The Legacy of Ferdinand A. Brader (Swiss, 1833-1901)

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The intent of this article is to impart information on the nineteenth-century Swiss artist Ferdinand Arnold Brader (1833-1901), who was born on December 7, 1833, to Johann Baptist Brader (1795-1842) and Anna Maria Steiner [Brader] (1801-1859), in village house no. 51 in Kaltbrunn (see Figure 1). The location of the

1 The consulting genealogical expert in St. Gallen for our monograph, The Legacy of Ferdinand A. Brader, edited by Kathleen Wieschaus-Voss, is Wolf Seelentag, PhD, a leader in Swiss genealogical research projects, who advises that Swiss women during Brader’s time retained their maiden names after marriage, i.e., when Brader’s mother purchased their new home, no. 50, in 1844, she made the transaction in the surname of Steiner. Thus, the surname of the husband will be referred to within brackets following a married woman’s maiden name, and his mother is indicated as Anna Maria Steiner [Brader].

village is at an altitude of 440 meters (1,444 feet), surrounded by the Alps, within the district of See-Gaster, in the Linth River Valley of Canton St. Gallen, which is south of Obersee, a largely Catholic and German-speaking area in the northeast of Switzerland, with Germany to the north and the Rhine Valley leading to Austria and Liechtenstein to the east. About one-third of the canton is still forested, and even now, nearly half of the canton is farmland, a very small percentage of which is alpine pasture, used in the summer months. Brader was baptized the next day, December 8, at the Katholische Kirche in Kaltbrunn, probably in the presence of his two brothers, Franz Aloys and Johann Gustav.

Brader spent the first forty years of his life in Kaltbrunn, where he served as a modelstecher (carver of wooden bakery molds for Lebkuchen) for the family bakery, which also served as their home in village house no. 50, just across the street from no. 51 (see Figure 2). His mother purchased this building in 1844, following the death of her husband
in 1842. She reconfigured the former village school into a combination home and bakery for the family, which by then included five children: the three boys, a girl Maria Josefa, and the youngest child, fourth son, and fifth child Josef Sebastian.

On August 28, 1860, Brader married Maria Katharina Karolina Glaus (1833-1904) of Benken, a linear settlement along the Linth River, also in See-Gaster, and adjoining Kaltbrunn. The couple likely lived in the family home/bakery, where Brader continued to work, which is his only known artistic training, carvining intricate designs into wood with a knife, and backwards at that! On August 20, 1864, Ferdinand and Maria Katharina’s only child was born, a son named Carl Ferdinand (d. before 1919).

Other than details about his family, little else is known about Brader, his wife, or his son until the first mention of him in America, in the February 7, 1879, edition of the Reading Times [Pennsylvania], where his name was included in a list of people who had mail awaiting them at the Reading Post Office in Berks County. This information indicates that Brader must have been in Pennsylvania for some time, at least, and our best guess is that he left Kaltbrunn, on his own, in the early to mid-1870s, but this is the first official record of his whereabouts. Although ship’s records of transport from Europe to the states have been extensively examined, no one by this name appears to match our Mr. Brader.

Drawings by Brader, most of which are numbered, span the years from 1879 in Berks County, Pennsylvania, to No. 980 of 1895 in Stark County, Ohio. During his 16 years in America, Brader is believed to have drawn almost 1,000 drawings in graphite (pencil) on commercial wove paper. These drawings were largely of farmsteads, but occasionally of commercial properties and diverse other subjects. In 1892, he began to use colored pencils in addition to graphite, and many of the works of his later years include color. While there are

3 The skill displayed by Brader from his earliest known works, and the rapidity with which his dexterity improved with practice, makes it seems quite likely that Brader received additional artistic instruction before he made his first drawing in Pennsylvania.

