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“Viele herzliche grüsse”
With Heartfelt Greetings: Translating and Cataloguing a German WWI Postcard Album

by

Elizabeth Li Hung Chiang,
Honours Bachelor of Humanities, Carleton University, 2007

A thesis presented to
Ryerson University
and
George Eastman House International Museum of Photography and Film

in partial fulfillment of the requirements for the degree of Master of Arts in the program of
Photographic Preservation and Collections Management

Toronto, Ontario, Canada, 2011

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“Viele herzliche grüsse”

With Heartfelt Greetings: Translating and Cataloguing a German WWI Postcard Album

Elizabeth Li Hung Chiang

Master of Arts, 2011

Photographic Preservation and Collections Management

Ryerson University/George Eastman House

Abstract

Individual and Group Portraits Germany WWI is an album of postcards from the First World War that contains fifty-nine silver gelatin photographic postcards and two mechanically printed picture postcards. The album was compiled by an unidentified individual. Twenty-six of these postcards have handwritten correspondence, which are written by several authors but addressed to the same person.

This thesis is an applied project that focuses on cataloguing the images in The Museum System (TMS), the George Eastman House collection database. The goal of this project is to make the album more accessible to researchers through cataloguing and digitization of the images, and translation of the correspondence. This paper provides contextual research about the First World War, photographic postcards, and German handwriting. The paper will also discuss the cataloguing methodology and includes an illustrated appendix with full catalogue records.

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Vielen Dank, Astrid Mahler and Jennifer Marquart.

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“Viele herzliche grüsse...”

With Heartfelt Greetings: Translating and Cataloguing a German WWI Postcard Album

Introduction

This paper accompanies my practical thesis project, which involves cataloguing images from *Individual and Group Portraits Germany WWI*, an album found in the Photography Collection at the George Eastman House. This paper describes the cataloguing methodology and provides historical research about the album. The main goal of this project is to make this album more accessible to researchers by translating the correspondence from German to English in order to catalogue the information in The Museum System, the GEH database system.

Although the subject matter is somewhat ordinary, the correspondences are wonderful examples of field life from the point of view of a soldier. Thank yous, greetings, best wishes, updates on location and weather, family announcements, and updates on health are among the day-to-day topics that are discussed. To enrich the understanding of this album, I will examine Germany's role prior to, during and after the war, the evolution of “real photo postcards,” and explain the German Kurrentschrift writing style and how it differs from Latin cursive writing.

This practical thesis project is a preliminary investigation into the album *Individual and Group Portraits Germany WWI*. Historians and genealogists interested in World War I will be able to look at the contextual research included in this paper, along with the names, places and dates mentioned in the correspondence, and hopefully uncover more details about the individual sitters; photographic historians can take this same information and compare this album with similar albums, and perhaps arrive at conclusions about the identity and location of the original photographers and photo studios.

Overview of the Album

Individual and Group Portraits Germany WWI (accession number 1973:0178:0001-0061), is an album containing sixty-one postcards. The cover is constructed of one piece of heavier paper that wraps around the pages. The album is very fragile and the cover is crumbling and flaking. There are two holes punched along the spine and the entire album is bound with twine (see Figure 1a and 1b). The cover is embossed with a red and blue flower decoration, which surrounds the word “Album” (see Figure 1c). There are thirty one individual pages, identical in size and cut with double slits in each of the four corners; each page holds two photographs, one on each side (see Figure 2). The album dimensions are 14.4cm x 20cm x 1.6cm.



Figure 1a. Album front cover



Figure 1b. Album back cover

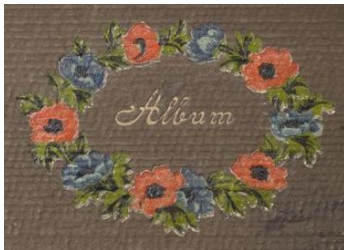


Figure 1c. Detail from cover of album



Figure 2. Album pages

The postcards do not appear in the album in chronological order. This may suggest rearrangement by different individuals during the course of the album's existence, or perhaps the original compiler intended the non-sequential order. Duplicate postcards printed from the same negative also appear in the album; in one instance, the first copy of a photograph appears early in the album and has no writing, and the second copy appears much later in the album and contains writing (this occurs in records 1973:0178:0002 and 0033, and 1975:0178:0005 and 0036). Several postcards also have annotations, which may have been added at a later date to identify the sitters or the events depicted.

The photographs are tucked into the slit corners, one on each side. Pages twelve and thirteen are an exception to the paper quality – after removing the photographs, it can be seen that these two facing pages are extremely faded in the area around the photograph. Page twelve also contains a pencil inscription, “GEH NEG 43054”, which is an older numbering system used by the museum. The fading also suggests that the album was opened to these pages for display at some point in the past (see Figure 3).



Figure 3. GEH NEG 43054

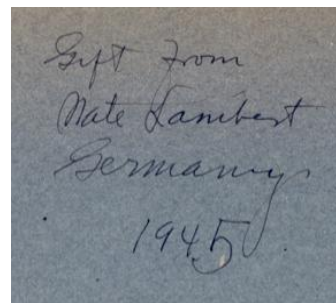


Figure 4. Nate Lambert inscription

The provenance of the album can be traced to a 1974 donation from Nate Lambert. After checking the paper records from the Registrar's Office for acquisitions made during 1974, I was unable to track down any further information regarding the provenance of the album. I was also unable to track down any information about Nate Lambert – he could have served in both world wars, or may be the descendent of someone in the album. The pen inscription says “1945” (see Figure 4), but this may have been written prior to GEH formally receiving the album in 1974. Unknown provenance is not uncommon for photographs that are revered as personal and family objects, which are kept and saved for sentimental reasons that may not be readily apparent, and thus their histories are easily lost to the passage of time.

Historical Context

The photographic postcards in *Individual and Group Portraits Germany WWI* depict soldiers and medics who served with the Germany Army during the First World War (1914-1918), and contain original correspondence. Prior to translating and cataloguing the photographs, it was important to gain an understanding of the conditions that surrounded the creation of these photographs and the conditions under which the correspondence was written in order to better contextualize the photographs. The following section is divided into three parts: 1) an overview of the Germany's role during the First World War and the socio-political outcomes of the war; 2) the history of real photo postcards, which amalgamates both postcard and photographic history; and 3) an explanation of the antiquated Kurrentschrift writing style that was used for written correspondence in German during the early 1900s.

First World War

Germany became a rising power during the late nineteenth century when she emerged victorious from the Franco Prussian War (1870-71) and claimed the Alsace and Lorraine territories for her own. France, then continental Europe's strongest power, was incensed at this defeat and the antagonism between the two countries simmered for decades.

However, the prudent and diplomatic ministrations of Germany's Emperor Wilhelm I, under the guidance of Chancellor Otto von Bismark, created an alliance with the Hapsburg dynasty of the Austrian-Hungarian Empire, and Italy, thus creating the Triple Alliance.¹ Germany also continued to maintain friendly ties with Britain and Russia, an intelligent diplomatic gesture because these two countries were traditional allies of France.² However, with the ascension of Wilhelm II to the throne in 1888 and the subsequent dismissal of Bismark as

¹ To counter the "iron ring" of powers (British, French and Russian) surrounding Germany, she entered into a Dual Alliance with Austria-Hungary in 1879, which became a Triple Alliance in 1882 with the addition of Italy. Italy renegotiated terms and switched her alliances to England in 1915, in exchange for spoils of war from Austria. Britain signed formal treaties with Japan in 1902, France in 1904 ("The Entente Cordiale") and Russia in 1907.

² Germany, Russia and Austria-Hungary entered into the "Three Emperors League" in 1873, but Russia left this alliance due to a grain tariff war with Germany, leaving Germany and Austria-Hungary connected, and Russia free to build new alliances with Britain and France. Franz Fischer looks at the causes of the war from an industrial, capitalist and agrarian point of view in *Germany's Aims in the First World War*, Norton: New York, 1967.

chancellor, an era of careful diplomacy quickly began to crumble.³ Thomas Nipperdey examines the internal crises of the German Empire preceding the war.⁴ The historical debate about the origins of World War One often examine the extent of Germany's guilt – did she plan to start a war or was it an inevitable outcome given the historical political blunders that led to the overall instability of the region? The rigid alliance system that had held the monarchies of Europe in check for centuries faltered under pressure as each country aspired for greater power.

Historian Hans Ulrich Wehler states that at the dawn of the twentieth century, “Germany was deeply and intransigently divided into separate milieus. Here perhaps was the great crisis that might overcome those divisions.”⁵ This very alliance system, combined with mobilization plans, imperialist competition, internal instability and social divisions, became a breeding ground for battle and the potential for war increased.

Germany and Britain's antagonism was rooted in the colonial struggles of the mid-1800s. With Britain expanding her colonial empire, Germany sought to do the same, and this caused tension between the two states, both in Europe and overseas; peace could never be achieved without concessions in the colonial field.⁶ There is an example of this open antagonism in postcard 1973:0178:0016. The image depicts a group of soldiers sitting in front of a building, and there is a board propped up on a barrel, with the words “Gott StraÙe England” (May God strike down England) written on it. Another slogan of the time was “Gott mit uns” (God with us), akin to the English's “God save the King.” By invoking the divine, war was justified and the villainy of the other side was augmented.

Among Germany's allies, Austria-Hungary's internal instability proved to be her undoing. The dual monarchy sought to maintain control over disparate minority groups under

³ Wilhelm II was mercurial leader with a lust for battle and a desperate need to prove his strength through war games. He also had a complicated personal relationship with England – his mother was English and the doctor that tended to his birth was English – unfortunately his withered right arm, a defect that he was acutely aware of his entire life, was due to a birthing accident that was blamed on the doctor paying more attention to his mother's well-being than his.

⁴ Thomas Nipperdey, *Deutsche Geschichte 1866-1918, Erster Band: Arbeitswelt und Bürgergeist*, 3rd ed., Munich: C.H.Beck, 1993.

⁵ Hans Ulrich Wehler, *The German Empire 1871-1918*, trans. Kim Traynor, Leamington Spa: Berg, 1985.

⁶ There was also an arms race between the two countries – Germany had plans to rival Britain's navy – which was costly and ultimately unfruitful, and further isolated Germany from other European powers.

dynastic rule, which was ultimately unsuccessful.⁷ On June 28, 1914, Gavrilo Princip, a member of the Black Hand, a secret society dedicated to freeing Slav peoples from Austrian rule, assassinated Archduke Franz Ferdinand, the heir to the Austrian empire. This occurred during a diplomatic visit to Sarajevo, and the furor it caused resulted in Austria and Serbia declaring war against one another on July 28, 1914.⁸

The “Great War,” as it was soon called, claimed over 16.5 million lives and left 21 million wounded. The death toll of soldiers and civilians resulting from WWI was just one of many severe consequences. Warfare was no longer hand-to-hand combat on a field against similarly trained opponents, but psychologically and emotionally draining theatres of hell. Technological advances created faster and more accurate weaponry, air battle became a reality, and chemical warfare was introduced. Stories of trench life from the First World War often recount the constant dampness, the never-ending muddiness, and worst of all, the sense of unknown – never knowing when a bombardment would hit and constantly living on the edge of worry. Physicians coined the term “shell shock,” a precursor to “post traumatic stress disorder,” to describe the mental anguish that surviving soldiers had to live with, long after the battles were over.

Although the First World War was not the first conflict to be photographed, it produced an unforeseen number of documentary and vernacular images. Government photographers, press photographers and amateurs clamoured to capture the unfolding events. Gone were the days of cumbersome glass plates that Matthew Brady contended with during the American Civil War – the invention of gelatin film by George Eastman and Kodak in 1888 made photography

⁷ The incomplete emergence of nation-states after the fall of the Ottoman Empire led to the Balkan Wars (1912-13). The Habsburg-ruled Austria-Hungary wanted a continuation of the Ottoman Empire because a strong Ottoman presence in area would counter affect the Serbian nationalism in Bosnia. Austria-Hungary formally annexed Bosnia-Herzegovina in October 1908, but it had occupied this territory since 1878. Austria-Hungary's incorporation of Bosnia with its large Orthodox Serbian population caused a virulent anti-Habsburg feeling among Serbian nationalist groups.

⁸ Germany entered the war four days later to support Austria, while Russia joined on Serbia's side. Long simmering tensions soon erupted and Germany declared war against France on August 3, 1914. In a right flanking move designed to defeat France quickly, Germany invaded neutral Belgium, which brought England into the war to defend Belgium. As a result of this invasion, Britain declared war on Germany on August 4, 1914. Within the week, most European countries entered the war.

accessible and portable.⁹ In fact, it was this very accessibility that caused governments, specifically the British, to issue early sanctions against non-official photographs for fear that snapshots of combat would undermine the morale of the public.

