

HISTORIES & . *Stories*



Discoveries
in Angermünde
and with *Ehm Welk*



A Life and World Clock

HISTORIES & STORIES

Angermünde was born in the medieval period on a busy road. People from far and wide came to the market and swapped stories there. Sometimes the stories became lasting literature.

A medieval ballad tells us of *heretic Angermünde*. Later, a professor of literature from Schmiedeberg made the *Nibelungenlied* popular, while a learned man from Stolpe an der Oder wrote about his geological research around the world.

When the railway was built here, one of the first in Prussia, new possibilities and new stories emerged. The father of the writer *Jhm Welk* took a chance on the new technology and left his home in *Lübbenau* in the Spree Forest to be a cabinet maker. He had had enough of farming. Eventually he settled in *Biesenbrow* beside Angermünde and became a farmer once more. With gentle melancholy his son called that settlement *Kummerow* (“gloomy place”).

Histories and stories – our exhibition reveals the big picture and the little details.



Fliederberg

Bismdower Bismühle

Blumenfelder Mühle

Kummerow

Zweihamsen

Barnekow

Rummelow

Falkenberg

Bielikow

Mürow Middelkow

Randemünde

Angermünde



Schmargendorf

Herzsprung

Neukünkendorf

Bölkendorf

Crussow

Schöneberg

Criewen

Schwedt

Neue Mühle

Blumenhagen

Vierraden

Schmiedeberg

Biesenbrow

Passower Mühle

Passow

Grünow

Schönemark

Günterberg

Greiffenberg

Bruchhagen

Frauenhagen

Kerkow

Welsow

Mürow

ALTE ODER | HOHENSATEN-FRIEDRICHSTHALER WASSERSTRASSE

ODER

ODER

Gartz

RANOW

WELSE

WELSE

WELSE

ODER





Ehm Welk

AS A FARMER
IN THE FIELD OF LITERATURE

Ehm Welk is primarily known as the author of stories about village life with which he immortalised his native Uckermark. Yet a closer look at the “hinterland“ of the poet reveals a more colourful picture.

The language of the Slav-German border landscape is present in his family name. The Lower Sorbian name *Wjelk* means wolf in German.

Welk had great success as a journalist in the 1920s. He established himself as an expert for rural life and became the well-paid editor of the *Grüne Post* from the publishers Ullstein.

Ehm Welk was deeply convinced that rural life could be improved by education. Consequently, his work in later years concentrated on the adult education system.

Emil Welk

- 29.8.1884 → Birth of Emil (*Emil*) *Welk* in Biesenbrow near Angermünde
- 1900 → Begins a commercial apprenticeship in Stettin
- 1904 onwards → Journalist with different newspapers in Stettin, Brunswick, Leipzig, Dresden and elsewhere
- 1915 onwards → Military service as a dog handler in the medical corps
- 1917 → Discharge due to severe illness, return to work as a journalist
- 1923 → Trip to America
- 1924 → Marriage to Agathe Lindnerr
- 1926/27 → Premiere of his plays
Gewitter über Gottland and *Kreuzabnahme*
- 1927 → Journalist for the Ullstein publishing house
- 1928 → Editor of the newspaper “Die Grüne Post”.
- 1934 → Article critical of J. Goebbels leads to temporary imprisonment in Oranienburg Concentration Camp; following his release, withdrawal to Lübbenau in the Spree Forest, where
Die Heiden von Kummerow and
Die Lebenszeit des Gottlieb Grambauer are written
- 1940 → Relocation to Neuenkirchen (now Dołuje) near Stettin
- 1945 onwards → Foundation and management of the adult education centre in Schwerin
- 1950 → Relocation to Bad Doberan
- 19.12.1966 → Death in Bad Doberan

EHM WELK AND BIESENBROW

At the age of 16 Emil (Ehm) Welk left Biesenbrow and began an apprenticeship as a salesman in Stettin. He returned to his native village only rarely, but his memories of the sites of his childhood and youth stayed with him throughout his life. In the volume of stories “My land that shines afar” Ehm Welk portrays this landscape as a fantastical world full of unfathomable secrets, where legendary figures and magical beasts from the pre-Christian era could still be found.

01 → SCHOOL BUILDING IN BIESENBROW

Photograph

02 → EHM WELK AS A SCHOOLBOY IN BIESENBROW

ca. 1896, Photograph, duplicate

03 → EHM WELK WITH SCHOOL- CHILDREN IN BIESENBROW

1954, Photograph, duplicate

04 → SCHOOL DESK FROM THE VILLAGE SCHOOL IN BIESENBROW

Ca. 1900, Pinewood, sheet iron

EHM WELK AS JOURNALIST

05 → EHM WELK AS JOURNALIST & EDI- TOR OF THE “BRAUNSCHWEIGER ALLGEMEINEN ANZEIGER” (BRUNSWICK ADVERTISER)

Photograph portrait ca. 1912, Akademie der Künste (AdK) Berlin, duplicate

“Dear God: To see one’s own name in print is wonderful for a man’s ego. No-one knows that better than a writer.”¹

06 → EHM WELK AS EDITOR OF THE “ALTMÄRKER” IN STENDAL

Photograph, AdK Berlin, duplicate

LEOPOLD VON BUCH

Leopold von Buch (1774–1853), an important geologist, was a scion of the von Buch family, which had lived in Stolpe an der Oder since the later medieval period.