4 Please consult the “Chronology” by Kathleen Wieschaus-Voss, included in this article.

5 Nothing else is known about him or his wife and son, including how or why he appears to have decided to make his way to America alone.
Figure 3. Ferdinand A. Brader. The Property of John H. and Sarah Ellen Gring Spring Town: Berks Co Pa!, graphite on wove paper, 30 1/2 x 51 in., signed and dated lower right: F. A. Brader 1881. Hirschl & Adler Galleries, New York. Photo credit: Eric W. Baumgartner.
none that were created solely in colored pencil, there are many in which he continued to use graphite alone or as well.\footnote{For more information, please see the essay in our monograph, “Brader’s Materials: How did he do it?”}

Brader’s earliest-known, dated drawing is \textit{The Property of John Bitting, Cumru Township, Berks County, Pa},\footnote{Please note that our curator Kathleen Wieschaus-Voss chose to respect Brader’s sometimes eccentric spelling and punctuation, but to follow her best interpretation for the spacing between his words.} where he wrote the date October 30, 1879, below the inscription above, the only drawing known from that year. Brader usually signed his work in the lower left or right-hand corner,\footnote{See entry in “Chronology” for the year 1885.} and he often dated it within the inscription. Brader added his own consecutive No., beginning in 1881 with \textit{The Property of Benjamin S. and Lucy Ann L. Ritter Exeter Town. Berks Co.}, which he numbered No. 160, suggesting that he had previously applied the Nos. 1 to 159 to earlier drawings, all of them in Pennsylvania, in the southeastern corner of the state around Berks County, which was his base in that state from 1879 to 1883. (See Figure 3.)

One fascinating aspect of this study is that a few of these drawings still hang in the place in which they were originally hung, now with the progeny of the farmers who commissioned them from Brader, up to the fifth generation, and in the house pictured in the drawing. Additionally, the researchers gathered amazing stories that have been passed on through the succeeding generations. Eye-witness accounts of Brader’s time on the farm are recounted often, fascinating, very old stories, some filled with intrigue as he may have sought to collect his fee in exchange for the finished work, when the client may have had something entirely different in mind!

Lately, we have begun refer to our dear Swiss artist as Mr. Brader,\footnote{This predilection for the moniker “Mr. Brader” was begun by our consulting retired paper conservator, Suesanna K. Voorhees, long a staunch champion of Brader’s drawings, several of which she worked on meticulously and as sparingly as possible. Her observant eye and efforts to preserve Mr. Brader’s mark have been very influential and enormously important, leading us to recognize subtleties in his use and combination of both graphite and colored pencil, which had previously gone unremarked. Her great appreciation for his inventiveness and his constant challenges to himself, especially in recognizing his remarkable ability to project his mind above the scene, in a place he could never have attained physically, has been remarkably helpful.} out of respect for him: his inventive nature, as he continually set new challenges for himself, the speed and accuracy with which he...
Figure 4. Ferdinand A. Brader, The Home of the Marcus Goodman Heirs, Nimishillen Tp Stark County Ohio 1894., No. 959, graphite and colored pencil on wove paper, 31 1/2 x 50 1/2 in., signed and numbered, lower right: F. A. Brader/No 959. Credit: Timothy Reese
draw, his pioneering spirit, and his austere way of life, none of which ever seemed to unnerve him. We know very little about his physical appearance, except that he was probably short, about five feet tall. He chose to depict himself more realistically in his three self-portraits when he showed himself standing in the road talking with another man, often with a dog romping nearby. In these instances, both men are dapperly dressed in jacket, trousers, and hat, with the more Brader-like man usually sporting facial hair of a long moustache and a small, pointed beard, and sometimes also a cane. Brader’s moustache and goatee, popular here from around the time of the Civil War, are remembered in more than one family story. And, we have heard he smoked a pipe and that, on at least one occasion, he drank a glass of schnapps!

The most tantalizing question that remains about Ferdinand A. Brader is: where is his journal, record book or combination, thereof? Mr. Brader’s careful inscription of his clients’ name, village, township, county, state, year, and sequential number on the majority of his drawings suggests that these were done with care and consistency, and probably also recorded. (See Figure 4.) He additionally labeled most of them as a particular type of property, whether residence, property, farm, etc. And, intermittently, he drew a commercial property, such as George Dilger’s Brewery and Residence, Louisville Stark Co: Ohio 1885 and two public institutions, both of which he drew in the early 1890s. Portage County Infirmary of 1892 is the only subject Brader drew three times, and the drawing of the Stark County Infirmary is one of only two extant works known to have been drawn in 1895. And, now and then, he provided an enigmatic title for a work, whether Our Home! without even a surname, or This is My Father’s Farm . . . David Krabill, which does include a name. Brader numbered many of his drawings, from No. 160 to 254 in Pennsylvania, between 1881 and 1883, and from No. 357 to 980, between 1884 and 1895 in Ohio. Our only clue to the existence of such a record is the book placed on

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10 Fortunately, the family of Henry Swallen, who owned this farm when Brader drew it in 1886, was able to trace the location of this work, even when it was out of the family’s purview; the present owner, his great-great-grandson, purchased it and thereby returned it to the family.