The fanfare that followed the troops into battle was done with an enthusiasm borne by a collective feeling that the war would be short and the “troops home by Christmas.” Firsthand accounts often speak of the atrocities of trench warfare, the psychological and physical damage of mustard gas, and yet simultaneously, speak of the prolonged waiting times in the trenches between bursts of fighting.¹⁰

There was a lack of planning for a long term war in Germany and blockades caused food shortages because Germany relied on British imports for eggs, dairy, fish and meat, and Russia for grain. The consequence of fighting two battles to the West against France and England, and to the East against Russia, led to offensive manoeuvres costing millions of lives. Ammunition was also consumed at an unprecedented rate and raw material for uniforms and shoes were in short supply as recruitment skyrocketed.

The Western Front, a series of battle sites running along the French and German border, has gained longer lasting fame, but a unique feature of this album is the inclusion of postcards from both the Eastern and Western Fronts.¹¹ This is interesting because most source material

⁹ Kodak. “History of Kodak: George Eastman.” Accessed July 23, 2011.
<http://www.kodak.com/global/en/corp/historyOfKodak/eastmanTheMan.jhtml>.

George Eastman first experimented with coating photographic emulsion onto rolls of paper but was unhappy with the grain of the paper being reproduced in the photograph. He then decided to coat the paper with a layer of plain, soluble gelatin, and then with a layer of insoluble light-sensitive gelatin. After exposure and development, the gelatin bearing the image was stripped from the paper, transferred to a sheet of clear gelatin, and varnished with collodion to form a flexible film. With the invention of gelatin roll film, photography was no longer a confined principally to studios and professionals.

¹⁰ The Schlieffen Plan, named for its architect Alfred von Schlieffen, was Germany’s attempt to fight a war simultaneously against Russia, France and England. By leaving a skeleton army to fend off the Russians, whom Schlieffen presumed would be slow to mobilize, the majority of the Germany army could cut through Belgium, defeat the French and English, then loop back to fight the oncoming Russians. However, the underestimation of the time and manpower that it would take to defeat the French and English eventually led to Germany fighting two uncoordinated battles.

¹¹ The Western Front was characterized by the trench warfare that occurred when both sides failed to gain territory; it moved no more than four meters in either direction from the beginning to the end of the war. There was also trench warfare on the Eastern Front, along the Russian border, however, the terrain was nearly twice as long and thus the movement of troops remained fluid long after the Western Front stalemated.

from the war often comes either from one side or the other, especially if it was written by one author. However, this album was compiled by an unknown individual; even though the correspondence seems to come from a single extended family, it is possible that kin from different origin cities could have been recruited and posted to different locations.¹² From the Eastern Front, postcard 1973:1078:0003 was sent from the Libau, Latvia (see Appendices page 29), and 1973:0178:0022 depicts a group of soldiers in front of a demolished building in Gorlice, Poland (see Appendices page 67). Libau was occupied by the Germans in May 1915; the Gorlice-Tarnów campaign against Russian troops lasted from May to October of 1915.

The correspondence in this album is sporadic and possibly incomplete; the earliest legible postcard is dated for January 25, 1915 and the latest, July 4, 1917, although given the lack of dates on the majority of the postcards, this date range is speculative. The soldiers who were writing may have died, may have returned home, or may have just stopped corresponding as the fighting wore on. By 1918, Germany was in dire straits and ongoing negotiations were taken to end battle. The armistice signed on November 11, 1918 was simply a cessation of hostilities.¹³

The political landscape of Europe changed greatly after WWI. Every nation involved lost huge portions of their workforce and economies suffered greatly. Germany had a particularly unfavourable balance in trade and lacked resources and industrial areas, thus the \$33 billion reparation plunged the country into economic despair. WWI inflamed national passions and the Versailles settlement left bitterness and resentment as countries became disillusioned with the outcomes.¹⁴ Russia had already collapsed into civil war by 1917 and quick rise of communism in the East also sent panic throughout Europe, as governments fought to squelch leftist movements. Economic despair and political finger-pointing accelerated the turn towards extremism and left Germany at the mercy of the fascist movements preceding the Second World War (1941-1945).

¹² Other locations mentioned and/or postmarked are Frankfurt, Hamburg, Rheingönheim, Bad Homburg, Offenbach, and Büdingen, in Germany; Bernese Oberland, Switzerland; Verdun, France; and Legnica, Poland.

¹³ The Treaty of Versailles was not signed until the following year, on June 28, 1919; it was a series of agreements between the Allied forces and Germany and Austria, intended to ensure everlasting peace in Europe and the world.

¹⁴ The Austrian Hungarian Empire was divided into states without natural borders. Fervent nationalism among national minorities made the future stability of the region tenuous at best. Hope of peace in Europe during the next two decades was undermined by hyperinflation, not helped by the Wall Street crash of 1929.

Real Photo Postcards

Amidst the sea change of European politics, everyday people struggled to function normally during and after the war. Written accounts of these troubled times can be found in diaries, journals, letters and postcards. Postcards have the advantage of being simultaneously a written message and an image, making the message doubly significant.

This definition of a postcard as “a card, often with an image on one side, for sending a short message by mail without an envelope”¹⁵ was developed during the postal reforms of the 1850s and 1860s. Early commercially printed cards differed from government issued cards, with the latter being known as “postal cards” or “postals” and the former as “postcards”. Eventually, the term “postcard” became the accepted term for all non-envelope letter mail.

In 1865, Germany introduced the *offenes Postblatt*, literally the “open post-sheet”, which allowed senders to write a quick message on a pre-paid, pre-stamped card. A precursor to the postcard, the *offenes Postblatt* was used mainly for notes and messages too brief for a formal letter. However, there were concerns about the loss of privacy, the risk of public libel and the degradation of written communication, so use of this new form of communication was slow to develop.¹⁶ These postal innovations eventually led to the first postcard being mailed in Austria in 1869, however it should be noted that not all early postcards contain an image.

Postcards draw on mnemonic power – the “I was there” or “Here I am” effect of authenticating experiences. The Paris Exhibition of 1889 introduced the souvenir picture postcard with an image on one side and blank lines for the address on the other. This meant that the sender’s message would have to be written on top or along the edges of the image, thereby obscuring the picture, which eventually led to the “divided back” format, which split the verso between the address and the message area.¹⁷ The postcard trade was fuelled by tourism and

¹⁵ *Oxford English Dictionary*, s.v. “postcard.”

¹⁶ Frank Staff. *The Picture Postcard and Its Origins* (New York: Frederick A. Praeger Publishers, 1966), pp 45-49.

One of the biggest hurdles of postcard study is the impossibility of tracking how many postcards were actually mailed. This is explained by the practice of mailing postcards in envelopes – perhaps to ensure privacy or to save on postage if multiple cards were mailed together in one envelope – that skews the numbers revealed by postmarked postcards. However, this practice explains the quality of many surviving postcards.

¹⁷ Rosamond B. Vaule. *As We Were: American Photographic Postcards, 1905-1930* (Boston: David R. Godine, 2004), pp 47-49.

popular tourist destinations sold millions of these cards to visitors. Much like the carte-de-visite craze in the early nineteenth century, postcard albums soon became commonplace in homes. In contrast to a book, the personal album, whether it contained postcards, photographs or objects, was often hand assembled, unique, and unpublished.

In 1902, Kodak developed the 3A camera model that used postcard sized film and introduced photo stock for postcard printing. The worlds of photography and picture postcards collided and a new hybrid was born: the “real photo” or “photographic” postcard.

Photographic postcards are a subsector of picture postcards – while any postcard with an image can be called a picture postcard, “real photo” postcards are actual photographs produced by light sensitive chemicals and printed on postcard stock that allow the object to be mailed.¹⁸ Regular picture postcards are usually mechanically printed, using photomechanical processes like chromolithography, and are often mass produced, whereas photographic postcards are not.

Photographic postcards combine the visual authentication of photography and the firsthand account of writing, and thus, “the producer and consumer [are drawn] into the visualized history as memory.”¹⁹ The correspondence of the postcards in this album deal with very everyday matters and are somewhat banal – there are complaints about humid weather and back pain, brief mentions of where the soldiers are headed next (“We are moving to Ypres on Saturday”) and general greetings, thanks, and descriptions of the contents of the image, such as “Here is a picture of Wilhelm and I.” This is likely due to space constraints, the need to maintain morale, and possibly censorship rules since all German field mail was routed through Frankfurt am Main before distribution.

Postcards have a small writing space, so messages would be required to be short and to the point. They reassure the receiver by sending signs of life, greetings, communicating well being and giving a private touch to military action. “As fragments, the cards evoke something of

Britain allowed the divided back in 1902, France followed en suite in 1903, Austria and Germany in 1905, Spain and Italy in 1907, and the United States in 1907.

¹⁸ Robert Bogdan and Rodd Weseloh. *Real Photo Postcard Guide: The People's Photography*, (Syracuse: Syracuse University Press, 2006), pp 7-11.

¹⁹ László Kurti. “Picture Perfect: Community and Commemoration in Postcards” in *Working Images: Visual Research and Representation in Ethnography*, eds. László Kurti, Ana Isabel Alfonso and Sarah Pink (London and New York: Routledge, 2004), pp 46-71.

the everyday, business as usual, or simply silence.”²⁰ The historical understanding of conflict is tempered by the human desire to emphasize so one can empathize; war is often encountered through literature, film and art, with a sense of “part memoir, part fiction”.²¹ And so, perhaps these mundane accounts are not so mundane because they reflected the prevailing sense that the war would be short and that life would, indeed, return to normal. Eventually, as the hardships of trench warfare progressed and as the death toll mounted, a sense of maintaining morale was vital. Troops would be hard pressed to complain about the tragedies of war in such a small amount of space – extended accounts were documented in diaries and journals that allowed more profuseness.

To add to the ordinariness of the album, the images themselves do not depict battle.²² Some of the photographs are snapshots taken by amateur photographers on location. Others are semi professional images, usually group portraits neatly arranged and staged, but in an informal setting. Others photographs are studio images, enhanced with backdrops and props. Studios received steady business as the war progressed because soldiers wanted to document their military lives and create memories for themselves and for their families. With the exception of two postcards, all the postcards in this album are photographs of people – individual and group portraits of soldiers, women and children, and family portraits – the buildings and forests that appear in the background are incidental. The importance and meaning of these photographs come from the relationship between the sender and the receiver; these images are part of one family’s visual history.²³

²⁰ Felix Axter. “... Will try to send you the best views from here: Postcards from the Colonial War in Namibia” from *German Colonialism, Visual Culture and Modern Memory*, ed. Volker M Langhorn (London and New York: Routledge, 2010), pp 55-70.

²¹ Richard Holmes. *Imperial War Museum: The First World War in Photographs* (London: Carlton Books, 2001), p 11.

²² I undertook a research trip to the Art Gallery of Ontario in May 2011 to look at their extensive collection of German WWI albums. Most of the albums are memory books made by soldiers to document their service life, or snapshot albums focusing on the new technology of WWI – air battle, zeppelins and light machine guns. The two main postcard albums at the AGO had overall more postcards with more frequent correspondence, which provided a fuller picture of the relationship between sender and receiver. An examination of the correspondence, also written in Kurrentschrift, revealed the standard “mit herzlichen Grüsse” (with heartfelt greetings) statements and similarity in tone and content.

²³ A branch of photographic studies looks at the materiality of the object to decipher clues about its past trajectories and through careful analysis of handling marks, uncover clues about its importance to those who once held it in possession. In Joan M. Schwartz’s essay “Un Beau Souvenir du Canada” (from *Photographs Objects Histories: On*

German Handwriting

However, while postcards are often collected for the images, the correspondences on the versos are equally intriguing. German handwriting has always been complex, with style changes that occurred well into the 1920s. Additionally, regional writing habits – for example, Bavarian writing, which is characterized by the lack of punctuation and spaces – often cause a barrier to English speaking scholars.

The handwriting used in most of the postcards is Deutsche Kurrentschrift, a form of cursive writing developed in the sixteenth century that remained in used until the mid 1900s. The word “Kurrent” comes from the Latin word *currere*, meaning “to run”. A “running” script became necessary when writing became a daily task and the need to write faster followed in suite. In the early twentieth century, Kurrent was the form of writing used for the German language, whereas Latin script was primarily used for foreign languages.

Kurrentschrift is characterized by acute angles – when compared to modern day handwriting, the words are pointed and sharp and certain letters look different. The letter “e” in Latin cursive looks like this: *e* , whereas the letter “e” in Kurrentschrift looks like this: *u* . The word “example” in Latin writing would look like this: *example* , whereas the word “example” written in Kurrentschrift would look like this:

*example*²⁴

Although Kurrentschrift was still taught in schools during the war, the writing style slowly became replaced with the more popular Latin cursive. However, German handwriting still continued to evolve separately as late as the 1920s, when Ludwig Sütterlin, a graphic artist and designer, developed a variation of Kurrent known as Sütterlinschrift.

the Materiality of Images, eds. Elizabeth Edwards and Janice Hart (New York: Routledge, 2004), she discusses the materiality of a daguerreotype and examines its interconnecting trajectories as a souvenir of collective memory, a keepsake souvenir, and as a gift. Each person who encountered the object bestowed a different meaning onto it, and each time the object traveled, meanings were lost and replaced with new ones. The same study can be applied to postcards – especially photographic postcards since they contain both a message and a photograph – and the meaning of the photograph is enhanced by the correspondence, and vice versa.

