activities /specific actions (military) – military training- infantry

War (military aspects)–activities/ specific actions (military) – recreation socializing

War (military aspects) -- equipment and supplies (military) – destroyed/ damaged / wreckage (military equipment)

Category: chemical weapons / military / <Work and Occupations> / <Subject> / Objects / Attributes / Authorities

Category: funeral rites & ceremonies / birth to death

Category: religious practices (military) / birth to death / <Society> / <Subject> / Objects / Attributes / Authorities

**Appendix B.7 – Unknown Russian maker (Russian, 20th Century),
Personal Album (2004/455)**

Maker: I.M.Yakobson

Title: Kazan Military School Graduation Album

Date: 1916

Medium: Album, 11 pages, 10 gelatin silver prints

Dimensions: 31 x 40 x 2 cm

AGO Accession Number: 2004/455

Inscription: On the cover embossed: K.B. Y. [Kazan Military School]

Description: The album produced by I.M. Yakobson photo studio in Kazan in 1916, to commemorate the graduating class of approximately 80 officers. The album contains 10 group portraits with additional illustrations showing the school's buildings and facilities, moments of field training, and several views of Kazan and Moscow.

Subject Headings:

Period of Conflict – 1914-1918 World War I

Place – Europe – Russia

Nationality of Participants – Russian

War (military aspects) – activities /specific actions (military) – military training- infantry

Appendix B.8 – Unknown Russian maker (Russian, 20th Century), Personal Album (2004/519)

Maker: Unknown, Russian

Title: Personal Album, Nurse Anastasia Stakhanova

Date: 1914-1919

Medium: Album, 22 pages, 75 gelatin silver prints, 2 loose photographs

Dimensions: 26,8 x 36,7 x 2,3 cm

AGO Accession Number: 2004/519

Inscription:

Description: Nurse Stakhanova personal album starts with her graduation from the *Vilenskaya Mariinskaya Obshina Sester Miloserdiya (Vinenski Mariinski Community of Sisters of Mercy)*. Continues with photographs of her time on the front, portraits of her friends' nurses, her work in field hospitals and The Leading Mobile Infirmary-Nourishing Unit, Russian Community of the Red Cross. Ends with the photograph of her and her husband in later years.

Subject Headings:

Period of Conflict – 1914-1918 World War I

Place – Europe – Russia

Nationality of Participants – Russian

War (military aspects)–activities/ specific actions (military) – recreation socializing

War (military aspects) -- equipment and supplies (military) – destroyed/ damaged Category:
pilots / <people in transportation occupations> / <people by occupation> / people / <People>
/ AGENTS FACET / Art & Architecture Thesaurus

Category: recreation / socialising / <Leisure and Pastimes> / <Subject> /

Category: amputees (military) / War / <People> / <Subject> / Objects / Attributes / Authorities

Category: casualties (military) / War / <People> / <Subject> / Objects / Attributes / Authorities

Category: field medics / military / <Work and Occupations> / <Subject> / Objects / Attributes /
Authorities

Category: medical rehabilitation therapy / medical / <Work and Occupations> / <Subject> /
Objects / Attributes / Authorities

Category: medical treatment/ first aid/ surgery / medical / <Work and Occupations> / <Subject>
/ Objects / Attributes / Authorities Category: military hospitals /

Appendix B.9 – Unknown Russian maker (Russian, 20th Century), Personal Album (2004/673)

Maker: Unknown, Russian

Title: Personal Album, Unknown maker.

Date: 1916-1917

Medium: Album, 14 pages, 65 gelatin silver prints

Dimensions: 38 x 20 x 3,8 cm

AGO Accession Number: 2004/689

Inscription:

Description: The album depicts friends' portraits, large artillery weapons, landscapes with lakes and forests, and variety show performances. There are several photographs of political demonstrations with soldiers carrying banners calling for armistice.

Subject Headings:

Period of Conflict – 1914-1918 World War I

Place – Europe – Russia

Nationality of Participants – Russian

War (military aspects) – activities /specific actions (military) – military training- infantry

War (military aspects)–activities/ specific actions (military) – recreation socializing

War (military aspects) -- equipment and supplies (military) – destroyed/ damaged / wreckage
(military equipment)

Category: Dancing / <Subject> / Objects / Attributes / Authorities

Category: entertainment/show/performances / <Leisure and Pastimes> /

Category: recreation / socialising / <Leisure and Pastimes> / <Subject> /

Category: revolutions / <political events> / events / <Events> / ACTIVITIES

Subject: Russian Orthodox / Orthodox Eastern / Christianity / world religions / <Religion and
Belief>

Appendix B.10 – Unknown Russian maker (Russian, 20th Century), Personal Album (2004/689)

Maker: Unknown, Russian

Title: Personal Album, Unknown maker, Lieutenant Goryachiy Album

Date: 1914-1915

Medium: Album, 42 pages, 70 gelatin silver prints

Dimensions: 22 x 32 x 1,9 cm

AGO Accession Number: 2004/689

Inscription: On the cover, in blue ink: Памятка [Memory]

Description: Personal album with photographs of various small towns and villages in the area of Lvov and Carpathian mountains, territory of modern Western Ukraine. There are photographs of buildings, bridges, and railways, some of which are in ruins; photographs of trenches and dugouts as well as group portraits and several images that attempt to illustrate a battle.