11 There are many drawings that have not yet been located. However, Kathleen Wieschaus-Voss has compiled an exhaustive “Checklist of Landscape Drawings by Ferdinand A. Brader,” which includes every known fact about even a hint of a drawing, in a chronological and eminently usable form, following the (continued on next page)
the ground beside Mr. Brader, to his right, in the second of his three self-portraits, *Residence of Daniel and Marj Rohn. Wadsworth Tp. Medina Co. Ohio 1889*, which is signed and numbered, lower left: F. A. Brader/643.

Mr. Brader almost seems to have traveled about our two adjoining states on a sort of undefined mission, going from place to place, as often recommended by his clients, repeatedly among Swiss immigrants and other German-speaking families in both states, requesting room and board, eating with his host family, but preferring to sleep in the barn of whichever farmstead he might have been drawing, rather an austere existence. However, we do know that in his later years, or from 1891 forward, he sought both food and shelter during the winters at both the Portage County (1891/92) and Stark County (1892/93, 1893/94, and 1894/95) Infirmaries. When registering at the Stark County Infirmary on August 11, 1894, quite early for “winter,” he was described as “destitute and suffering with acute asthma.” During that last winter in America, Mr. Brader resided at that infirmary until the last day of 1895, or for 16 1/2 months.

In one family’s story, we hear that, as Brader passed through the Stark County township of Osnaburg in the 1890s, he knocked on a door and asked for work because he was so hungry. Since the woman who answered the door did not really have need of any work for which she might pay him, she prepared food for him and, in turn, he drew an incredibly intricate floral design on a large piece of white cloth. She saved that cloth, just as Brader had drawn upon it with his pencil, until her granddaughter was arranging her wedding many years later; then the two of them sat down and stitched along Brader’s lines to create the family treasure, known as *The Werley Family Quilt*. This is the only work by Brader not executed on paper, and it is unique in his oeuvre.

In November 1895, while staying at the Stark County Infirmary, Brader received news of the death of his eldest brother, Franz Aloys, in 1888, seven years earlier, and of an inheritance left to his wife and to each of his four siblings. Additionally, Aloys left a sum to Ferdinand...
in recognition of his “good services” in the family bakery. Shortly thereafter, he learned of the death of his closest Swiss friend, William Tanner (born Basel, 1824) on December 9, 1895. Brader attended his funeral in nearby Alliance, and on December 31, he left the Stark County Infirmary.

On January 20, 1896, Brader left Canton and on the 25th, he sailed from the port of New York aboard the SS La Bretagne (Figure 5) bound for LeHavre. The transatlantic steamer chugged into the French port on February 2, and Brader went to Switzerland.12 His subsequent movements and whereabouts remain unknown, until December 20, 1900,

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12 From a letter Brader wrote back to America, we know that he arrived in Switzerland “a few days later,” by February 6 or 7, 1896.
when court records of the Staatsarchiv St. Gallen (the State Archive of the Canton of St. Gallen) declare Ferdinand Brader verschollen, “lost and missing, without a trace,” disappeared and seemingly vanished, having last been heard of on June 17, 1900. This sad and empty news was confirmed on December 24 in the Amsblatt des Kantons St. Gallen (the Official Journal of the Canton of St. Gallen).

Mr. Brader’s work is of particular interest at this moment, because of the culmination of a three-year enterprise, led by Kathleen Wieschaus-Voss and her bevy of volunteers, which has resulted in an exhibition at three venues in Stark County, Ohio, and a rigorously researched 252-page monograph on Brader, both called The Legacy of Ferdinand A. Brader. The publisher of the book is the Center for the Study of Art in Rural America. The four-color monograph is lavishly illustrated with full images of each drawing exhibited, and is divided into useful sections: context, life, drawings, and exhibition, with tan-edged pages setting off the 78 exhibited works, each with a large illustration and significant text. An additional section includes Andrew Richmond’s supporting exhibition, which places Brader’s work within an historical American context. Kathleen Wieschaus-Voss edited the volume and contributed a wonderfully informative introduction, as well as a detailed chronology of Brader’s life and a checklist of his 215 landscape drawings arranged by year, from 1879 to 1895. Every known work, of which she is aware, has an entry, even if all that is known is a single fact, such as a possible location or an owner’s name. Kathleen Wieschaus-Voss worked exhaustively to follow every lead, having known most of the owners, their farms and drawings for many years, and the results are splendid.