Von Buch devised the term “Jura” for a period of the earth’s history, which began around 200 million years ago. Dinosaurs dominated an animal world, which is known to us through many fossils. Leopold von Buch made his name as the author of important volumes about such fossils.

The scientist’s grave can be found in the von Buch family plot in Stolpe.

07 → DEATH MASK OF LEOPOLD VON BUCH

The geologist was born in Stolpe in 1774 and died in Berlin in 1853. His grave is in the Stolpe estate park.

Plaster, duplicate

08 → LEOPOLD VON BUCH

Drawn from life for the Academy of Sciences in Paris, engraved by Ambroise Tardieu.

1823

09 → STOLPE CASTLE

From: A. Duncker: Die ländlichen Wohnsitze, Schlösser und Residenzen der ritterschaftlichen Grundbesitzer in der preußischen Monarchie..., Berlin 1861, Colour lithography from a watercolour

**FRIEDRICH HEINRICH
VON DER HAGEN**

Friedrich Heinrich von der Hagen (1780–1856) came from Schmiedeberg near Angermünde. In 1810, during the reform period in Prussia, he was appointed the first ever Chair of German Literature at the University of Berlin.

He was particularly interested in the oldest German literature, above all The Song of the Nibelungs, which he translated into Modern German. Later, together with other researchers, he published for the first time a collection of Arab tales “The 1001 Nights”.

10 → FRIEDRICH HEINRICH VON DER HAGEN: THE SONG OF THE NIBELUNGS IN ITS FINAL VERSION
1842, Berlin

11 → FRIEDRICH HEINRICH VON DER HAGEN: (1001 NIGHTS. ARABIAN TALES)
Von der Hagen published an early German version of this collection of stories, together with the Arabist Maximilian Habicht and the translator Carl Schall. It was translated from French and supplemented by a Tunisian manuscript. 1840, Breslau (Wroclaw)

12 → CHRISTOPH WEIGEL: GERMANIAE ANTIQUA
The map belonged to the writer Ferdinante Grieben (1844 – ca. 1920) from Angermünde, who wrote literature for young people in particular under the pseudonym W. Egbert. Early 18th century, Coloured Print

**EHM WELK
AND THE NATIONAL SOCIALISTS**

Ehm Welk seems to have underestimated the growing power of the NSDAP. He published an article critical of Joseph Göbbels in the newspaper “Die Grüne Post” and spent a short period in the concentration camp at Oranienburg as a result. Afterwards, he withdrew to Lübbenau in the Spree Forest, the home of his Sorbian forefathers.

There he wrote “The Heathens of Kummerow” and “The Life Clock of Gottlieb Grambauer”. With these and other books Welk earned more than 1.1 million Reichsmarks before the end of the war in 1945.

13 → EHM WELK WITH HIS FATHER GOTTFRIED IN LÜBBENAU
Photograph ca. 1935, AdK Berlin, duplicate

14 → EHM WELK IN THE SPREE FOREST
Photograph ca. 1937, AdK Berlin, duplicate

15 → EHM WELK AS PRISONER 2853 IN ORANIENBURG CONCENTRATION CAMP
Photograph 1934, AdK Berlin, duplicate

16 → “DIE GRÜNE POST” (GREEN MAIL), EDITION FROM APRIL 29TH, 1934
The title page with Ehm Welk’s article “Herr Reichsminister – a word please!”, which led to him being sent to KZ Oranienburg. Duplicate

**17 → EHM WELK: DIE HEIDEN
VON KUMMEROW (THE HEATHENS
OF KUMMEROW)**

Ca. 1940, Forces edition in two volumes

**ANGERMÜNDE: EVERYDAY LIFE
IN NATIONAL SOCIALISM**

18 → VIEWS OF ANGERMÜNDE

Postcards after 1900

“A human being is very similar to a salad dog. Do you know what a salad dog is? A dog, which eats no salad, but which is not prepared to allow other dogs to eat it.”²

19 → ATTESTATION

Attestation concerning the confiscation and allocation of living space in Angermünde for Alice Hermann and her three children, who had been bombed out in Berlin.

Issued January 9th, 1945, Stadtarchiv Angermünde

**20 → SOUP LADLE FROM HOTEL
“REICHSHALLE”**

Stainless steel, silver-plated, engraved with an Imperial Eagle with Swastika.