²⁴ This and following examples were created using a typing tool found on Ursula Munter’s website about Deutsche Kurrentschrift. <http://www.kurrentschrift.eu/index.php?s=schreiben>

The most unique aspect of Kurrentschrift are the four forms of the letter “s”. The long “s” *1* is only used in the beginning or middle of a word. Figure 5 shows *ist* (is) and Figure 6 shows *stark* (strong):

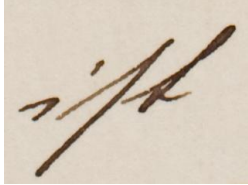


Figure 5. “ist” from 1973:0178:0008

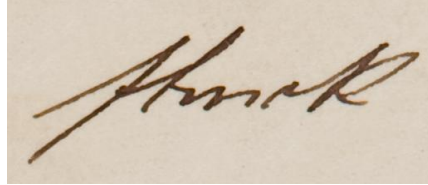


Figure 6. “stark” from 1973:0178:0008

The round “s” *6* usually occurs at the end of the word, however it can also appear in the middle of a word if the word is a compound noun. *Los* (loss) ends with a round “s” (see Figure 7) whereas *Hausfrau* (housewife) is made of two separate words, *Haus* (house) and *frau* (wife), thus the round “s” occurs in the middle of the word (see Figure 8).

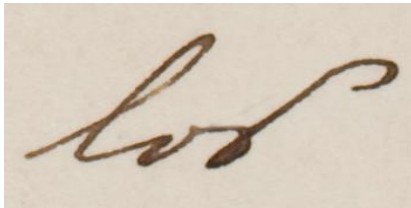


Figure 7. “los” from 1973:0178:0008



Figure 8. “Hausfrau”

The sharp “s” *ß* is a separate letter in German. *Grüßt*, which is the second person singular conjugation of the verb *grüssen* (to greet), looks like this:

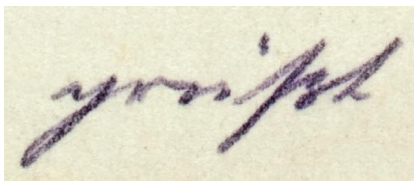


Figure 9. “grüßt” from 1983:0178:0027

Two consecutive “ss” can never be round. They can be sharp, if the syllables do not form words themselves. There is no German word “las” or “sen”, therefore *lassen* (to receive) looks like this:

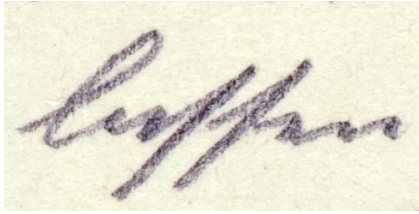


Figure 10. “lassen” from 1983:0178:0027

The exception to the consecutive “ss” occurs when a word is a compound or composite word; if the two words can stand as individual words, then the first word ends with a round “s” and the following word starts with a sharp “s”. *Aussterben* (extinct) looks like this:

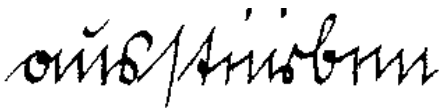


Figure 11. “aussterben”

Although Kurrentschrift is no longer taught and seldom used, original material from the First World War is usually written in this handwriting. The correspondences in this album are sporadic and only give a partial picture of a family unit during the war. Of the sixty one postcards, only twenty six have direct correspondence. They are all addressed to Miss Anna Schumann, who received postcards from Fritz Heinrich, Felix Haberstroß, Else Herzberger, Karl Haßler, and Georg, Wilhelm and Karl Schaefer. Additionally, there are several blank pages at the end of the album, so it is possible that the album is incomplete, or perhaps the postcards stopped when the soldiers died or returned home. We can speculate that Anna Schumann compiled the album, but there is no clear indication of a compiler. Given the tone of the correspondence, Anna and the writers were kin.

There are three postcards with illegible writing, so there may be other writers. One of the postcards is written in shorthand (1973:0178:0018), and the other two are messy (1973:0178:0019 and 1973:0178:0022). One of the main challenges of this project was deciphering the handwriting itself, since each writer had a unique writing style and some postcards mixed Kurrent and Latin cursive writing.

Cataloguing Methodology

Cataloguing is an important step in the collection management process because it helps make collections items accessible. Additionally, cataloguing helps aid long term preservation because objects are subsequently handled less. This album is already deteriorating, and the slots where the postcards are inserted are difficult to manoeuvre, risking tearing or ripping of the album pages by repeated handling. By digitizing the rectos and versos, researchers can undertake research without constantly dismantling the album. These were the stages involved in the cataloguing process of *Individual and Group Portraits Germany WWI*.

1. Numbering the album
2. Creating TMS records
3. Adding photographs (recto and verso)
4. Entering information into TMS
 - a. *Transcribe*
 - b. *Translate*
 - c. *Identifying constituents*
 - d. *Adding notes*
5. Checking the records

Numbering the album

Individual and Group Portraits Germany WWI was housed in a four-flap album enclosure. The postcards had never been removed from their pages prior to this project, so the initial step was to consult with the Conservation Department to ensure that the pages were strong enough to withstand handling. It was determined that the brittleness of the paper and double-slits that held each postcard in place required careful and deliberate handling, but would otherwise be okay. Joe Struble, Archivist, and Jamie Allen, Assistant Curator, worked together to remove the postcards from their pages and numbered the verso of each of the postcards, maintaining their original order.

Creating TMS records

The Museum System (TMS) is the collections management system used at George Eastman House. The system provides access to the collection database through four main modules: constituents, media, exhibitions and bibliography. The first step was to split the original lot record into separate item level records so each photograph would have its own entry. The lot record represents the album as a whole – this is where information that was the same for all the images was entered (*Medium, Date, Artist, Donor, and Geographic Location*). Once the lot record was complete, each record was broken out and I began to add different information that was unique to the each photograph (*Dimensions, Inscription and Title*).

GEH uses specific fields in TMS that correspond with general museum standards for cataloguing objects, namely Cataloguing Cultural Objects (CCO), a museum standard set by the Getty, in addition to a controlled vocabulary for describing photographic and print processes.²⁵

Adding photographs

The visual reference is one of the most important aspects of TMS because it allows researchers to see the images simultaneously alongside the contextual information. Digital referents also enable researchers to compare at the recto and verso of the same object simultaneously. Wear and tear to the album is reduced because researchers can preview the material before accessing the physical album.

The album was photographed by Photographic Services at George Eastman House in RAW format. Sixty one rectos were photographed, in addition to thirty six versos. Only twenty six of the versos had writing that needed translation; the remaining ten had postmarks and studio stamps. The blank versos were not photographed because there was no relevant contextual information. I assisted Barbara Galasso, Staff Photographer, with numbering the digital files by adding a four digit extension to the existing accession number; 1974:0173:0045 would be named 197401730045.0001.tiff. The album cover, back cover and samples of the empty pages were also photographed. An archival copy of each file was stored in Canto Cumulus 8, GEH's digital asset management system, and a compressed JPEG file was uploaded into TMS in a batch process facilitated by Information Technology Services.

²⁵ More information about the Getty's controlled vocabulary and Cataloguing Cultural Objects (CCO) can be found at <http://cco.vrafoundation.org>

Entering information into TMS

The information gathered from the original objects and from secondary research was entered into The Museum System, following George Eastman House's TMS style guidelines. The bulk of the cataloguing process consisted of translating German to English for an English speaking audience. The German text was entered into the *Inscription* field, followed by an English translation. It was also possible to identify several names through the inscriptions and signatures; however only when absolutely certain were these names added to the *Descriptive Title* field. Other markings, such as manufacturing stamps and postmarks, were also included in the *Inscription* field.

Information that differed from the lot level record also needed to be changed; there were certain postcards with a clear date written on them, which I modified in the *Date* field. Other changes included dimension adjustments and the addition of more specific locations for postcards that revealed such information. I used the *Notes* section for information about costumes, battalions, details about the events mentioned in the correspondence, and information pertaining to the identity of the writer and the kinships found within the album. Of particular note are the *Dientsmütze*, the double buttoned hat that many of the subjects wear, and the *Pickelhaube* a spiked helmet worn by the infantry. Gunners would have been distinguished by a ball on the helmet, as opposed to a spike.

Although genealogical research is outside of the scope of this project, several postcards included the rank of the soldier depicted; knowing this and having a visual reference then allowed me to match faces and identify other postcards that were of the same person. However, a full identification of every unidentified individual's rank and battalion was not possible because coloured stripes were used to differentiate between ranks.

Recruitment age for the German army in 1914 was 17 to 45 for active service. With the onslaught of war, young men and women from the countryside and outlying areas were recruited in record numbers to bolster the military. The difficulty with identifying soldiers from photographs comes from the complicated structure of the German army. Before unification in 1871, each monarchy had its own army; the formation of the German Empire brought most of them under the command of the Prussian army, though each continued to wear its own uniforms and insignias. To further perplex, Bavaria, Prussia, Saxony and Württemberg kept their own armies until the end of WWI. In 1914 the German army fielded fifty active battalions and forty

eight in reserve. By 1918, the number of battalions had risen to a total of two hundred and fifty one.²⁶

Fritz Heinrich appears in three postcards and from his epaulettes we know that he served in the 9th battalion, but without written details, I cannot determine what role he played. This is the same for Georg Schaefer, 168th battalion, who was married to Luise, and had a daughter, Liesel. Wilhelm Schaefer served with the 76th division and, Karl Schaefer, served with the 4th division. Karl Haßler was a medical sergeant with the 88th reserve division and presumably had a wife and children – there is an unidentified woman and two young girls that appear in with him in images 1973:0178:0020, 0030 and 0041. The most prolific writer in this album is Felix Haberstroz, who moved up in ranks as a non-commissioned officer, a gunner, and a lance corporal in the Foot Artillery, 251st battalion with the 15th Western Army Corps. Else Herzberger is the wild-card – her postcard is also addressed to Anna Schumann, but does not reference the war (see Appendices page 143).

Checking the Records

After the information was entered into The Museum System, I printed off the cataloguing records and checked them alongside the postcards to make sure all the relevant information had been transferred from the objects. Printing a hard copy also allowed me to check for spelling and translation errors, and to ensure that the information entered conformed to the style guidelines of GEH. I also exported the catalogue records and used this information for the illustrated appendices.

²⁶ An area of further research would be to uncover specific details about each of the photographs and its subjects. *Imperial German Army 1914-18: Organisation, Structure, Orders of Battle* is a very detailed, valuable and rare English-language reference book about the structure of the German army in WWI. It was translated by Hermann Cron and Duncan Rogers and re-published in 2002 by Helion & Company (London). I was unable to obtain a full copy of this book for this thesis, but would recommend this to future researchers. Unlike standard histories that discuss the actions of the army, this book focuses on the organizational structure and the changes that occurred to the German army during and after the war.

Conclusion

Over the course of translating the correspondence, I came to realize that there were no great secrets revealed by the album. This much could have been surmised given the nature of the photographs – for if every soldier who fought in the war had even one photograph taken, there would be over 20 million images alone. This album is a partial record of one family's life as touched by the war; it offers a glimpse into the human side of warfare from brief and multiple viewpoints.

This practical thesis project was the first step to uncovering the story behind *Individual and Group Portraits Germany WWI*. The information is now more accessible because of the cataloguing process and the creation of digital surrogates helps preserve the original object. As expected, there are still many unanswered questions about this album. Who were the original photographers? Do the studios still exist? Did the soldiers survive? Who was Nate Lambert and why did he donate this particular album to George Eastman House? Where did he acquire it originally? Are there other copies of these photographs in similar albums, perhaps compiled by other family members? With the centennial of the First World War occurring in 2014, there is a renewed interest in the Great War, so perhaps the answers to these questions will be revealed by inquisitive researchers in the years to come.

Appendix A: Illustrated catalogue records

The following illustrated catalogue records contain the tombstone information for each record, an image of the recto, and additional notes about costumes, ranks, locations, and idiomatic phrases. An image of the verso appears on the facing page only when inscriptions are present. The images are not to scale and the versos are enlarged to allow for easier reading.



1973:0178:0001-0061

<i>Descriptive Title:</i>	World War I German photographic postcard album
<i>Classification:</i>	Album
<i>Original photographer:</i>	Unidentified
<i>Date Label:</i>	ca. 1918
<i>Medium:</i>	gelatin silver print
<i>Description:</i>	String bound World War I German postcard album with snapshots and photographic postcards of individual soldiers and groups, formal and informal, includes group of soldiers in hospital setting, 1914-1918. Red, blue, and green flower decal on cover; album contains thirty one pages each cut with double slits in all four corners.
<i>Dimensions:</i>	Overall: 14.2 x 20 x 1.6 cm
<i>Inscription(s):</i>	recto (sticker): Album inside back cover (ink): Gift from / Nate Lambert / Germany / 1945.
<i>Notes:</i>	Catalogued 9/2000, JS.
<i>Credit Line:</i>	Gift of Nate Lambert



1973:0178:0001

Descriptive Title:

Georg Schaefer, 168th battalion, and Wilhelm Schaefer, 76th battalion, in uniform, sitting on rocks.