In addition, the Foreword and Afterword are by Leo Schelbert, Emeritus Professor, University of Illinois at Chicago, himself also a native of Brader’s hometown of Kaltbrunn. In between his two explanatory bookends are nine essays by members of the world-wide community of scholars. These enlighten the reader to specific areas of Brader’s life as an artist in our country, examining the historical perspectives of these drawings and contributing to our understanding of the proud and successful immigrant farm families, his clients, who wanted a record of their own achievement, their farms, to display in their parlor for all to admire. One essay provides information on mold carving, as part of a baker’s training at a Swiss bakery, and another
explores the relationship of illustrations in the county atlases to Brader’s drawings, which representations appear to herald the arrival of Brader and his views of these Pennsylvania and Ohio farmscapes. There is a fascinating and very detailed examination of genealogical records, as well as village and state archives, concerning Brader’s family. His materials are examined and explained, both within an historical context and as Brader actually used them in his drawings themselves. During the years spent gathering information for the exhibition and locating drawings, Kathleen Wieschaus-Voss located an additional 115 drawings from the list of 110, with which she began, and three more have already turned up, one of which was sold at Christie’s New York in January 2015, plus two additional drawings. Thus, the total of landscape drawings by Brader stands at 218, out of a possible 981-1,000+

A trio of exhibitions in Canton and North Canton, Stark County, Ohio, presents the works by Brader. Stark is the perfect place for this showcase, because this county was his base in Ohio, from 1885 to 1895, as Berks County had been for him in Pennsylvania. Brader spent these final years in Stark County, where he produced at least 118 known works, the most drawings in any of the counties he visited in his peripatetic journey from southeastern Berks County, Pennsylvania, to northeastern Ohio.

The main exhibition, at the Canton Museum of Art, focuses on his life story, beginning in Switzerland, and presents a major retrospective of the drawings Brader made in Pennsylvania and Ohio, while he dwelt in America, exhibiting 38 farmscapes plus five small commemorative drawings. The other larger venue, the McKinley Presidential Library & Museum, highlights ten depictions, which include Brader’s beloved trains, thirteen other large landscapes, plus the Werley quilt. Eleven of Brader’s drawings in graphite and colored-pencil, done between 1892 and 1895, including a commemorative drawing, were on view at the Little Art Gallery in the North Canton Public Library until January 8, 2015. The other larger venue, the McKinley Presidential Library & Museum, highlights nine depictions of Brader’s trains, plus 14 other drawings, within his largely residential and farmstead landscapes. In addition, the McKinley has the Werley quilt on display. Both the Canton Museum and the McKinley exhibitions opened on December 4, 2014, and close on March 15, 2015. Nine of Brader’s drawings from between
1892 and 1895, in which he employed colored pencils, in addition to graphite, and some of which feature one-room schoolhouses, were on view at the Little Art Gallery in the North Canton Public Library until January 8, 2015. However, both of the exhibitions at the Canton Museum of Art and the McKinley Presidential Library & Museum remain open through March 15, 2015. All told, generous lenders made possible the exhibition of 70 of Brader’s large landscape drawings; plus eight floral drawings, either birth, baptismal, or marriage remembrances; and the unique quilt, the largest exhibition of his works ever seen.

This exhibition and the accompanying monograph provide an opportunity for examination of what truly is the legacy of Ferdinand A. Brader—his fascinating and charming drawings, filled with life and joy, intricately detailed remembrances of a time gone by.

A Chronology of the Life of Ferdinand A. Brader

By Kathleen Wieschaus-Voss

1833 December 7, Birth of Ferdinand Arnold Brader, in village of Kaltbrunn, canton St. Gallen, Switzerland to his father Johann Baptist Brader (1795-1842) [Handelsmann (a tradesman or merchant)], son of Othmar Brader and Maria Anna Thoma [Brader] of Kaltbrunn, and his mother Anna Maria Steiner [Brader] (1801-1859), daughter of Egid Steiner [a potter] and Maria Elisabeth Fah [Steiner] of Kaltbrunn. His parents married April 4, 1824, in 1826 bought village house no. 51, where he lived with his two older brothers, Franz Aloys Brader (1825-1888) and Johann Gustav Brader (1831-1875).