Ca. 1940

21 → ASHTRAY WITH HITLER PORTRAIT

1939, Copper, velvet base

**22 → SOUP DISH FROM HOTEL
“REICHSHALLE”**

Canteen crockery from the series “Model of the Department Beauty of Work” of the KPM Berlin.

1936, Porcelain

**ANGERMÜNDE: JEWISH LIFE
IN NATIONAL SOCIALISM**

23 → IDENTITY CARDS WITH “J”

**FOR THE JEWISH CITIZENS
HUGO AND GÜNTER GERSON
AND ELLA FREUNDLICH**

From August 1938 onwards, all Jews had to have the extra name Israel or Sara.

1939, Stadtarchiv Angermünde, Index of Registration 1936–1945, duplicate

**24 → IDENTITY CARD WITH “J” FOR
RENATE FREUNDLICH**

Born 1922 Angermünde, deported to Auschwitz March 2nd, 1943.

1939, Stadtarchiv Angermünde, Index of Registration 1936–1945, duplicate

**25 → RECEIPT FOR THE PURCHASE
OF TWO GRAVESTONES FROM
THE JEWISH CEMETERY IN
ANGERMÜNDE**

1944, Stadtarchiv Angermünde, duplicate

**26 → CLOTHES HANGERS FROM THE
CLOTHING SHOPS OF JEWISH
STOREKEEPERS IN ANGERMÜNDE**

Ca. 1938

EHM WELK AS MAN OF LETTERS

27 → DEATH NOTICE OF EHM WELK

1966

“I laughed with the pastor about the unbelieving heathens and found out many years later, that the Orphics in likening the Earth to Chaos had very possibly prophesized that condition of the Earth to which it was my fate to be allotted.”³

**28 → SCHOOLCHILDREN VISIT
THE WRITER IN HIS STUDY IN
BAD DOBERAN**

Undated photograph, AdK Berlin,
duplicate

**29 → CERTIFICATE FROM GREIFSWALD
UNIVERSITY AWARDING
AN HONORARY DOCTORATE
TO EHM WELK**

1956, Duplicate

30 → EHM WELK

Caricature by Elisabeth Shaw
Ca. 1960, duplicate

31 → EHM WELK

Bust by Reinhard Schmidt
1959, Bronze

EHM WELK AS TRAVELLER

32 → EHM WELK: MUTAFO.

Picaresque novel, Inside cover with
written note "They were here!"
1954, Eulenspiegel publishers Berlin

*"When a person thinks it is time for
him to settle down, it is often time for
him to move on."*⁴

**33 → EHM WELK: DER NACHTMANN
(THE NIGHT MAN)**

Novel 1950, Aufbau publishers Berlin

**34 → EHM WELK WITH HIS WIFE
AGATHE, PICNICKING AT LOCH
LOMOND IN SCOTLAND**

Photograph 1930, AdK Berlin, duplicate

**35 → EHM WELK: BELGISCHES SKIZZEN-
BUCH (BELGIAN SKETCHBOOK)**

The author wrote this, his first publication,
in 1913. In it he relates his impressions
from a journey to our neighbouring county
in 1912. It was published during the
First World War.

Ca. 1915, Brunswick

EHM WELK AS SOLDIER

**36 → EHM WELK AS MEDICAL CORPS
DOG HANDLER IN MACEDONIA**

Photograph 1916, AdK Berlin, duplicate

**37 → EHM WELK AS A "HOPELESS CASE"
IN BAD SAAROW MILITARY
HOSPITAL**

Photograph 1917, AdK Berlin, duplicate

EHM WELK AS EMIGRANT

**38 → CERTIFICATE OF NATURALISATION
(USA) FOR EHM WELK**

1923, AdK Berlin, duplicate

**39 → EHM WELK IN BAD SAAROW
MILITARY HOSPITAL**

Photograph 1917, duplicate, AdK Berlin

**EHM WELK – ASPECTS OF HIS LIFE
AND WORK**

*"I am a collective: farmer, sailor,
worker, teacher, writer, adult
educationalist, cyclist, car driver, skier,
politician, friend of everything that
grows and blooms, socialist, optimist,
eulogist of women, one who says yes
to life, animal enthusiast, older brother
to my dogs – all these people speak
when I write"*⁵

Ehm Welk was also a journalist and an editor with several different newspapers, composed more than 300 editorials for the newspaper “Grüne Post” under the pseudonym Thomas Trimm, wrote plays and scripts for the DEFA. His bestseller novel “Die Heiden von Kummerow” (The Heathens of Kummerow), in which he wrote with humour and only apparently apolitically about the village life of his native country c. 1900, was published in 1937.