Classification:

Photograph

Original photographer:

Unidentified

Date Label:

ca. 1918

Medium:

gelatin silver print

Dimensions:

Image: 13.7 x 8.7 cm

Inscription(s):

[no inscription]

Notes:

The double-buttoned cap that the soldiers are wearing is called a Dienstmütze.



1973:0178:0002

<i>Descriptive Title:</i>	Georg Schaefer, 168th battalion, and Wilhelm Schaefer, 76th battalion, in uniform, holding cigarettes.
<i>Classification:</i>	Photograph
<i>Original photographer:</i>	Unidentified
<i>Date Label:</i>	ca. 1918
<i>Medium:</i>	gelatin silver print
<i>Description:</i>	This photograph is the same as 1973:0178:0033.
<i>Dimensions:</i>	Image: 13.8 x 8.7 cm
<i>Inscription(s):</i>	[no inscription]
<i>Notes:</i>	The double-buttoned cap that the soldiers are wearing is called a Dienstmütze.

Libon, den 10. 1. 1917.

Liebe Anna!

Herzlichen Dank für
deinen lieben Brief, in
dem du mir zum Namen
Tagen dein herzl. Glückwün-
sche sendest. Goffentlich
sitzt du es gut anzu-
nehmen. Ich habe es dir
mit Liebe von mir, du wirst
es lange erwarten müssen.
Goffentlich gefüllt es dir.
Ich will jetzt beschreiben
müssen, dass du in dein
l. Mutter noch gesunden
müsstest sein.

Grüß dich dein W.

Fr. Guinwig



1973:0178:0003

Descriptive Title:

Fritz Heinrich, 9th battalion, in uniform, standing against a studio backdrop.

Classification:

Photograph

Original photographer:

Unidentified

Date Label:

January 10, 1917

Medium:

gelatin silver print

Dimensions:

Image: 13.9 x 7.8 cm

Inscription(s):

verso (ink): Libau, den 10. 1. 1917 / Liebe Anna! / Herzlichen dank für / deine liebe Karte, wo-/rin du mir zum [illegible] / gehen die herzl. Glücklein [illegible] sendest. / Hoffentlich haßt du es gut angefan. / gen. Letztlich sende ich dir / ein Bild von mir, / du haßt / ja lange warten müssen. / Hoffentllich gefällt es dir. / Ich will jetzt schließen u. / wünsche, dass du u dein / l. Vater nach gesund u / munter seit. / Grüße dich dein W. / Fr. Heinrich

English translation:

Lepaja, 10 January 1917. Dear Anna! Heartfelt thanks for the lovely card, which luckily reached me on my way to [illegible]. Hopefully you had a good beginning. Finally I am sending you a picture of me; you must have waited very long. Hopefully if pleases you. I will soon conclude this letter and wish that you and your lovely father are healthy and lively. With greetings and wishes. Fr. Heinrich.

Notes:

Libau, the German name for Leipaja, is a city in western Latvia, located on the Baltic Sea. During World War I, German dirigibles bombed Liepaja in January, 1915. Liepaja was occupied by the German army on May 7, 1915.

POST CARD

CORRESPONDENCE

NAME AND ADDRESS



STAMP
HERE

73:178:4



1973:0178:0004

<i>Descriptive Title:</i>	Unidentified German soldier with moustache, wearing a fur jacket, holding a bayonet rifle, standing in the snow.
<i>Classification:</i>	Photograph
<i>Original photographer:</i>	Unidentified
<i>Date Label:</i>	ca. 1918
<i>Medium:</i>	gelatin silver print
<i>Dimensions:</i>	Image: 13.9 x 8.7 cm
<i>Inscription(s):</i>	[no inscription]



1973:0178:0005

<i>Descriptive Title:</i>	Unidentified German soldier with moustache, wearing a wrinkled uniform, standing against a studio backdrop.
<i>Classification:</i>	Photograph
<i>Original photographer:</i>	Unidentified
<i>Date Label:</i>	ca. 1918
<i>Medium:</i>	gelatin silver print
<i>Dimensions:</i>	Image: 13.7 x 8.4 cm
<i>Inscription(s):</i>	[no inscription]



1973:0178:0006

<i>Descriptive Title:</i>	Fritz Heinrich, 9th battalion, in uniform.
<i>Classification:</i>	Photograph
<i>Original photographer:</i>	Unidentified
<i>Date Label:</i>	ca. 1918
<i>Medium:</i>	gelatin silver print
<i>Dimensions:</i>	Image: 13.6 x 8.7 cm
<i>Inscription(s):</i>	[no inscription]



1973:0178:0007

<i>Descriptive Title:</i>	Unidentified German soldier with moustache, in uniform, holding a cigarette, standing on a street corner.
<i>Classification:</i>	Photograph
<i>Original photographer:</i>	Unidentified
<i>Date Label:</i>	ca. 1918
<i>Medium:</i>	gelatin silver print
<i>Dimensions:</i>	Image: 13.8 x 8.7 cm
<i>Inscription(s):</i>	[no inscription]

8:81:51
Abs: Hamon, Hakenstock Impf. et al. Bath. 257. N. ex. N. Meier.

Goldpost



Feldpostamt
b.V.A.

Adressa Schumann

Frankfurt am Main

Schubertstrasse 9 II.

Den 8. Oktober 1915.

Liebe Aenne!

Ich lüfte zu gewissst mich von
dir fern, was ist denn los. Vanda
dir ein Licht, luster Frankfurter + Dorst.
Vespern des vollen vollen. Ich bin sehr
stark verärgert, sehr sehr in
den Augen. Ich lüfte, ich lüfte nicht fallen.
die feinste Witterung für, wir müssen
müssen. Ich lüfte, gewissst v. d. d.
Grüße an d. Vater + Mutter.

Heute.



1973:0178:0008

- Descriptive Title:* Felix Haberstroz, Gunner Foot Artillery 251st XV Western Army Corps, and six unidentified German soldiers standing in woods.
- Classification:* Photograph
- Original photographer:* Unidentified
- Date Label:* October 8, 1915
- Medium:* gelatin silver print
- Dimensions:* Image: 8.9 x 13.9 cm
- Inscription(s):* recto (ink): Erinnerung an der / Weltkrieg 1914/15.
 verso (stamp): Fuss-Artl-Batterie 251 / Soldaten Briefstempel
 verso (stamp): K.D. Feldpostamt / -8.10.15. / b / XV.A.K.
 Verso (ink): Abs. Kannon. Haberstroz Fuss. Art. Battr. 251. XV. A.K. Westen / Feldpost /
 Fräulein / Anna Schumann / Frankfurt a Main / Gabelsbergerstrasse 9 II
 Verso (ink): Den 8. Oktoker 1915. / Liebe Anni! / du läßt je garnichts mehr von / dir
 hören was ist denn los. Sende / dir ein Bild, lauter Frankfurter + [illegible]. / Schreibe
 doch wieder einmal. Ich bin sehr / stark erkältet, habe heftige Schmerzen in / der Kiefer.
 das läßt sich hier nicht fehlen. / die feuchte Witterung hier, weil menchen / [illegible]. Sei
 Herzl. Begrüßt v. D. / Felix. / Grüße an d. Vater + Tante.
- English translation:
 8 October 1915. Dear Anni! Have heard absolutely nothing from you, what is the matter?
 Sending you a picture, clearly Frankfurters and [illegible]. I am writing again once
 more. I have a very bad cold; have heavy pain in the jaw, which itself will not be missed.
 The damp weather here, because men [illegible]. Heartfelt greetings from your Felix.
 Greetings to your Father and Aunt.
- Notes:* Felix Haberstroz is standing fourth from the left. The double buttoned cap is called a
 Dienstmütze.



1973:0178:0009

<i>Descriptive Title:</i>	Unidentified German soldier in uniform, wearing glasses.
<i>Classification:</i>	Photograph
<i>Original photographer:</i>	Unidentified
<i>Date Label:</i>	ca. 1918
<i>Medium:</i>	gelatin silver print
<i>Dimensions:</i>	Image: 13.9 x 8.9 cm
<i>Inscription(s):</i>	[no inscription]



1973:0178:0010

<i>Descriptive Title:</i>	Unidentified German soldier in uniform on horseback.
<i>Classification:</i>	Photograph
<i>Original photographer:</i>	Unidentified
<i>Date Label:</i>	ca. 1918
<i>Medium:</i>	gelatin silver print
<i>Dimensions:</i>	Image: 8.9 x 13.9 cm
<i>Inscription(s):</i>	[no inscription]



1973:0178:0011

Descriptive Title: Interior view of field hospital 76, patients lying on two rows of beds, orderlies standing in aisle.

Classification: Photograph

Original photographer: Unidentified

Date Label: ca. 1918

Medium: gelatin silver print

Dimensions: Image: 8.7 x 13.8 cm

Inscription(s): verso (stamp): S.B. Feldlazarett 70 / Deutsche Feldpost 674
 verso (stamp): K.D. Feldpost / 22.4.17.9-10 V
 verso (pencil): Sendst. W. Schäfer 8/28 / z. zl. Feld-Laz 76. / deutsche Feldpost / 674
 verso (pencil): Feldpost / Fräulein / Anna Schumann / Frankfurt a/M / Gabelsbergerstr 9.
 verso (pencil): Liebe Anna! 23. IV 1917. / Heute wie will ich dir mich wieder ein / mal einige Zeilen schreiben! Lange wirst / auf eine Nachricht war mir gewartet haben. / Ich konnte nicht eher denn ich habe einen / Schuß durch der Arm bekommen. Jetzt ist / die Würde aber soweit geheilt. seit 20. m / bin ich hier im Lazarett. Wie geht es dir und deinem l. Vater? Hoffentlich / doch nach gut. Aber was werdet ihr eben / ja [illegible] werden. Hoffentlich hat der Schwere / [illegible] bald ein Ende damit es wieder / ein anderes Leben gibt. [illegible]du und / dein Vater recht herzlich grusse von d. C. / Wilhelm. / zu [illegible] ist alles mogt. / Lass doch öfters ebens von dir hören.

English translation:

Dear Anna! 23 April 1917. Today I will write another line! It has been long since I had news. I was unable to write sooner because I was shot in the arm. It has been 20 m[onths] since I have been here at the hospital. How are you and your lovely father? Hopefully good. But you have become close. Hopefully there is an end to the difficult [illegible] soon and life can continue. [illegible] you and your father right heartfelt greetings from your cousin Wilhelm. All is well. Don't be a stranger.

Abt. Kommerzial-Haus
Schwere Felschank 17 Rath. 257.
X. abmarchen 00 Wöster.

Georg 2



29.8.15

Stenmi. Hermann

Stenmi. Hermann

Stenmi. Hermann

Den 29. August 1915.

Liebe Stenmi!

Grüß dir und deinem
Vater und dem Fühl dir
herzlichen Grüßen
Friede

Grüß dir an d. Tante.
Lass einmal wieder was von dir
hören!!!

73:178:12



1973:0178:0012

Descriptive Title: Felix Haberstroz, Gunner Foot Artillery 251st battalion, XV Western Army Corps, and five unidentified German soldiers, one on horseback.

Classification: Photograph

Original photographer: Unidentified

Date Label: August 29, 1915

Medium: gelatin silver print

Dimensions: Image: 8.7 x 13.8 cm

Inscription(s): recto (ink): Erinnerung an den / Weltkrieg 1914-15.
 verso (stamp): Fuss-Artl.-Batterie 251 / Soldaten Briefstempel / K.8.Feldpostamt / 8.15. / b / XV.A.K.
 verso (ink): Abs: Kannonier Haberstroz / Schwere Feldhaubitze Battr. 251. / XV Armeekorps Westen. / Feldpost / Fräulein / Anna Schumann / Frankfurt am Main / Gabelsbergerstraße 9 II / Den 29. August 1915. / Liebe Anni! / Wunsch dir und deinen Vater an den Feld die / herzlichen Grüsse / Felix / Grüsse an d. Tante, / Lasse einmal wieder was wo dir / hören!!!

English translations:
 recto: A memory of the world war 1914-15.
 verso: 29th August 1915. Dear Anni! Wishing heartfelt greetings from the field to you and your father, Felix. Dearest regards to Aunt. Don't be a stranger!!!

Notes: The idiomatic expression "Lass von dir hören" means "don't be a stranger". "Einmal wieder was" translates to "once more always that" - in this case, the adjectives, along with the multiple exclamation marks, are being used to stress the expression.

Felix Haberstroz is standing on the far left. Four of the soldiers are wearing the double buttoned cap, called a Dienstmütze. The helmet is called a Pickelhaube -- artillerymen are distinguished by a spike, gunners by a ball.