Subject Headings:

Period of Conflict – 1914-1918 World War I

Place – Europe – Russia

Nationality of Participants – Russian

War (military aspects) – activities /specific actions (military) – military training- infantry

War (military aspects)–activities/ specific actions (military) – recreation socializing

War (military aspects) -- equipment and supplies (military) – destroyed/ damaged / wreckage
(military equipment)

Appendix B.11 – Unknown Russian maker (Russian, 20th Century), Personal Album (2004/690)

Maker: Unknown, Russian

Title: Personal Album, Unknown maker

Date: 1914-1915

Medium: Album, 14 pages, 45 gelatin silver prints, 1 map (fragment)

Dimensions: 24,6 x 30,2 x 2,5 cm

AGO Accession Number: 2004/690

Inscription:

Description: Unknown maker's personal album related to AGO2004/712. Contains loose pages from different albums and the map with marks inscribed in black crayon. Photographs show mostly group portraits during the war. Several people appear in both albums but their relationships remain unknown.

Subject Headings:

Period of Conflict – 1914-1918 World War I

Place – Europe – Russia

Nationality of Participants – Russian

War (military aspects) – activities /specific actions (military) – military training- infantry

War (military aspects)–activities/ specific actions (military) – recreation socializing

War (military aspects) -- equipment and supplies (military) – destroyed/ damaged / wreckage (military equipment)

Category: religious practices (military) / birth to death / <Society> / <Subject> / Objects / Attributes / Authorities

Category: wounded (military) / War / <People> / <Subject> / Objects / Attributes / Authorities

Subject: nurse / medical / <Work and Occupations>

Subject: Russian Orthodox / Orthodox Eastern / Christianity / world religions / <Religion and Belief>

Appendix B.12 – Unknown Russian maker (Russian, 20th Century), Personal Album (2004/692)

Maker: Unknown, Russian

Title: Personal Album, Staff Captain Egorov Album

Date: 1915-1916

Medium: Album, 44 pages, 312 gelatin silver prints

Dimensions: 30 x 41,3 x 3,5 cm

AGO Accession Number: 2004/692

Inscription: Inside inscribed in color ball pen: Альбом фотографий штабс –капитана
Егорова Александра Ивановича. [Staff Captain Egorov Aleksander Ivanovich
Photographic Album]

Description: Egorov's personal album with photographs about his time in 1916 Kachin Military School during the training. The album contains many photographs of Egorov's friends and other prominent aviators of that time. Also in the album photographs of the Kachin school facilities, Grand Duke's visit, and photographs of contemporary caricatures about aviators.

Subject Headings:

Period of Conflict – 1914-1918 World War I

Place – Europe – Russia

Nationality of Participants – Russian

War (military aspects)–activities/ specific actions (military) – recreation socializing

War (military aspects) -- equipment and supplies (military) – destroyed/ damaged

Category: pilots / <people in transportation occupations> / <people by occupation> / people
/ <People> / AGENTS FACET / Art & Architecture Thesaurus

Category: recreation / socialising / <Leisure and Pastimes> / <Subject> / Objects / Attributes /
Authorities / wreckage (military equipment)

Subject: group / Groups / <People>

Subject: Landscape / <Nature>

Subject: military aircraft / military / <Work and Occupations> Subject: military personnel / military
/ <Work and Occupations>

Appendix B.13 – Unknown Russian maker (Russian, 20th Century), Personal Album (2004/693)

Maker: Unknown, Russian

Title: Personal Album, Unknown maker: Russian Hospital Train, Volume I

Date: 1914-1915

Medium: Album, 18 pages, 39 gelatin silver prints, 1 map (fragment)

Dimensions: 27 x 37 x 4 cm

AGO Accession Number: 2004/693

Inscription:

Description: First of two albums. Brand new hospital train from its departure from Tsarkoe Selo (suburb of St. Petersburg) through its time in the eastern front, in two volumes. Shows interiors, personnel and first patients as they fill up the train with minor and major injuries. Photographs of surroundings, everyday events and religious ceremonies.