**40 → EHM WELK: MEIN LAND,
DAS FERNE LEUCHTET (MY LAND
THAT SHINES AFAR)**

Exposé for a novel, Ca. 1950

“I have connected events from other villages, including some in the Spree Forest, with my own experiences and stories from my father, so that the Kummerow, in which my books are set, can be found not only in the Uckermark and in Pomerania, but also in some other parts of northern Germany.”⁶

41 → TYPEWRITER “ADLER MODELL 7”

Ehm Welk worked with a typewriter of this type, among others.
1st third, 20th century, Loan from Eberswalde Museum

**42 → SAILOR’S IDENTITY CARD
FROM EHM WELK**

1923, AdK Berlin, duplicate

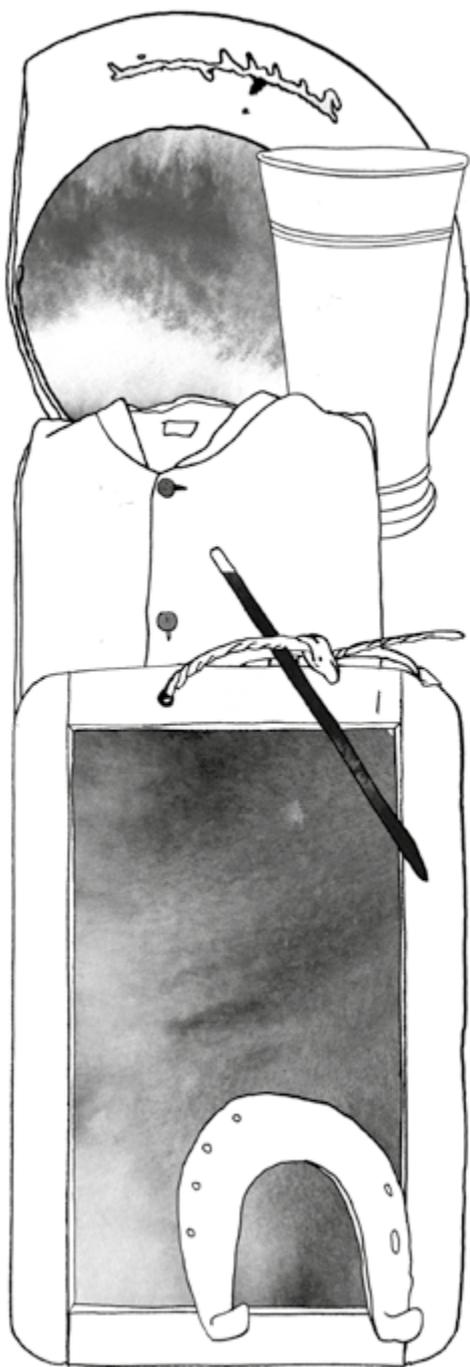
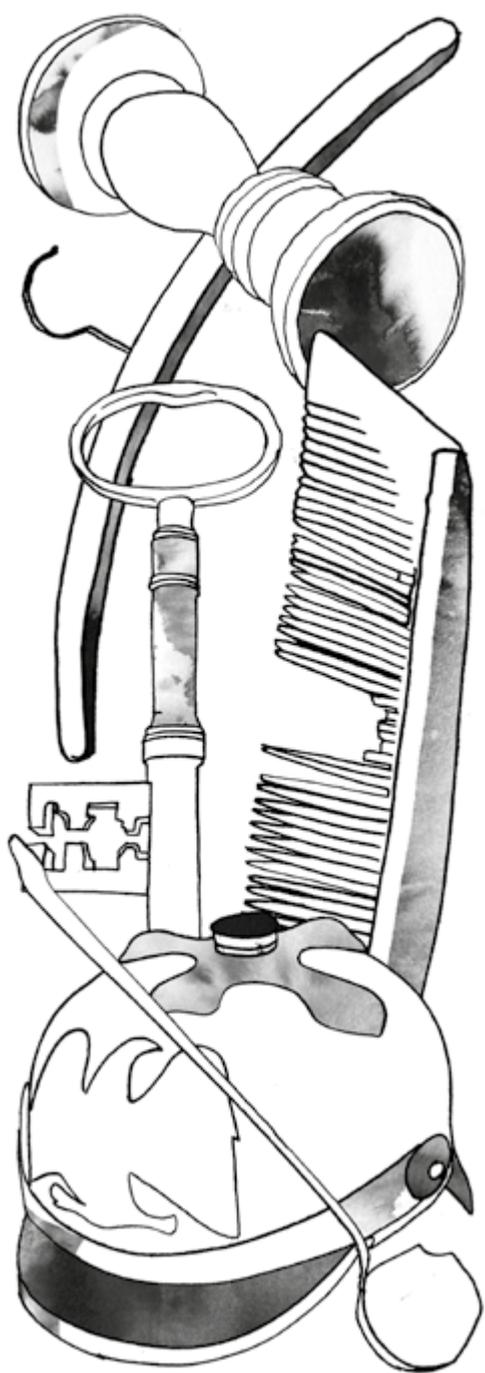
EHM WELK AS MAN OF THE THEATRE