The schwere Feldhaubitze was a heavy field howitzer used by Germany in World War I and World War II. The ability of these guns to deliver mobile heavy firepower close to the frontline gave the Germans a major firepower advantage on the Western Front early in World War I, because the French and British lacked an equivalent until late 1915.

73:178:13

Feldpostkarte.



Offenbach, den 1. März 1915

Frankfurt am

Stina Schürmann.

Frankfurt am

Stina Schürmann.

9302

Offenbach, den 1. März 1915
Liebe Stina!

Habe deine liebe Karte erhalten und
danke dir herzlich dafür. Heute ist
bei mir mein erstes Soldatenbillet. Ich
bin soweit hergestellt. Und habe
heute 24 Tage, also noch 18 Tage.
Wilhelm ist verheiratet, was singe
nicht, und ist wieder nach Hause
gekommen. Warum weis ich
nicht. Es grüßt dich, sowie Onkel
recht herzlich. V. Cousin Georg.

Man frist noch immer wenn



1973:0178:0013

Descriptive Title:

Twenty two German infantrymen from the 168th battalion. Georg Schaefer, Musketeer, is kneeling in the bottom right, holding a weapon.

Classification:

Photograph

Original photographer:

Unidentified

Date Label:

March 1, 1915

Medium:

gelatin silver print

Dimensions:

Image: 8.8 x 13.9 cm

Inscription(s):

verso (stamp): OFFENBACH / 23. 15. 9-10V / *(MAIN) 1P

verso (pencil): Feldpostkarte / Fräulien / Anna Schumann. / Frankfurt aM / Gabelsbergerstr. 9.

verso (pencil): Musk. Georg Schafer I. Offenbach / z. zl. [illegible]krankenhaus. 1. Sonderhaus.

verso (pencil): Offenbach, den 1. März 1915 / Liebe Anna! / Habe deine liebe Karte erhalte und / danke dir herzlich dafür. Sende dir anbei mein erstes Soldatenbild. Ich / bin soweit hergestellt. Und habe / heute 24 Tage, also nach 18 Tage. / Wilhelm ist verheiratet, war einge / rückt, und ist wieder nach hause / gekommen. Warum weis ich / nicht. Es grüße dich, sowie Onkel / recht herzlich d. Cousin Georg. Man frohlich immer wenn man was bekommen.

English translation:

Offenbach, 1 March 1915. Dear Anna! Have received your lovely card and thank you from my heart. Sending you my first soldier photograph. I am set up here. Today is day twenty four going towards day eighteen. Wilhelm is married, was called up and returns home. I do not know why. Greetings to you as well as Uncle. Heartfelt greetings your cousin, Georg. One is always happier when they receive something.

Notes:

The helmet is called a Pickelhaube -- artillerymen are distinguished by a spike, gunners by a ball.

Sondershausen is situated in North Thuringia und lies in low mountain range between Hainleite (in the north) and Windleite (in the south). The highest mountain is the Frauenberg to the west of the town.



1973:0178:0014

<i>Descriptive Title:</i>	Five unidentified German soldiers in uniform with armbands, posed against a painted backdrop.
<i>Classification:</i>	Photograph
<i>Original photographer:</i>	Unidentified
<i>Date Label:</i>	ca. 1918
<i>Medium:</i>	gelatin silver print
<i>Dimensions:</i>	Image: 8.8 x 13.8 cm
<i>Inscription(s):</i>	[no inscription]
<i>Notes:</i>	Wilhelm Schaefer is sitting in the front right.

51:871:87

Geldpost.

S. R.

K. P. R. RES. INF. REG. NO. 88. ER. ATZ. - GAT.



Familie

Schumann

Frankfurt am

Main

Homburg 25.1.15.

Zur Erinnerung!

Witten unter mir, wegen der Fallabrechnung,
von mir ausgetretenen Vorurteilen. - Wie geht
es dir? Hoffentlich alles gesund & munter.
Was ich dir von mir wissen kann.

Engl. Gruß für Karl Hepler

Comité Falkenclub Hepler

R. J. R. 88. Ersatz Bataillon & H. Homburg v. d. H.



1973:0178:0015

Descriptive Title:

Karl Haßler, medical field officer, 88th reserve battalion, and nineteen unidentified German medical field officers, all wearing armbands with a cross.

Classification:

Photograph

Original photographer:

Unidentified

Date Label:

January 25, 1915

Medium:

gelatin silver print

Dimensions:

Image: 8.8 x 13.8 cm

Inscription(s):

verso (stamp): S.B. K. PR. RES. JNF. REG. NO88. ERSATZ-BAT / BAD HOMBURG / 26.1.15.5-6N / V.D.HÖHE 1a
 verso(pencil): Feldpost. / Familie / Schumann / Frankfurt Am / Gabelsbergerstr. 9 II / Homburg 25.1.15. / Zur Erinnerung! / Mitten unter meinem, morgen auf Feld abruckenten / von mir ausgebildeten Krankenwagen. Wie geht / es bei Euch? / Hoffentlich alles gesund & munter. / Was ich auf von mir berichten kann. / Herzl. Grusst Euer Karl Hassler / Sanitäts Feldwebel Haßler / R. I. R. 88 Ersatz Bataillon z. zl. Homburg v. d. H.

English translation:

Homburg, 25 January 1915. A memory! Sitting among my colleagues. This morning we will move off the the field with our drill ambulance. How are things with you? Hopefully all are healthy and lively. I will update with news when I can. Heartfelt greetings, your Karl Haßler. Medicalcare Seargant Haßler 88th Battalion. Reserve Infantry Regiment 88th Batallion, Homburg vor der Höhe.

Notes:

Karl Haßler is sitting the centre of the front row.

Bad Homburg vor der Höhe is the district town on the southern slope of the Taunus mountain, bordering Frankfurt am Main and Oberursel. The town's formal name is Bad Homburg vor der Höhe. It means "Bad Homburg in front of the height (the Tanus)", to distinguish it from other places of the same name, and is abbreviated as Bad Homburg v. d. Höhe.

Wag. 6. recht sehr - Was heute
Freitag ist. 5. April

1872



Grandpère
Bonne nuit

Freitag 9

Armen Schumann

Frankfurt am

Freitag 9

Grandpère 22. April.
M. d. G. ganz lieblich
für die liebe
Liebe. Auch die hier
wie kleiner Liebes
wie aber nicht
den nicht davon
kannst. Vorst. sehr
ganz und ganz
ganz lieblich. Gute Nacht.

73:178:16



1973:0178:0016

Descriptive Title:

Seven unidentified German soldiers in uniform, standing and sitting next to an announcement board, two soldiers are playing stringed instruments.

Classification:

Photograph

Original photographer:

Unidentified

Date Label:

April 22, 1915

Medium:

gelatin silver print

Dimensions:

Image: 8.8 x 13 cm

Inscription(s):

recto (in image): König Wilhelm [illegible] / In Ost und West / in [illegible] Welt / die Feldpost ist / die sich / tapfen hält / Gott straße / England

verso (stamp): Feldpoststation 99

verso (stamp): K.D.Feldpoststation / 22.4.15 11-12 / No 99

verso (pencil): Abs. [illegible] seher Wes homberge / Feldpoststat. 5 [illegible] / Feldpost / Fräulein / Anna Schumann / Frankfurt a.M. / Gabelsbergerstr. 9 / II

verso (pencil): [illegible] 22. April. / M. I. G. Herzlichsten dank / für deinen lieben / Brief. Sende dir hier / ein kleines Bildchen / weiß aber nicht ob / du mich darauf er- / kannst. Sonst noch / gesund grüsst dich / herlichst W. [illegible]

English translation:

recto: Emperor Wilhelm [illegible] In East and West, in [illegible] world, the fieldpost is bravely holding on. God strike down England.

verso: [illegible] 22 April. With heartfelt greetings, thank you very much for the lovely letter. Here I am sending you a small photograph, but I do not know if you recognize me. In good health, with heartfelt wishes, [illegible].

Notes:

"Gott straße England" ("May God punish England") was a slogan used by the German Army during WWI, due to a general atmosphere of condemnation against England for "causing the war."

Although the location is illegible, the dates that this postcard is dated coincides with the Second Battle of Ypres, which was the first time Germany used poison gas on a large scale on the Western Front in the First World War. The Second Battle of Ypres consisted of four separate engagements: Gravenstafel (22 - 23 April 1915), Saint Julien (24 April - 4 May 1915), Frezenberg (8 -13 May 1915), and Bellewaarde (24 - 25 May 1915).

tl:8tl:8t

Erinnerung an den Kaiser
O im Westen.

O. August 1916.
an seinen

Lutz Krause

(831



1973:0178:0017

Descriptive Title:

Eleven unidentified German choral group soldiers in uniform, holding sheet music, in front of stone building.

Classification:

Photograph

Original photographer:

Unidentified

Date Label:

August 6, 1916

Medium:

gelatin silver print

Dimensions:

Image: 8.8 x 13.8 cm

Inscription(s):

recto (in image): Gesangver. / in / Westen

verso (pencil): Erinnerung an den Krieg / im Westen. / 6 August 1916. / an keinen Denz Kramer.

English translation:

recto: Western choral group

verso: A memory of the war in the West, 6 August 1916, without Denz Kramer.

MS. A. 9. 2. 1915.



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* See Mr. - 1 May 194

Wm. L. D. July 5. 1860

Nov - 88

Michael Porter, Harvard Business School

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Adelphi 24/10/1881

for and of J. J. & M. W.

✓ p. 40. 10.

73:178:18



-6.3.15.5-6



Prud'homme

Alfred Schumann

Pr.

General Rogers Sept. 9th



1973:0178:0018

Descriptive Title:

Twenty one unidentified German soldiers.

Classification:

Photograph

Original photographer:

Unidentified

Date Label:

March 6, 1915

Medium:

gelatin silver print

Dimensions:

Image: 8.8 x 13.8 cm

Inscription(s):

verso: [illegible]

Notes:

This postcard is written in shorthand and is illegible. The date was determined from the postage stamp. It is addressed to Anna Schumann.



Felt

Traveller

Anna Schumann

Frankfurt a/M

Frankfurt a/M

73:178:19

Miss
Stadtpark
die gut
un
young
large
Main
Frankfurt
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Frankfurt
Frankfurt
Frankfurt

3 counts
Frankfurt
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Frankfurt
Frankfurt
Frankfurt



1973:0178:0019

Descriptive Title:

Fourteen unidentified German soldiers in uniform, 87th battalion, standing in front of building and trees.

Classification:

Photograph

Original photographer:

Unidentified

Date Label:

December 5, 1916

Medium:

gelatin silver print

Dimensions:

Image: 8.8 x 13.8 cm

Inscription(s):

verso: [illegible]

Notes:

This postcard is written in messy handwriting and is illegible. The date was determined from the postmark. It is addressed to Anna Schumann.



1973:0178:0020

Descriptive Title:

Felix Haberstroz, Gunner Foot Artillery 251st XV Western Army Corps, and six unidentified German soldiers standing next to the covered grave of reservist Kleinsteuber.

Classification:

Photograph

Original photographer:

Unidentified

Date Label:

July 22, 1915

Medium:

gelatin silver print

Dimensions:

Image: 8.8 x 13.8 cm

Inscription(s):

recto (in image): Ers. Res. Kleinsteuber

verso (stamp): 3. Battr. Ersatz - Batln. Fuss - Art. - Regt. Nr. 3 / Soldaten- / Brief -

verso (stamp): 23.7.15 / b / XV.A.K.

verso (pencil): Abs: Kanonier Haberstroz Fuss Art. Battr. 251 / XV. Armeekorps 4. Armee Westen. / Feldpost / Fräulien / Anny Schumann / Frankfurt a Main / Gabelsbergerstrasse 9 II

Verso (pencil): Die 22. Juli 1915. / Liebe Anni! / Danke dir herzlich für die Cigarren, die / ist eben erhielt, es ist eben zu viel von / dir, es fehlt mir doch an nichts. Hier sende / dir das Grab das armen Kleinsteuber, / welches ist zufällig fand. Es geht mir / immer nach gut, mir wie zu hegen / pflegt. Sei herzlich begrüßt von d. / Felix / Grüße an deinen Vater / + Tante.

English translation:

recto: Reservist Kleinsteuber

verso: 22 July 1915. Dear Anni! Thank you for the cigarettes. I just received them and it is just what I have been missing. Sending a photograph of poor Kleinsteuber's grave, which we came across by chance. It is doing well, we lavished care on it. Heartfelt greetings from your Felix. Greetings to your Father and Aunt.

Notes:

Felix Haberstroz is standing fourth from the left. The helmet is called a Pickelhaube -- artillerymen are distinguished by a spike, gunners by a ball. The double buttoned cap is called a Dienstmütze.

L. Schmidt, Hofphotograph, Friedberg H.

Augustinerg. 4

73:178:21



1973:0178:0021

Descriptive Title: Thirty unidentified German soldiers in front of a building with lace window curtains.
Classification: Photograph
Original photographer: Unidentified
Date Label: ca. 1918
Medium: gelatin silver print
Dimensions: Image: 9 x 14 cm
Inscription(s): verso (studio stamp): L. Schmidt, Hofphotograph, Friedberg H. / Ausgustinergr.
Notes: Friedberg (Friedberg in der Wetterau) is a town and the capital of the Wetteraukreis district, in Hesse, Germany. It is located 26 kilometers north of Frankfurt am Main.