Subject Heading:

Category: amputees (military) / War / <People> / <Subject> / Objects / Attributes / Authorities

Category: casualties (military) / War / <People> / <Subject> / Objects / Attributes / Authorities

Category: entertainment/show/performances / <Leisure and Pastimes> / <Subject> / Object Attributes / Authorities

Category: field medics / military / <Work and Occupations> / <Subject> / Objects / Attributes / Authorities

Category: funeral rites & ceremonies / birth to death / <Society> / <Subject> / Objects / Attributes / Authorities

Category: medical rehabilitation therapy / medical / <Work and Occupations> / <Subject> / Objects / Attributes / Authorities

Category: medical treatment/ first aid/ surgery / medical / <Work and Occupations> / <Subject> / Objects / Attributes / Authorities

Category: military hospitals / <hospitals by function> / hospitals / health facilities / <health and welfare facilities> / <institutional buildings> / <single built works by function> / <single built works by specific type> / <single built works> / <Single Built Works> / OBJECTS FACET / Art & Architecture Thesaurus

Category: nurses / <people in health and medicine> / <people in science-related occupations> / <scientists and people in science-related occupations> / <people by occupation> / people / <People> / AGENTS FACET / Art & Architecture Thesaurus

Category: Photographs / Category & Object Type / Objects / Attributes / Authorities

Category: recreation / socialising / <Leisure and Pastimes> / <Subject> / Objects / Attributes / Authorities

Category: religious practices (military) / birth to death / <Society> / <Subject> / Objects / Attributes / Authorities
 Category: wounded (military) / War / <People> / <Subject> / Objects / Attributes / Authorities
 Object Type: Albums / Books / <Books Manuscripts and Documents>
 Subject: barbed wire / metal products / Weapons / <Objects>
 Subject: bomb / Weapons / <Objects>
 Subject: bullet / Weapons / <Objects>
 Subject: canteen / Residential / <Architecture>
 Subject: Children / <People>
 Subject: doctor / medical / <Work and Occupations>
 Subject: Easter / universal religious imagery / <Religion and Belief>
 Subject: freight train / transport: land / <Society>
 Subject: German (culture or style) / European regions / European / <styles, periods, and cultures by region>
 Subject: grave / Townscapes, man-made features / <Architecture>
 Subject: group / Groups / <People>
 Subject: hospital train / passenger trains / transport: land / <Society>
 Subject: Landscape / <Nature>
 Subject: military aircraft / military / <Work and Occupations>
 Subject: military personnel / military / <Work and Occupations>
 Subject: nurse / medical / <Work and Occupations>
 Subject: refugee / government and politics / <Society>
 Subject: Roman Catholicism / Christianity / world religions / <Religion and Belief>

**Appendix B.14 – Unknown Russian maker (Russian, 20th Century),
Personal Album (2004/694)**

Maker: Unknown, Russian

Title: Personal Album, Unknown maker: Russian Hospital Train, Volume II

Date: 1914-1915

Medium: Album, 18 pages, 39 gelatin silver prints, 1 map (fragment)

Dimensions: 27 x 37 x 4 cm

AGO Accession Number: 2004/694

Inscription:

Description: Second of two albums. Brand new hospital train from its departure from Tsarkoe Selo (suburb of St. Petersburg) through its time in the eastern front, in two volumes. Shows interiors, personnel and first patients as they fill up the train with minor and major injuries. Photographs of surroundings, everyday events and religious ceremonies. Close up shots of severe wounds, field hospitals, and crowds of refugees.

Subject Headings:

Same as Appendix B.13

**Appendix B.15 – Unknown Russian maker (Russian, 20th Century),
Personal Album (2004/703)**

Maker: Unknown, Russian

Title: Personal Album, Unknown maker, Aviation 1916-17

Date: 1916 - 1917

Medium: Album, 34 pages, 58 gelatin silver prints

Dimensions: 26 x 34 x 2 cm

AGO Accession Number: 2004/703

Inscription: On the cover, in blue ink: Албомъ Подпоручик С < illegible >

[Album Staff Captain S]

Description: Unknown aviator's personal album with photographs of various locations where he served, planes and plane crashes, groups of colleagues with and without planes. There are several aerial shots throughout the album and photographs of the political demonstration at the end.

Subject Headings:

Period of Conflict – 1914-1918 World War I

Place – Europe – Russia

Nationality of Participants – Russian

War (military aspects) – activities / specific actions (military) – military training- aviation

War (military aspects) – activities / specific actions (military) – recreation socializing

War (military aspects) – equipment and supplies (military) – destroyed / damaged / wreckage (military equipment)

Subject: German (culture or style) / European regions

Category: pilots / <people in transportation occupations> / <people by occupation> / people

Appendix B.16 – Unknown Russian maker (Russian, 20th Century), Personal Album (2004/712)

Maker: Unknown, Russian

Title: Personal Album, Unknown maker

Date: 1914-1915

Medium: Album, 18 pages, 39 gelatin silver prints, 1 map (fragment)

Dimensions: 36 x 30 x 3 cm

AGO Accession Number: 2004/712

Inscription:

Description: Unknown maker's personal album related to AGO2004/690.