December 8, Baptism as Ferdinand Arnold Brader at Katholische Kirche, Kaltbrunn, St. Gallen. Baptismal sponsors Aloys Steiner and A. Maria Steiner, possibly relatives of his mother.

13 Please see website www.braderexhibit.com for additional information: reviews of monograph and exhibitions, extensive information on conservation and, recently discovered reprints of XIXth-century newspaper articles, family photographs, and the entire unfolding story of the exciting odyssey on our peripatetic Mr. Brader.
1836 June 3, Birth of his sister Maria Josefa Brader (1836–1895). His father adds extension to their home.

1839 August 14, Birth of his younger brother, the fifth and last child, Josef Sebastian Brader (1839-1879).

1842 December 4, Death of his father Johann Baptist Brader.

1844 His mother Anna Maria Steiner [Brader] purchases house no. 50, called Dorfbrücke (village bridge), across the street from no. 51. She converts part of the building into a bakery. The Dorfbrücke had been used as the village school from 1807 to 1843, where it is likely that the five children in Brader’s family were students. They later attended the new school, built in 1842.

1849 March 9, Marriage of eldest brother Franz Aloys to Maria Rosa Felizitas Zweifel of Maseltrangen, St. Gallen.

1855 April 23, Marriage of older brother Johann Gustav to Maria Rosa Waldburgh Fah of Kaltbrunn.

1859 April 26, Death of his mother Anna Maria Steiner [Brader]. November 12, Younger brother Josef Sebastian [always referred to as Sebastian] marries Maria Anna Karolina Zahner and takes over operation of the family bakery.

1860 August 14, Birth of niece Maria Josepha Caroline “Charitas” Brader (1860-1943), daughter of Josef Sebastian Brader and Maria Anna Karolina Zahner [Brader]. August 28, Ferdinand marries Maria Katharina Karolina Glaus (1833-1904) of Benken, St. Gallen.

1863 Sebastian leaves Kaltbrunn, with wife and young daughter and boards a ship in Liverpool, England, bound for America. He arrives in America, at the port of New York, on February 13, 1863, and joins 4th regiment New York Cavalry of the Union Army, February 20, 1863. Apparently his wife and daughter had returned to Kaltbrunn before his ship, the SS Etna, left Liverpool.
1864 June 12, Sebastian is wounded in Civil War battle in Virginia, and passes the next 15 years in military hospitals.

December 20, Birth of son, Carl Ferdinand Brader (1864-before 1919) to Ferdinand A. Brader and his wife Maria Katharina Karolina Glaus [Brader].

1875 August 20, Death of older brother Johann Gustav.

1879 February 7, First documented mention of Brader in the United States. The Reading Times prints a list of people who have letters awaiting them at the Reading, Berks County, Pennsylvania, post office. No records found of his travel to United States. July 10, First pencil drawing in Berks County. He will complete 90 more drawings in less than one year, according to “Varieties,” Reading Eagle (Reading, Pa.), 5 June 1880. p. 1. October 30, Draws and dates The Property of John Bitting, Cumru Township, Berks County, earliest known dated drawing.


1882 Draws in Berks County, in the townships of Bern, Elsace, Exeter, Fleetwood, Oley, Rockland, and Tulpehocken.

1883 Leaves Berks County after drawing The Property of Miller M. Evans, No. 254, in Spring Township. Draws a farm in Lancaster County, in West Cocalico Township, and several in Lebanon County, in South Lebanon Township, before leaving southeastern Pennsylvania and heading west toward Ohio. Arrives in western Pennsylvania and
draws farms in Somerset County, in Brothersvalley and Allegheny Townships, and in Allegheny County, in Aleppo, Franklin, and Sewickley Townships. Likely passes the winter of 1883/1884 in Pennsylvania. Completes about 260 drawings in Pennsylvania in the five and a half years between July 1879 and 1884.

1884 Draws last property in Pennsylvania in Beaver County, Pennsylvania *The Property of John and Elizabeth Haemmerle* in Economy Township. Arrives in Ohio and draws *The Property of Christian and Margaretha Aeling*, No. 357 in Dover Township, Tuscarawas County, and *The Property of Peter Berger* in Knox Township, Columbiana County. Completes about 50 drawings in 1884.