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Butler, Wm. H.

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Nov. 24 Dec. 1916

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the English need to

1870

73:178:22



Wanted you. When you are
with me, I will be with you.

Fine

73:178:22

73:178:22



1973:0178:0022

Descriptive Title: Unidentified German reservists in front of bombed out building.
Classification: Photograph
Original photographer: Unidentified
Date Label: March 27, 1917
Medium: gelatin silver print
Dimensions: Image: 8.6 x 13.7 cm
Inscription(s): recto (in image): Parole Heimat / Etap. H. Bäck. Kol. 54 / Gorlice 22.5.15
 verso: [illegible]

English translation:
 recto: Position Homeland / Gorlice May 22, 1915

Notes: The correspondence is written in messy handwriting; sections are smudged and difficult to read. The location and the date were determined by the postmark.

The Gorlice–Tarnów Offensive during World War I started as a minor German offensive to relieve Russian pressure on the Austro-Hungarians to their south on the Eastern Front, but resulted in the total collapse of the Russian lines and their retreat far into Russia. The continued series of actions lasted the majority of the campaigning season for 1915, starting in early May and only ending due to bad weather in October.

Henners Halbeshut Aufschd Buchh. 257
XV. chmeco koyos Westen.

Selesood

Selesood
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Henners Schumann

Henners Schumann

Henners Schumann

73:178:23

Den 7. Sept 1915.

Liebe Eltern!

Ich bin nun in der Lage
zu sein nicht zu schreiben, sondern
kann ich nicht von dir hören.
So grüß dich sehr d. l. Vater
grüßen und d. l. Mutter
Ich bin sehr glücklich?



1973:0178:0023

Descriptive Title:

Felix Haberstroz, Gunner Foot Artillery 251st XV Western Army Corps, and six unidentified German soldiers standing in a field in front of ruined buildings.

Classification:

Photograph

Original photographer:

Unidentified

Date Label:

September 7, 1915

Medium:

gelatin silver print

Dimensions:

Image: 8.9 x 14 cm

Inscription(s):

recto (ink): Erinnerung an die / Kriegsjahre 1914/15.

verso (ink): Kanonier Haberstroz Fuss Art Battr. 251 / XV. Armeekorps Westen. / Feldpost / Fräulein / Anna Schumann / Frankfurt am Main / Gabelsbergerstr. 9 II

verso (ink): Den 7. Sept. 1915 / Liebe Anni! / Hast du meine letzten / Zeilen nicht erhalten, warum / lässt du nichts von dir hören. / Es grüsst dich herzl. d. Felix. / Grüsse an d. l. Vater / + Tante / hast du dies Bild sehen einmals?

English translation:

recto: A memory of the war year 1914/15.

verso: 7 September 1915. Dear Anni! Did you not receive my last lines? Why not? Don't be a stranger. With heartfelt greetings, your Felix. Greetings to your lovely Father and Aunt. Have you seen this picture before?

Notes:

Felix Haberstroz is standing second from the right, under the pen mark.



1973:0178:0024

Descriptive Title:

Classification:

Original photographer:

Date Label:

Medium:

Dimensions:

Inscription(s):

Two unidentified girls wearing matching outfits.

Photograph

Unidentified

ca. 1918

gelatin silver print

Image: 13.9 x 8.7 cm

[no inscription]

4. Juli 1812.

Liebe Anna und Oskel!

Weil Ihr mich so lange nicht gesehen habt, so sende ich

Euch hiermit ein Bildehen von mir.

Da nun gepäht reke ich jetzt aus.

Hoffe, das es Euch noch gut geht, was ich von mir

noch sagen kann,

grüßt Euch herzlich auf Wiedersehen

Euer

Georg.

73:178:25



1973:0178:0025

Descriptive Title:

Georg Schaefer, 168th battalion, in uniform.

Classification:

Photograph

Original photographer:

Unidentified

Date Label:

July 4, 1917

Medium:

gelatin silver print

Dimensions:

Image: 13.9 x 8.7 cm

Inscription(s):

recto (ink): Verdun. Juli 1917.

verso (ink): 4 Juli 1917 / Liebe Anna mit Onkel! / Weil Ihr mich so lange nicht gesehen habt, so sende Euch hier mit ein Bildchen von mir. Ja ungefähr sehe ich jetze aus. / Hoffe, dass es Euch noch gut geht, was ich von mir euch sagen kann, / Wünscht Euch herzlich auf Wiedersehen / Euer, Georg

English translation:

4 July 1917. Dear Anna and Uncle! Because you have not seen me for so long, here is a photograph of me. It is approximately what I look like now. Hopefully it looks good to you, what else can I say. Heartfelt wishes until we meet again. Yours, Georg.

Notes:

The Battle of Verdun was fought between the Germany and France from 21 February to 18 December 1916, on hilly terrain north of the city of Verdun-sur-Meuse in north-eastern France. Verdun ended as a French tactical victory and resulted in 306,000 battlefield deaths (163,000 French and 143,000 German combatants) plus at least half a million wounded. Verdun was primarily an artillery battle.



1973:0178:0026

Descriptive Title:

Wilhelm Schaefer, 76th battalion, with wife and daughter; Georg Schaefer, 168th battalion, with wife Luise and daughter Liesel; and an unidentified couple.

Classification:

Photograph

Original photographer:

Unidentified

Date Label:

ca. 1918

Medium:

gelatin silver print

Dimensions:

Image: 13.9 x 8.7 cm

Inscription(s):

[no inscription]

Hammer's Habersb. Imp. d. B. 251.

IX. Armee-Korps West.



23:178:27

Sechste Haupt

H. Schin

Stammheim

Frankfurt

Postamt

Den 6. August 1915.

Liebe Eltern!

Will dir nun wieder einmal ein
Liedchen zuhören lassen, damit
du eine kleine Unterhaltung
für uns hast. Unter dem Kruz +
Kreuz ist. Wir sind auf dem Feindmarsch
und der Feindmarsch in der Feindstellung.
Gott, dass es dir nun gut geht wie mir.
Es grüßt dich herzlichst. Peter.
Grüßen von d. Vater + Mutter.



1973:0178:0027

Descriptive Title:

Felix Haberstroz, Gunner Foot Artillery 251st XV Western Army Corps, and five German soldiers standing in front of ruined buildings.

Classification:

Photograph

Original photographer:

Unidentified

Date Label:

August 6, 1915

Medium:

gelatin silver print

Dimensions:

Image: 13.9 x 8.7 cm

Inscription(s):

recto (pencil): Erinnerung an die / Kriegsjahre 1914-15

verso (pencil): Kanonier Haberstroz Fuss Art. Battr. 251. / XV. Armeekorps Westen. /

Feldpostkarte / Fräulein / Anna Schumann / Frankfurt am Main / Gabelsbergerstr 9 II.

verso (stamp): Fuss - Artl Batterie 251 / Soldaten Briefstempel

verso (stamp): K.D. Feldpostamt / -7.8.16. / b / X.V.A.K.

verso (pencil): Den 6. August 1915. / Liebe Anni! / Will dir auch wieder einmals ein / Bildchen zukommen lassen, damit / du eine Ahnung bekommst, wir es / hier aus sicht. / Unter dem Kreuze + / stehe ich. Wir sind auf den Heimreise / aus die Feueereinstellung in die Ruhestellung. / Hoffe, dass es dir nach gut geht wie mir, / Es grüßt dich herzlich d. Felix. / Grüsse an d. Vater + Tante.

English translation:

recto: A memory of the war year 1914-15

verso: 6 August 1915. Dear Anni! Here is another photograph that we took, a memory for you. We look like this; I am standing under the cross +. We are on our homeward journey at the cessation of fire in the neutral zone. Hopefully you are doing well as I am. Heartfelt greetings from your Felix. Greetings to your Father and Aunt.

Notes:

Felix Haberstroz is standing third from left.

Cellofix - Postkarte
D R. P. Nr. 176323

73:178:28



1973:0178:0028

Descriptive Title:

Classification:

Original photographer:

Date Label:

Medium:

Dimensions:

Inscription(s):

Notes:

Unidentified woman in dress and hat, holding flowers, standing in front of a wall of ivy.

Photograph

Unidentified

ca. 1918

gelatin silver print

Image: 13.9 x 8.2 cm

verso (manufacturer's stamp): Cellofix - Postkarte / D R P Nr. 176323

DRP = Deutsches Reichspatent (German Empire Patent)

Photographische Kunstanstalt F. Palm
Frankfurt a/M. Kaiserstraße Nr. 41

73:178:29



1973:0178:0029

Descriptive Title:

Unidentified woman sitting with two unidentified children in matching outfits.

Classification:

Photograph

Original photographer:

Unidentified

Date Label:

ca. 1918

Medium:

gelatin silver print

Dimensions:

Image: 13.6 x 9.1 cm

Inscription(s):

verso (studio stamp): Photographische Kunstanstalt F. Palm / Frankfurt a/M. Kaiserstraße
Nr. 41



1973:0178:0030

Descriptive Title:

Karl Haßler, medical field officer 88th reserve battalion, in uniform, with two unidentified women and two unidentified children wearing matching outfits.

Classification:

Photograph

Original photographer:

Unidentified

Date Label:

ca. 1918

Medium:

gelatin silver print

Dimensions:

Image: 12.7 x 8.9 cm

Inscription(s):

[no inscription]

Notes:

The woman in the fancier dress, sitting on the left, could be Karl Haßler's wife, and the two girls, his daughters. She and the children also appear in 1973:0178:0029 and 1973:0178:0041.



1973:0178:0031

<i>Descriptive Title:</i>	Five unidentified German soldiers in a boat on the river.
<i>Classification:</i>	Photograph
<i>Original photographer:</i>	Unidentified
<i>Date Label:</i>	ca. 1918
<i>Medium:</i>	gelatin silver print
<i>Dimensions:</i>	Image: 13.9 x 8.8 cm
<i>Inscription(s):</i>	[no inscription]

Cellofix - Postkarte
D R P. Nr. 176323

73:178:32



1973:0178:0032

Descriptive Title:

Felix Haberstroz, Foot Artillery 251st division XV Western Army Corps, and a group of unidentified German soldiers, standing around a table.

Classification:

Photograph

Original photographer:

Unidentified

Date Label:

ca. 1918

Medium:

gelatin silver print

Dimensions:

Image: 13.9 x 8.8 cm

Inscription(s):

verso (manufacturer's stamp): Cellofix - Postkarte / D R P. Nr. 176323

Notes:

Felix Haberstroz is standing in the centre.

DRP = Deutsches Reichspatent (German Empire Patent)

Sende dir und Oskel
anbei ein Bild von
Wilhelm und mir
und hoffe, dass es
Euch Freude macht.

Am Freitag, den 15. 10. 15
werde ich entlassen,
und geht es dann
wieder ins Elend.

Hast nichts neues
grüßt Euch recht
herzlich Euer Georg.
Herzliche Grüsse von
meiner Frau und
meiner Kl. Liesel.
Hoffe noch nach hier
Antwort zu bekommen.



1973:0178:0033

Descriptive Title:

Georg Schaefer, 168th battalion, and Wilhelm Schaefer, 76th battalion, in uniform, both holding cigarettes.

Classification:

Photograph

Original photographer:

Unidentified

Date Label:

ca. 1915

Medium:

gelatin silver print

Description:

Same image as 1973:0178:0002.

Dimensions:

Image: 13.9 x 8.7 cm

Inscription(s):

verso (pencil): Sende dir und Onkel / anbei, ein Bild von / Wilhelm und mir / und hoffe, dass es Euch Freude macht. / Am Freitag, den 15.10.15 / werde ich entlanen [sic], / und geht es dan / wieder ins Elend. / Sendt nichts neues / grüss Euch recht / herzlich Euer Georg. / Herzliche Grüsse von meiner Frau, und meiner kl[eine] Liesel. / Hoffe noch nach hier / Antwort zu bekommen.

English translation:

Sending you and Uncle a picture of Wilhelm and I. Hope that it makes you happy. On Friday, the 15th of October 1915, I will be discharged, and return to hardship. Have no other news. With heartfelt greetings, your Georg. Heartfelt greetings to my wife and my young Liesel. Hope to get a response.



1973:0178:0034

Descriptive Title:

Classification:

Original photographer:

Date Label:

Medium:

Dimensions:

Inscription(s):

Luise Schaefer wearing a long skirt, hair tied in buns, standing in the woods.

Photograph

Unidentified

ca. 1918

gelatin silver print

Image: 13.9 x 8.7 cm

[no inscription]



1973:0178:0035

Descriptive Title:

Classification:

Original photographer:

Date Label:

Medium:

Dimensions:

Inscription(s):

Three unidentified children (two girls, one boy) standing in the garden.