**43 → EHM WELK: GEWITTER
ÜBER GOTTLAND (THUNDER
OVER GOTLAND)**

The play had its premiere in 1927 at the Volksbühne Berlin.
1926, Theatre script printed as a textbook

**44 → DIALOGUE “KREUZABNAHME”
(THE DEPOSITION FROM
THE CROSS)**

The premiere of Ehm Welk’s play “Kreuzabnahme” (The Deposition from the Cross) took place in the National Theatre in Mannheim and in the Altona Town Theatre in 1927.
Blätter des Volkstheater Rostock,
Volume 12 from the 1961/62 season



Shining afar

OLD THINGS

Objects often come to museums when they are no longer needed. Such objects can preserve memories of lost circumstances.

Over a hundred years ago the everyday life of burghers and farmers experienced a radical upheaval: the Industrial Revolution. Chimneys and train lines now marked the landscape and even in the villages machines took over work previously carried out by hand. Much of what had for generations been commonplace was suddenly old-fashioned.

The works of *Emm Wilk* record the impact of these changes even on the soul of the people:

“Grandfather Grambauer... said that craftsmanship was on the way out. He hated factories, not because they robbed him of work, but because they produced rubbish and damaged the reputation of the noble art of weaving.”

 **AUDIO CORNER: KUMMEROW**
(AFTER EHM WELK)

NARRATOR: Kummerow is a handsome place, with a large square in the middle, from which five streets depart; to be exact, the fifth street branches off from the fourth, and they aren't actually called streets, but "ends", each with a word before. Excise End, Shepherds' End, Clay End, Farm End and Spring End. One lives simply at an end. There are no signs or house numbers. The entire village lies on a broad hill and flows with all its ends into the marshes roundabout.

MOTHER: Martin! – Where has the boy got to now?

NARRATOR: The Spring End leads to the spring, a water source not far from the village. In the days when the Kummerow people were proper heathens, there is said to have been a holy pool there. Then an apostle threw all the stone idols into the pool, which made the holy water sag away, taking the idols with it. That's why the site is still haunted today, although the first Kummerow Christians were baptised at the source left over from the holy pool.

PASTOR: Which is why they did not really become proper Christians.

NARRATOR: says Pastor Breithaupt. The Farm End take its name from the manor farm, which was actually a manor house with a park, protected by a high wall. Count Runcowricz and his family live in the manor farm to this day.

FATHER: But our Count Runkelfritz knows his place. There used to be four knights here, but we chased three of them away.

NARRATOR: According to Gottfried Grambauer. Nevertheless, it must also be said there is still a top-down split in Kummerow, which is wrongly called a class contradiction. Most Kummerow people know about classes only that they have a classless school here, that is a school which caters for all eight intakes at once. Eighty children in one room.

PASTOR: Lots of work, lots of food, above all a lot to drink, and the women are the worst. The likes of us are left to try to deal with the result.

NARRATOR: Since the Thirty Years War they have only one church in Kummerow, but, instead, they have two taverns. The better one calls itself Inn, the other is the Tankard. The publican at the Tankard is a former labourer from the manor, naturally it belongs to “Runkelfritz”, while the Inn belongs to a rich farmer.

FATHER: Which is why when the poorer farmers want to annoy him, they go to the Count’s Tankard, prompting the labourers from the manor to switch to the Inn.

NARRATOR: So, everything is balanced out.

PASTOR: The Kummerow people are stubborn and simple-minded. Although, or maybe because, they have the best wheat for miles around. The stupidest farmers have the biggest potatoes, as they say round here.

MUTTER: Martin! Where’s he got to then?

MARTIN: Come here, Spot!

(We hear dogs barking, Martin, who is walking across the fields, call in the distance, and the sounds of work from the village)

THE ANGERMÜNDE COAT OF ARMS

The charge developed out of the town seal, which survives for the first time from 1292. With its own seal the town council showed that it could carry out legal transactions.

The hunters and the deer, which embellish the town's coat of arms today, already appear on the seal. A heraldic legend has grown up around these figures, but in fact they probably go back to a "speaking" coat of arms, related to an older part of the settlement. "Jägerstraße" (Hunters' Street) reminds us of it today.

45 → ANGERMÜNDE MUNICIPAL COAT OF ARMS

This coat of arms indicated the seats reserved for the municipality in the Church of St. Mary and was transferred to the Town Hall during the adaptation of the church in 1827. The colours are heraldically inaccurate.

18th century, Carved wood, polychrome colours

46 → OFFICIAL BADGES OF AN USHER AND A BAILIFF

Up to the middle of the 19th century, the owner of a manor was also responsible for the administration of the law in the estate area.