1885 Continues his sequential numbering system, and the consistent use of his signature, F. A. Brader, in the lower left or lower right corner of his drawings. Draws farm in Rose Township, Carroll County. Draws properties in Stark County, in the townships of Nimishillen, Osnaburg; and in Tuscarawas County, in Bolivar and Lawrence Townships. Completes about 64 drawings in 1885.

1886 Draws properties in Stark County in the townships of Canton, Jackson, Lake, Nimishillen, Paris, and Washington; and in Tuscarawas County, in Lawrence Township; in Portage County, in Randolph and Suffield Townships; in Summit County, in Springfield Township. Completes about 52 drawings in 1886.


1888 Draws properties in Stark County, in townships of Jackson, Lake, Lawrence, Osnaburg, Paris, Plain, Robertsville, and Tuscarawas; in Wayne County, in the townships of Baughman and Chippewa; and, in Medina County, in Wadsworth Township. April 10, Death of eldest brother Franz Aloys in Kaltbrunn, of which Brader does not learn until November 1895. Completes about 64 drawings in 1888.
1889 Draws properties in Medina County, in Wadsworth Township; in Wayne County, in Chippewa; in Stark County, in Nimishillen and Washington Townships. Completes about 60 drawings in 1889.

1890 Draws properties in Carroll County, in Rose Township; and, in Stark County, in the townships of Nimishillen, Osnaburg, Paris, Pike, Plain, and Sandy. Completes about 72 drawings in 1890.


1892 Begins to incorporate colored pencils into his drawings, with a small floral drawing, dated January 19, 1892; completes three drawings of the Portage County Infirmary, all with colored pencil. April 19, Leaves Portage County Infirmary. Draws farms in Portage County, in Ravenna Township; Stark County, in the townships of Marlboro, Lexington, Nimishillen, and Washington; and in Tuscarawas County, in Sandy Township. November 14, Enters Stark County Infirmary in Canton, Ohio, gives former residence as Marlboro, and says he is “sick.” Completes about 70 drawings in 1892.


1894 June 5, Leaves Stark County Infirmary. Draws in Stark County, in townships of Lake, Marlboro, Nimishillen, Perry, Plain, and Washington. August 11, Enters Stark County Infirmary “destitute and suffering with acute asthma.” Completes about 32 drawings in 1894.

1895 Draws at least one farm in Stark County, the Homestead of Mr. and Mrs. John Kleiver, No. 980, his last-known drawing of a farmstead. Sometime during the year, he also completed an untitled
drawing of the Stark County Infirmary. November, While at the Stark County Infirmary, Brader learns of the death of his brother Franz Aloys, in 1888, and of the inheritance his brother left to him. December 9, Death of his closest friend, William Tanner (born Basel, 1824) of Alliance. A few days later, takes train to Alliance and attends Tanner’s funeral. December 31, Leaves Stark County Infirmary, apparently not officially discharged. Draws about 9 drawings in 1895, all in Stark County.

1896 January 20, Leaves Canton for Pittsburgh, where he books passage to Europe; arrives New York City January 21, and leaves on the French ocean-going liner SS La Bretagne January 25, arriving in Le Havre on February 2, and in Switzerland a few days later, February 6 or 7.

1901 December 20, Official declaration in court minutes, Staatsarchive St. Gallen (the State Archive of the Canton of St. Gallen), that Ferdinand Brader is verschollen, “lost and missing, without a trace,” having been last heard of on June 17, 1900.

December 24, Newspaper announcement in Amtsblatt des Kantons St. Gallen (the Official Journal of the Canton of St. Gallen) that Ferdinand Brader is verschollen, “lost and missing, without a trace.”

1919 September 27, Official declaration in court minutes, Staatsarchive St. Gallen, (the State Archive of the Canton of St. Gallen) that Carl Ferdinand Brader, the son of Ferdinand Brader, artist, and Katharina Karolina Glaus, is verschollen, “lost and missing, without a trace,” having been last heard of in 1887. The remaining assets of the inheritance are given to the Waisenamt Kaltbrunn (Official Organization for the Orphans of Kaltbrunn).

October 6, Newspaper announcement in Amtsblatt des Kantons St. Gallen that Carl Ferdinand Brader too, as was his father, is verschollen, “lost and missing, without a trace.”