Photograph

Unidentified

ca. 1918

gelatin silver print

Image: 13.5 x 8.2 cm

[no inscription]



1973:0178:0036

<i>Descriptive Title:</i>	Unidentified German soldier with moustache, wearing a wrinkled uniform, standing against a studio backdrop.
<i>Classification:</i>	Photograph
<i>Original photographer:</i>	Unidentified
<i>Date Label:</i>	ca. 1918
<i>Medium:</i>	gelatin silver print
<i>Description:</i>	Same image as 1973:0178:0005.
<i>Dimensions:</i>	Image: 13.4 x 8.2 cm
<i>Inscription(s):</i>	[no inscription]



Fräulein

Anna Schumann

Frankfurt am
Main
Habelbergerstr. 9.

stilles Vorzeichen!

Gedat die hiernit noch ein
Bildchen aus meinem Privatleben
denn es wird doch die längste
Zeit gewärt haben.

Alle Grüße von
Liesel / und Luise
Her grüßt dich
herzlich dein Cousin
Georg.
nimmer
Founer



1973:0178:0037

Descriptive Title:

Georg Schaefer, 168th battalion, in formal clothing, sitting with three unidentified three women.

Classification:

Photograph

Original photographer:

Unidentified

Date Label:

December 14, 1914

Medium:

gelatin silver print

Dimensions:

Image: 13.5 x 8.3 cm

Inscription(s):

verso (ink): Fräulien / Anna Schumann / Frankfurt aM / Gabelsbergerstr. 9. / Liebes Cosinchen! / Sendet dir hiermit / noch ein / Bildchen aus meiner Civilleben, / denn er wird doch die längste / Zeit gewärt haben. / Er grüsst dich / herzlich dien Cousin / Georg [illegible] / Liebe Grüsse von meiner Liesel, und Luise

English translation:

Dear Cousin! I am sending you another photograph of me in my civilian clothes, which you have been waiting for, for a long time. With heartfelt regards, your cousin Georg [illegible]. And loving regards to my Liesel and Luise.

Photographische Gesellschaft
m. b. H.

Frankfurt a. M.
Rossmarkt 5

73:178:38



1973:0178:0038

Descriptive Title:

Classification:

Original photographer:

Date Label:

Medium:

Dimensions:

Inscription(s):

Notes:

Unidentified woman and two adolescent boys in a studio

Photograph

Unidentified

ca. 1918

gelatin silver print

Image: 13.5 x 8.3 cm

verso (studio stamp): Photographische Gesellschaft m.b.H. Frankfurt a.M. / Rossmarkt 5

m.b.H. = mit beschränkter Haftung (With Limited Liability)



1973:0178:0039

Descriptive Title:

Two unidentified girls wearing matching outfits, holding hands and holding flowers, standing in a yard.

Classification:

Photograph

Original photographer:

Unidentified

Date Label:

ca. 1918

Medium:

gelatin silver print

Dimensions:

Image: 13.5 x 8.3 cm

Inscription(s):

[no inscription]

28. August 1896.

Liebe Emma und Oettel!

Gerade heute hier ein Bittstücken von mir und meiner
Fam'l'e. Ich ja nicht gut gemacht, aber immer ein
Abwinken an den Wunden. Hatte Euch schon eine
Bratle geschrieben, weiß nicht, ob sie ange kommen ist.

Stoffe, ob es Euch noch gut geht was bei
mir's auch ebenfalls ist. Grüßte Euch sehr herzlich

Eure
A. cooler
euer Georg.

1896: 81: 40



1973:0178:0040

Descriptive Title:

Classification:

Original photographer:

Date Label:

Medium:

Dimensions:

Inscription(s):

Georg Schaefer, 168th battalion, in uniform with wife, Luise, and daughter, Liesel.

Photograph

Unidentified

August 28, 1916

gelatin silver print

Image: 13.5 x 8.3 cm

verso (ink): 28. August 1916 / Liebe Anna und Onkel! / Sende Euch hier ein Bildchen von mir und meiner / Familie./ Ich ja nich gut gemacht, aber immer ein / Andenken an den Urlaub. Hatte Euch schon eine / Karte geschrieben, weiß nicht, ab sie angekommen ist. / Hoffe dass es Euch noch gut geht was bei / mir auch dafall ist, grüsse Euch herzlich / auf Wiedersehen / Euer Georg.

English translation:

28 August 1916. Dear Anna and Uncle! Sending you now a picture of me and my family. I did not take the photograph well, but it is a good memory of the vacation nonetheless. Have written you a pretty postcard, not sure if you received it. Hope that you are doing as well as I am. Heartfelt greetings until we meet again. Yours, Georg.

Notes:

"Gut gemacht" means "well done". "Ich ja nich gut gemacht (I did not do it well)" is likely refering to the staging of the photograph, implying that Georg did not shoot or sit well, but the image is a good memory of the vacation nonetheless.



1973:0178:0041

Descriptive Title:

Karl Haßler, medical field officer 88th reserve battalion, in uniform with an unidentified woman and two unidentified children wearing matching outfits.

Classification:

Photograph

Original photographer:

Unidentified

Date Label:

ca. 1918

Medium:

gelatin silver print

Dimensions:

Image: 13 x 8.7 cm

Inscription(s):

[no inscription]



1973:0178:0042

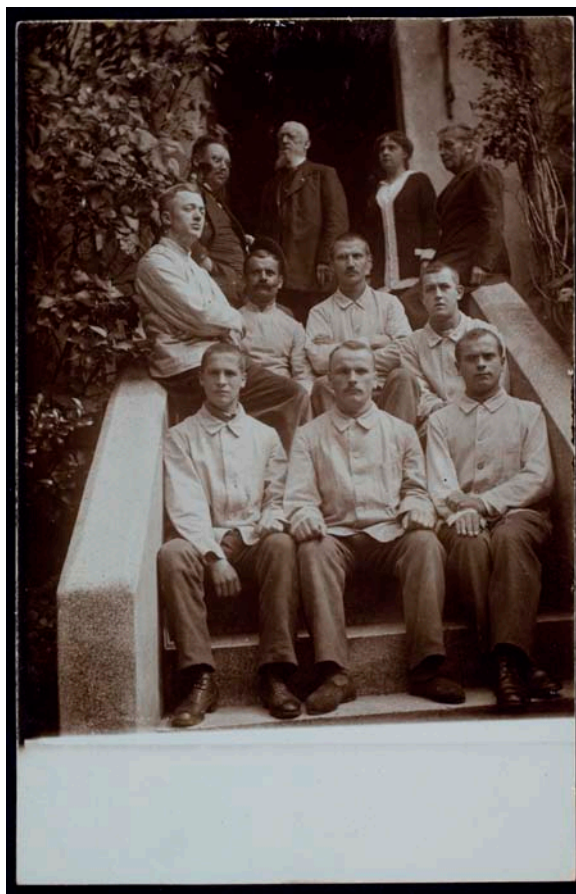
<i>Descriptive Title:</i>	Liesel Schaefer and an unidentified girl.
<i>Classification:</i>	Photograph
<i>Original photographer:</i>	Unidentified
<i>Date Label:</i>	ca. 1918
<i>Medium:</i>	gelatin silver print
<i>Dimensions:</i>	Image: 13.9 x 8.8 cm
<i>Inscription(s):</i>	[no inscription]

Büdingen, den 19. Sept. 1913.
Liebe Anna und Oskar!
Sendete Euch anbei ein Bildchen
von unserem Lazarett. Ich
habe Euch schon einige mal
geschrieben, bekomme aber
keine Antwort. Ich weiß
nicht an was es liegt.
Wie geht es Euch? Hoffent-
lich gut. Eueri



Kommt Ende
des Monats
zurück. Sie
schreibt, dass sie
wieder ganz schön
gesund ist. Unserer kleinen
Liesel geht es Euch sehr
gut, und solltet ihr sie mal
sehen. Sie ist zu goldig.

Es grüßt Euch herzlich
auf Wiedersehen
Euer Georg.



1973:0178:0043

Descriptive Title:

Classification:

Original photographer:

Date Label:

Medium:

Dimensions:

Inscription(s):

Büdingen hospital staff and patients sitting and standing on the steps of a building.

Photograph

Unidentified

September 19, 1915

gelatin silver print

Image: 13.9 x 8.9 cm

verso (stamp): VEREINSLAZARETT BÜDINGEN Villa Prinz Alfred

verso (ink): Büdingen, den 19. Sept. 1915. / Liebe Anna und Onkel! / Sende Euch anbei ein Bildchen / von unserem Lazarett. Ich / habe Euch schon einigemal / geschrieben, bekomme aber / keine Antwort. Ich weiss / nicht an was es liegt. / Wie geht es Euch? Hoffent / lich gut. Luise / kommt Ende / des Monats / zurück. Sie / schreibt, dass sie / wieder ganz schön / gesund ist. Unserer kleinen / Liesel geht es dich sehr / gut, und solltet ihr sie mal / sehen. Sie ist zu goldig. / Es grüsst Euch herzlich / auf Wiedersehen / Euer Georg.

English translation:

Büdingen, 19 September 1915. Dear Anna and Uncle! Sending you a photograph of our hospital. I have written to you before but have received no answer. I do not know what occurred. How are you? Hopefully good. Luise comes to visit at the end of the month. She wrote that she is in good health again. Our youngest Liesel is very well and should like to see you again. She is very lovely. Wishing you heartfelt greetings until we meet again Your Georg.

Notes:

Georg Schaefer is seated in the front row, at the left.

Büdingen is about 40 km east from Frankfurt am Main. The town is known for its medieval stronghold, and for its timber-framed houses. The 2nd Howitzer Battalion, 83rd Field Artillery (7th Army) was housed in Büdingen.

Abt: Altk. Klaiber hat Vereins Logenst. Rheingönheim
a. d. Ludwigshafen



Heidelberg

L. A.!

Ammer Schumann

Frankfurt per

~~Frankfurt per~~ 9.7.

3 62

Rheingönheim d. 29.6.16.

L. A.!

Sie werden mit ungen.
Kommen. Durch die
und d. l. Vater die
größten Größten
L. A.!



Photograph Klaiber, Ludwigshafen a. Rh.
Kaiser Wilhelmstr. 22 — Tel. 693

44:841:84



1973:0178:0044

Descriptive Title:

Felix Haberstroz, non-commissioned officer, with seventeen unidentified German soldiers and one unidentified nurse in the company hospital at Rheingönheim.

Classification:

Photograph

Original photographer:

Unidentified

Date Label:

June 29, 1916

Medium:

gelatin silver print

Dimensions:

Image: 8.9 x 13.7 cm

Inscription(s):

verso (stamp): RHEINGÖNHEIM / 29. / JUN / 16. / -7 N.

verso (studio stamp): Photograph Klaiber, Ludwigshafen a. Rh. / Kaiser Wilhelmstr. 22 - Tel. 693

verso (ink): Abs: Utffz. Haberstroz Veriens Lazarett Rheingönheim / am Ludwigshafen / Feldpost / Fräulein / Anna Schumann / Frankfurt a Main / Gabelsbergerstr. 9 II

verso (ink): Rheingönheim d.29.6.16 / L. A! / Bin wieder gut ange- / kommen. Sende dir / und d. l. Vater die / herzlichsten Grüße / Euer Felix.

English translation:

Rheingönheim, June 29, 1916. Dear Anna! Have safely arrived again. Sending you and your dear Father heartfelt greetings. Yours, Felix.

Notes:

Felix Haberstroz is sitting in the front row, far right.

Rheingönheim is the southernmost district and one of the ten local districts of the independent city of Ludwigshafen am Rhein in Rheinland-Pfalz.

SAMSON & Co., Frankfurt a. M.

73:178:45

ch 7653
"EKA"



1973:0178:0045

<i>Descriptive Title:</i>	Karl Haßler, medical field officer 88th reserve battalion, in uniform, sitting in a studio.
<i>Classification:</i>	Photograph
<i>Original photographer:</i>	Unidentified
<i>Date Label:</i>	ca. 1918
<i>Medium:</i>	gelatin silver print
<i>Dimensions:</i>	Image: 8.9 x 14 cm
<i>Inscription(s):</i>	verso (studio stamp): Samson & Co., Frankfurt a.M. / eh 7633 / „EKA"

73:178:46

Samson & Co., Frankfurt a. M.

2866





1973:0178:0046

Descriptive Title:

Karl Haßler, medical field officer 88th reserve battalion, in uniform, standing with arms crossed, facing left.

Classification:

Photograph

Original photographer:

Unidentified

Date Label:

ca. 1918

Medium:

gelatin silver print

Dimensions:

Image: 13.9 x 8.9 cm

Inscription(s):

verso (studio stamp): Samson & Co., Frankfurt a.M.



1973:0178:0047

Descriptive Title:

Karl Haßler, medical field officer 88th reserve battalion, in uniform, standing with arms crossed, facing right.