19th century, Brass, Neukünkendorf

47 → OFFICIAL EMBLEM OF THE COUNTY COUNCIL

This emblem was attached to the duty bag of a county council messenger
Ca. 1900, Brass, Neukünkendorf

48 → OFFICIAL BADGE OF A COURT MESSENGER

The Royal Magistrates' Court for Angermünde County was founded on the parade square behind the Town Hall in 1850.

2nd half, 19th century, Brass, Angermünde

THE ANGERMÜNDE MINT

In 1481 the Elector Johann Cicco authorised the establishment of a mint "*in the alley which leads from the castle to the church*". The moneyers Heinrich Koch from Cottbus and Matheus Rotzke undertook the manufacture of groats and pennies. The moneyer Jacob Brasche succeeded to the office in 1502 and minted Angermünde groats until 1505 and *Adlerhohlpfennige* (bracteates) until 1508, using the three-leafed goutweed as a mint mark.

49 → ANGERMÜNDE TENPENNY

In 1481 the Brandenburg Elector Johann established a mint beside Angermünde Castle. Tenpenny pieces and *Adlerhohlpfennige* (late medieval bracteates) were minted there until around 1505.

1503, Silver

50 → LEATHER HELMET FOR INFANTRY SOLDIERS

This "helmet with a spike" was adopted by the Prussian army in 1843 and used until the start of the First World War. As "*Pickelhaube*" ("pointy hat") it became a symbol of the military in Prussia.

This model after 1869, Buffalo leather embellished with brass fittings and a Prussian eagle, the metal spike is lost

51 → FIREFIGHTER'S HELMET

The originally military Pickelhaube remained the official headgear of both the police and the fire service in the Weimar Republic. The eagle on the helmet is here without motto and royal initials, however.

Ca. 1930, Vulcanized fibre, leather, metal

52 → CROWN OF A LAMP

Two iron street lamps were set up in front of the main entrance to the Town hall in 1905. The lamps were replaced by historically appropriate copies during renovation work in the 1990s.

1905, Wrought iron, riveted

ANGERMÜNDE AS A GARRISON TOWN

From 1687 to 1928, with only a few gaps, Angermünde was home to various Brandenburg-Prussian military units. Before the barracks in the Schwedter Straße were built after 1890, the up to 450 soldiers were billeted in civilian homes. The house owners had to make so-called soldiers' parlours available depending on the extent of their property and the size of their plot. In 1828 the garrison took over the old weigh station and turned it into the Main Guard.

53 → COLONEL BARON TREUSCH VON BUTTLAR-BRANDENFELS

Commanding Officer of Infantry Regiment No. 64, 1867–1871.

Ca. 1870, Oil on canvas

54 → BACKSWORD OF THE PRUSSIAN CUIRASSIERS, M 1732

The backsword with a heavy, straight blade for cutting and thrusting was the main weapon of the heavy cavalry, the cuirassiers and the dragoons.

Before 1888, Steel and brass, replica

55 → PRUSSIAN OFFICER'S SWORD, M 1889

Model for infantry officers, used until the First World War. Stamped on the inner side of the hilt: 64. R. (64th Infantry Regiment).

Steel, brass, silver wire wrapped around sharkskin

56 → PRUSSIAN OFFICER'S SWORD, M 1881, MODEL FOR INFANTRY OFFICERS

The foldable sword guard with the Prussian eagle was introduced in 1881 and was more comfortable to wear than the older model.

Late 19th century, Steel, brass with remains of the original gilding

57 → UNIFORM FOR SOLDIERS OF INFANTRY REGIMENT NO. 64

In 1860 the 3rd battalion of the newly-raised Infantry Regiment No. 64 was garrisoned in Angermünde.

Ca. 1900, Cloth with brass buttons, Loan from the Verein für Heimatkunde Angermünde e. V.

58 → EPAULETTES OF A CAPTAIN IN THE INFANTRY REGIMENT NO. 64

Ca. 1910, Braided silver cord on red cloth, gold-coloured stars as a sign of rank

59 → RESERVIST'S PICTURE OF THE MUSKETEER BUTZIN. IN RECOLLECTION OF HIS SERVICE IN INFANTRY REGIMENT NO. 64, 1906–1908.

Mementos of military service were very popular in the German Empire. The embossed printed portraits made of synthetic material imitated valuable natural materials such as ivory or horn. 1908, Card, velvet, silk, celluloid

“The machine is a thing of the devil’, said my grandfather, ‘for it makes the craftsman slovenly, it makes him destitute, it tears him from his trusted home, it destroys families, it destroys community and village and the Kingdom of God.’”⁷

60 → TWO TAILOR'S CUBIT RODS

19th century, wood, brass

61 → SILK TOP HAT

In the 19th century, the stiff top hat was a symbol of the free and prosperous burgher. The dented sides of this model meant that the flat velvet hairs shined very impressively.