Contains loose pages from different albums and the map with marks inscribed in red crayon. Photographs show mostly group portraits during the war. Several people appear in both albums but their relationships remain unknown.

Subject Headings:

Period of Conflict – 1914-1918 World War I

Place – Europe – Russia

Nationality of Participants – Russian

War (military aspects) – activities /specific actions (military) – military training- infantry

War (military aspects)–activities/ specific actions (military) – recreation socializing

War (military aspects) -- equipment and supplies (military) – destroyed/ damaged / wreckage (military equipment)

Category: religious practices (military) / birth to death / <Society> / <Subject> / Objects / Attributes / Authorities

Category: wounded (military) / War / <People> / <Subject> / Objects / Attributes / Authorities

Subject: nurse / medical / <Work and Occupations>

Subject: Russian Orthodox / Orthodox Eastern / Christianity / world religions / <Religion and Belief>

FIGURES

Hospital Train and Nurse Stakhanova albums

Figure 1.Unknown maker, Hospital Train Vol.1, page1.

Figure 2. Unknown maker, Hospital Train Vol.1, page 3

Figure 3. Unknown maker, Hospital Train Vol.1, page 6.

Figure 4. Unknown maker, Hospital Train.Vol.1, page 30.

Figure 5. Unknown maker, Hospital Train Vol.2, page 10.

Figure 6. Unknown maker, Hospital Train Vol.1, page 19.

Figure 7. Unknown maker, Hospital Train Vol.1, page 23.

Figure 8. Unknown maker, Hospital Train Vol.1, page 27.

Figure 9. Unknown maker, Hospital Train Vol.2, page 21.

Figure 10. Unknown maker, Hospital Train Vol.2, page 23.

Figure 11. Unknown maker, Hospital Train Vol.1, page 39.

Figure 12. Unknown maker, Hospital Train Vo.1, page 35

Figure 13. Unknown maker, Nurse Stakhanova album, loose photograph.

Figure 14. Unknown maker, Nurse Stakhanova album, page 3.

Figure 15. Unknown maker, Nurse Stakhanova album, page 15.

a.

b.

Figure16. Unknown maker, Nurse Stakhanova album, a- page 18 (fragment), b - page 19.

Aviation Albums and Kazan Military School albums

Figure 17. Unknown maker, Kachin Aviation School album, page 14.

Figure 18. Unknown maker, Kachin Flying School album, page 6.

Figure 19. Unknown maker, Kachin Flying School album, page 22.

Figure 20. Unknown maker, Kachin Flying School album, page 11.

Figure 23. Unknown maker, Kachin Flying School album, page 19, fragment.
 Maker's name is written first on the left "Егорov" (Egorov).

Figure 24. Unknown maker, Kachin Flying School album, page 32.

Figure 25. I.M. Yakobson Studio, Kazan Military School graduation album.
Page 10.

Figure 26. I.M. Yakobson Studio, Kazan Military School graduation album.
Page 3.

Figure 27. I.M. Yakobson Studio, Kazan Military School graduation album.
Page 2.

Figure 28. Unknown maker, Lieutenant «S» album. Page 1.

Figure 29. Unknown maker, Lieutenant «S» album. Page 3.

Figure 30. Unknown maker, Lieutenant «S» album. Page 10.

Unknown Makers' Albums and Lieutenant Goryachiy Album.

Figure 31. Unknown maker, AGO2004/453, loose photograph.

Figure 32. Unknown maker, AGO2004/453, top left photograph, page 8.

Figure 33. Unknown maker, AGO2004/453, Top right photograph, page 18.

Figure 34. Unknown maker, AGO2004/673. Left page middle and bottom image, page 7-8.

Figure 35. Lieutenant Goryachiy Album, bottom right image, page 11.

Figure 36a. Unknown maker, AGO2004/690, portrait of Baltiyskiy, Fragment.

Figure36b. Unknown maker, portrait of Baltiyskiy, source: <http://branibor.blogspot.ca/>

Figure 37. Unknown maker, AGO2004/690. Page 1-2.

Figure 38. Unknown maker, AGO2004/690 (left), AGO2004/712 (right).
Portrait of the priest.

Marine Albums.

Figure 39. Marine album AGO2004/451. Page 5.

Figure 40. Marine album AGO2004/450. Page 16.

Figure 41. Marine album AGO2004/450. Page 25 and 26.

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