Classification:

Photograph

Original photographer:

Unidentified

Date Label:

ca. 1918

Medium:

gelatin silver print

Dimensions:

Image: 13.9 x 8.9 cm

Inscription(s):

[no inscription]

73:178:48

DANBURY & Co., Frankfurt a. M.

cl. 7633
"EKA"



1973:0178:0048

<i>Descriptive Title:</i>	Karl Haßler, medical field officer 88th reserve battalion, in uniform, holding a sword.
<i>Classification:</i>	Photograph
<i>Original photographer:</i>	Unidentified
<i>Date Label:</i>	ca. 1918
<i>Medium:</i>	gelatin silver print
<i>Dimensions:</i>	Image: 13.9 x 8.9 cm
<i>Inscription(s):</i>	verso (studio stamp): Samson & Co., Frankfurt a.M. / eh 7633 / „EKA"



1973:0178:0049

<i>Descriptive Title:</i>	Felix Haberstroz, fourteen unidentified soldiers, one unidentified boy and one unidentified young woman, in a bar
<i>Classification:</i>	Photograph
<i>Original photographer:</i>	Unidentified
<i>Date Label:</i>	ca. 1918
<i>Medium:</i>	gelatin silver print
<i>Dimensions:</i>	Image: 8.6 x 13.7 cm
<i>Inscription(s):</i>	[no inscription]
<i>Notes:</i>	Felix Haberstroz is standing on the far left, holding a glass.



1973:0178:0050

Descriptive Title:

Fritz Heinrich, 9th battalion, in uniform.

Classification:

Photograph

Original photographer:

Unidentified

Date Label:

ca. 1918

Medium:

gelatin silver print

Dimensions:

Image: 13.4 x 8 cm

Inscription(s):

recto (pencil): c. Schutz[illegible] / o Lehmann / Libau

verso: [no inscription]



1973:0178:0051

<i>Descriptive Title:</i>	Unidentified young woman wearing a necklace.
<i>Classification:</i>	Photograph
<i>Original photographer:</i>	Unidentified
<i>Date Label:</i>	ca. 1918
<i>Medium:</i>	gelatin silver print
<i>Dimensions:</i>	Image: 13.6 x 8.7 cm
<i>Inscription(s):</i>	[no inscription]



1973:0178:0052

<i>Descriptive Title:</i>	Unidentified German soldier with moustache, in uniform.
<i>Classification:</i>	Photograph
<i>Original photographer:</i>	Unidentified
<i>Date Label:</i>	ca. 1918
<i>Medium:</i>	gelatin silver print
<i>Dimensions:</i>	Image: 13.9 x 8.6 cm
<i>Inscription(s):</i>	[no inscription]



1973:0178:0053

Descriptive Title:

Classification:

Original photographer:

Date Label:

Medium:

Dimensions:

Inscription(s):

Two unidentified woman standing on a riverbank.

Photograph

Unidentified

ca. 1918

gelatin silver print

Image: 13.9 x 9.1 cm

[no inscription]

Erinnerung an den
Weltkrieg 1914-16.

Fritz Haberstroh
Obergefreiter
Inf. chl. Battr. 257.
IV. chl. R.



1973:0178:0054

Descriptive Title:

Felix Haberstroz, Lance Corporal Foot Artillery 251st XV Western Army Corps, in uniform.

Classification:

Photograph

Original photographer:

Unidentified

Date Label:

ca. 1918

Medium:

gelatin silver print

Dimensions:

Image: 13.9 x 8.9 cm

Inscription(s):

verso (pencil): Erinnerung an den / Weltkrieg 1914-16. / Felix Haberstroz / Obergefreiter / Fuß Art. Battr. 251. / XV. AK.

English translation:

A memory of the World War 1914-16. Felix Haberstroz, Lance Corporal, Foot Artillery Battalion 251, XV Army Corps.



1973:0178:0055

Descriptive Title: Five unidentified German soldiers, holding cigarettes, standing in front of vine covered building.
Classification: Photograph
Original photographer: Unidentified
Date Label: ca. 1918
Medium: gelatin silver print
Dimensions: Image: 8.8 x 13.8 cm
Inscription(s): recto (in image): Von steiler [illegible] / am Doiransee, / nach der Marne / Strand / im Frankenland.

English translation:
 On the steep [illegible] of Lake Doiran, by the Marne beach in Franken.

Notes: The Dojran is the smallest of the three large lakes in Macedonia. It is located in south-eastern Macedonia on the border with Greece.

Franken (Franconia) is a region in southern Germany, extending mainly over the north of Bavaria, the north-eastern Baden-Württemberg and South Thuringia. The two largest cities of Franconia are Nuremberg and Würzburg.

95:841:54

F. Berthold, Frankfurt a. M. Bergerstr. 173 im Schützenhol.



1973:0178:0056

Descriptive Title:

Unidentified German soldier with moustache, in uniform, holding sword, standing in carpeted studio.

Classification:

Photograph

Original photographer:

Unidentified

Date Label:

ca. 1918

Medium:

gelatin silver print

Dimensions:

Image: 13.6 x 8.6 cm

Inscription(s):

verso (studio stamp): F. Bertheld, Frankfurt a. M. Bergerstr. 173 im Schützenhol.

73:178:57

Feldpostkarte



Herrn

Herrn Schürmann

Frankfurt/Main

Gablersbergstraße 9

Hamburg den 27. Nov. 1915³

Lieber Onkel, Emilia!

Auch heute ist für mich
Kriegszeit und wir sind
Dankbar. Wir sind Samstag mit
dem Tageszeitung von Herrn
Herrn Schürmann sehr
zufrieden und die
Reise. Ich bin sehr
mit der Zeit und mit
Ihrer Frau Carl.

Herrn Carl Schürmann

Hamburg 19, Post-Latz 4, Alsterweg 65
Zimmer 18



1973:0178:0057

Descriptive Title:

Karl Schaefer, 4th division, and eight unidentified colleagues from the Hamburg reserve hospital, playing cards and reading.

Classification:

Photograph

Original photographer:

Unidentified

Date Label:

ca. 1918

Medium:

gelatin silver print

Dimensions:

Image: 8.8 x 13.7 cm

Inscription(s):

verso (stamp): HAMBURG / 27.11.15.2-3N

verso (stamp): Reservelazarett IV Hamburg / Briefstempel / Abt. Heussweg.

verso (ink): Feldpostkarte / Herrn / Frau Schumann / Frankfurt a Main / Gabelsbergerstraße 9

verso (ink): Hamburg den 27. Jan. 1915. / Liebe Onkel & Tante! / Anbei sende ich Euch eine / Photographie von mir und meinen / Kommenden. Wir sind Samstag mit / den Lazarettzug von Ypern hier nach / Hamburg gekommen habe Nieren- / entzündung und Quetschung in / Rücken. Neues wirste ich nichts / sonst geht es mir nach gut mit / Gruß Euer Karl. / Abs Ers Res Karl N Schaefer / Hamburg 19 Res. Laz 4. Heusweg 65 / Zimmer 18

English translation:

Hamburg 27 January 1915. Dear Uncle and Aunt! Am sending you a photograph of me and my unit. On Saturday, we will go with the hospital train from Ypres to Hamburg. Have renal inflammation and bruises on my back. I have no other news. With good greetings, your Karl.

Notes:

“Kommenden” is an archaic term that translates to “commandery”. The word “unit” or “battalion” is more commonplace.

10

Frl.

Anna Schumann

Cabelsbergerstr. 9

Wp.
Hess

Wünscht von Herzen
Dein
Fritz.

73:178:58



1973:0178:0058

Descriptive Title:

Printed Christmas postcard with two young girls in sweaters and hats, holding holly.

Classification:

Postcard

Original photographer:

Unidentified

Date Label:

ca. 1918

Medium:

chromolithograph

Dimensions:

Image: 13.6 x 8.5 cm

Inscription(s):

recto (in image): FRÖHLICHE WIEHNACHTEN

verso (ink): Frl / Anna Schumann / Gabelbergerstr. 9 / Hier / Wünscht von Herzen / Dein / Fritz.

English translations:

recto: Merry Christmas

verso: Greetings from the heart. Your Fritz.

Notes:

Published by Gustav Liersch & Co., Berlin.

Raft wargungt Linderge & wir
 fassat Raftungt wargungt,
 wargt Linderge Raft fassat.
 fassat Raftungt wargungt fassat fassat
 & fassat fassat.
 fassat Raftungt wargungt wargungt
 fassat Raftungt & fassat fassat.
 fassat Raftungt wargungt fassat fassat.
 fassat Raftungt wargungt fassat fassat.
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1973:0178:0059

Descriptive Title:

Unidentified woman with young girl and baby.

Classification:

Photograph

Original photographer:

Unidentified

Date Label:

ca. 1918

Medium:

gelatin silver print

Dimensions:

Image: 14 x 8.2 cm

Inscription(s):

verso (ink): Recht [illegible] Feiertage & ein / frohes Neujahr wunschend, / grußt Ehre
Lieben recht herzl. / Euer Marie nebst Lichterchen sowie Elter / & [illegible] Eltere. / E
Anbei das Bild war meinem / Kindchen Mutter & Schwesterhen / Sonst gehts nach gut,
hoffentlich bei Euch auch. / Ich bin sei 15 Alt. wieder in [illegible] in Stellung.

English translation:

Wishing you a [illegible] holiday and happy New Year. With heartfelt loving greetings,
your Marie along with little lights as well as parent and [illegible] parents. The enclosed
picture shows my mother and baby sister. All goes well, hopefully the same with you. In
this position, I am once again 15, in this image.

Notes:

Lichterchen literally means "little lights" or "fairy lights". This could be a term of
endearment.

Der Schweizerhof

der

Ferienheime für Handel und Industrie
Deutsche Gesellschaft für Kaufmanns- & Erholungsheime G. B.

Beatenberg am Thuner See, den 5. Mai '21.
(Berne Oberland)

Lieber Frankfurter Herrmann!

Auf dieser Karte
sehen Sie die Lage &
das Heim. - Es ist
schon hier & hoffe ich
noch so sehr, dass es
meiner Laune recht gut
passt & sie völlig anseht.
Ich bleibe jetzt bis 30. d. hier.
Viele herzliche Grüsse aus
Blanc Neuchâtel

Frankfurter

Herrmann

Frankfurter

Heimweg 10 21.

73:178:60



1973:0178:0060

Descriptive Title: Scenic postcard of Der Schweizerhof.
Classification: Postcard
Original photographer: Unidentified
Date Label: ca. 1918
Medium: chromolithograph
Dimensions: Image: 9 x 14 cm
Inscription(s): verso (stamp): Der Schweizerhof / der / Ferienheime für Handel und Industrie / Deutsche Gesellschaft für Kaufmanns=Erholungsheime E.B. / Beatenberg am Thuner See, den 8. Mai [illegible]. / (Berner Oberland)
 verso (ink): Fräulein / Anna Schumann / Frankfurt aM. / Steinweg [illegible].
 verso (ink): Liebes Fräulien Schumann! / Auf dieser Karte / sehen Sie die Lage & das Heim. - Es ist / schön hier & hoffe ich doch so sehr, dass es / meiner Lunge recht gut / tut & sie völlig ausheilt, - / ich bleibe jetzt bis 30. ds. hier.- / Viele herzliche grüsse Ihre / Else Herzberger

English translation:

8 May [illegible] Dear Miss Schumann, with this postcard, you can see the lake and heavens. It is beautiful here and I hope very much that it will do well for my lungs and heal them completely. I am staying here through 30 days from this date. Many heartfelt greetings, Else Herzberger.

Notes: Beatenberg is located in the Bernese Oberland on a steppe beneath the Niederhorn and high above Lake Thun. It is a small city that is known for its mountain scenery.

The Schweizerhof was a retreat for the German Society for Merchants.

Grassinger

PHOTOGRAPHER
2804 GTN. AVE., PHILA.
BRANCH STUDIO
ST. JAMES PLACE, BOARDWALK
ATLANTIC CITY, N. J.

POST CARD

CORRESPONDENCE HERE

NAME AND ADDRESS HERE

Mr. John J. Johnson

A A Z O A
A PLACE A
Z STAMP Z
O HERE O
A A Z O A

19:84:61



1973:0178:0061

Descriptive Title:

Tillie Weber with a medallion pinned to her lapel.

Classification:

Photograph

Original photographer:

Unidentified

Date Label:

ca. 1918

Medium:

gelatin silver print

Dimensions:

Overall: 14.2 x 20 x 1.6 cm

Inscription(s):

verso (studio stamp): Geissinger / PHOTOGRAPHER / 2804 GTN. AVE., PHILA. /
BRANCH STUDIO / ST. JAMES PLACE, BOARDWALK / ATLANTIC CITY, N.J.
verso (ink): Tillie Weber!

Notes:

Tillie is a variant of Matilda and Weber is a surname of German origin, derived from the noun meaning "weaver."

Geissinger Studio was located on 2804 Germantown Avenue in Philadelphia, Pennsylvania. The photographer(s) had also had a studio in St. James Place (also known as the Boardwalk) in Atlantic City, New Jersey. Germantown was founded by settlers from Krefeld, Germany, in 1681.

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