Early 20th century, Velvet and sequined hat string, Master furrier Karl Albrecht, Schwedt

62 → HAT BOX FOR A TOP HAT

The shop belonging to the master hat maker Max Dittmann in the Rosenstraße, Angermünde, sold not only hats, caps, ties, gloves and umbrellas, but also furs and was the most prominent shop in town.

Ca. 1900, Card with wood grain effect, cloth ribbons

63 → GROUP PICTURE OF THE ANGERMÜNDE JOURNEYMEN CARPENTERS

The traditions of the craftsmen's guilds survived longest among the journeymen in the construction industry. Bricklayers and other building workers were also members of the Journeymen Carpenters' Association, which was led by the Senior Journeyman, the “Book Journeyman” or secretary and the “Jar Journeyman” or treasurer. The picture, taken in the journeymen's hostel, also shows two traveling journeymen with their characteristic knotted walking sticks.

1910, Framed Photo behind glass

64 → SIGN OF THE ANGERMÜNDE TAILOR'S GUILD

The Tailor's Guild received its oldest privilege in Angermünde in 1549. No tailor, who was not a member of the guild, was allowed to set up business within a radius of two miles.

1689, Brass, wood

65 → SIGN OF THE GREIFFENBERG TAILOR'S GUILD

1739, Brass

66 → SIGN OF THE ANGERMÜNDE BLACK-SMITHS AND ARMOURERS' GUILD

1766, Brass and iron

67 → SIGN OF THE ANGERMÜNDE WHEEL- AND CARTWRIGHTS' GUILD

1783, Brass and wood

68 → SEAL OF THE ANGERMÜNDE BRICKLAYERS' AND CARPENTERS' GUILD

1859, Sealing wax on card

**69 → OFFICIAL SEAL OF THE
ANGERMÜNDE CARPENTERS**

In order to regulate guild excesses, all craftsmen's associations received new model statutes from 1734 onwards. In Angermünde, the carpenters were the first guild to receive a statute. 1734, Sealing wax on card

**70 → SEAL OF THE ANGERMÜNDE
MASTER BRICKLAYERS'
AND CARPENTERS' GUILD**

1883, Sealing wax on card

**71 → SEAL OF THE ANGERMÜNDE
MASTER BRICKLAYERS'
AND CARPENTERS' GUILD**

1859, Sealing wax on card

**72 → SEAL OF THE ANGERMÜNDE
CABINETMAKERS' GUILD**

2nd half, 19th century, Sealing wax on card

73 → VESSEL FOR CARRYING FOOD

In the 18th and 19th centuries Greiffenberg, with around 20 potteries, was a manufacturing centre for white-glazed pottery decorated with a malhorn, which was known in Pomerania as "Stettin Ware". Production ended with the spread of industrial products made of aluminium and enamelled tin plate. Mid-19th century, Tin-glazed pottery Greiffenberg

**74 → MASTERS' BOOK OF THE ANGER-
MÜNDE BAKERS' GUILD, MINUTE
BOOK OF THE MASTERS' MEETINGS**

Begun 1694, last entry 1732, Paper sewn together, cardboard

**75 → RIBBON ROD OF THE JOURNEYMEN
BRICK MAKERS**

Official symbol of the Senior Journeyman during gatherings of the Journeymen of the Angermünde Brickmakers' Guild. 2nd half, 19th century
Turned wooden rod, silk ribbons

76 → FORM FOR GINGERBREAD

In 1851 a gingerbread bakery opened in Berliner Straße. 19th century, Fruitwood

**77 → WELCOME CUP OF
THE CARPENTERS' GUILD**

1734, Pewter

**GUILD CHEST OF THE JOURNEYMAN
BRICKMAKERS**

This chest was made in 1870 for the Journeyman Brickmakers Association of the Angermünde Brickmakers' Guild by the Master Cabinetmaker Wegener. The polychrome paintings on the veneer of the visible sides are unusual. The picture on the front side shows the work involved in traditional hand-moulding technology with two brickmakers and two helpers. A brick shed as protection against the elements and a small single chamber oven are depicted on the sides. The transition from the traditional craft to industrialisation is represented by the ring oven on the lid. This oven allowed the work to take place without a pause and throughout the year and was also related to the use of steam engines, which through shafts and belts drove pugmills, mixers and press machines.

**78 → GUILD CHEST OF THE JOURNEY-
MEN BRICKMAKERS**

1870, Wood with metal handles, painted with brickmaking images

79 → STRAW SHOE

Shoes made of plaited straw were worn by the rural population as slippers and were usually self-made for personal use. Early 20th century, Rye straw, string

“And I experienced it in just this way with agricultural machines and can remember how we started up with the threshing machine and put the flail away, but Old Father Wendland still threshed his share with the flail, because he thought it a sin to throw the blessed grain into such a terrible machine.”⁸

80 → WOODEN SLIPPERS

In contrast to wooden shoes made entirely of wood, the slippers are made of a wooden sole and a leather upper part. 20th century, Poplar wood, leather, iron pins

THE SCHMIEDEBERG CHRONICLE

Joachim Otto von der Hagen (1860–1942) was a local historian and the Custodian of Prenzlau Museum. In this book he put together in 64 pages everything he thought was important enough to be recorded in his home village. Photographs and above all the author's own drawings portray archaeological artefacts, house plans, household objects and tools from rural life after 1900.

**81 → THE SCHMIEDEBERG
CHRONICLES OF JOACHIM
OTTO VON DER HAGEN**

1919–ca. 1940, Paper with fabric

82 → HUNT RATTLE

During a battue the beaters use the rattle to make noise and drive the game towards the shooters. Ca. 1900, Wood, leather

83 → FISH SPEAR

The Brandenburg fishing regulations of 1853 banned the use of fishing irons and spears when fishing for pike and other whitefish. This method of fishing continued to be used, however, above all by poachers. 19th century, Wrought iron

84 → FISH DESCALING TOOL

Ca. 1900, Tinplate, wooden handle

BUTTER CHURNING

Butter churning was a task performed by the women in the village. Salt was added to the product in order to increase its shelf life. Traditionally, butter was not only used as an edible fat, but also as medicine and ointment. This manually operated butter churning machine was driven by the accompanying crank. Perforated cleats rotate around their own axis and corrode the fat globules in the milk until butter is formed. Afterwards, the balls of butter were rinsed and kneaded.

85 → BUTTER CHURN

Early 20th century, Wood, iron

**86 → PAIR OF COMPASSES
FOR FIELD USE**

Surfaces and short stretches of path could be measured by turning a pair of compasses set at a fixed length.

First half, 20th century, Wood, iron

PEAT CUTTING

Severe overexploitation and insufficient management of the forests led to an imminent shortage of wood in the 18th century. As wood was primarily a fuel, peat was increasingly used as a substitute. In 1788 peat cutters from the Principality of Halberstadt were brought in to instruct local labourers, who then began the exploitation of peat near Dobberzin und in the Kranichbruch marsh near Angermünde. At around 1900 brown coal replaced peat as fuel and the extraction of peat came to an end.

87 → PEAT SPADE

19th century, Blade of wrought iron, wood

88 → THRESHING FLAIL

Ca. 1900, Wood, leather, tarred cord, wire, iron band, Zichow

89 → KALIT

In the Uckermark this is a common term for a wickerwork basket with a lid, and made of willow rods or wooden shavings, which was used to store food while working in the fields.

20th century, Pine shavings, cord

**90 → FRAGMENT OF A DRINKING VESSEL
IN THE SHAPE OF A BOOT**

The dominant silver-grey pottery type in the late medieval period is known as “hard grey ware”. The vessel is decorated with nubs and circles of stamps.

14th/15th century, Clay, Angermünde

91 → DICE

15th century, Stone, Stolpe

**92 → BEER BOTTLE FROM THE KONZACK
BREWERY, ANGERMÜNDE**

Early 20th century, Glass, clip with porcelain lid

**93 → MINERAL WATER BOTTLE FROM
THE COMPANY FRITZ HANDT,
ANGERMÜNDE**

Early 20th century, Glass, clip with porcelain lid

94 → WOODEN MOUSETRAP

19th century, Wood, hemp string

95 → MOUSETRAPS

19th century, Wood, metal wire, steel spring

96 → CARD PRESS

The press was used in taverns to store and smooth playing cards.

Late 19th century, Wood, straw embroidery

97 → GAS LAMP

In 1880 a public gas company was founded near the Angermünde train station, which also supplied private customers with gas for lighting. The wall lamp for use in living spaces is from the Berlin company Graetzin.

Ca. 1900, Enamelled sheet metal, brass, steel, glass

98 → STABLE LANTERN

The perforated sides of the lamp provided sufficient light and also prevented the burning candle from starting a fire.
19th century, Sheet iron

FIREFIGHTING

Closely-set buildings with thatched roofs and open chimneys led to a great danger of fire. Fires destroyed large parts of the town centre in 1705, 1731 and 1779. Every new citizen had to buy a fire bucket on becoming a burgher of the town. The firefighting regulations from 1850 laid down the responsibilities of the individual trades in case of fire, from transporting the water carts and pumps to the use of pulling hooks and the filling up of water vats in the lake.

99 → FIRE BUCKET

Before the fire services were founded, every house owner was obliged to have his own firefighting equipment.
19th century, Leather, interior tarred, Günterberg

100 → FIRE BUCKET FROM ANGER-MÜNDE ELEMENTARY SCHOOL

1833, Leather, interior tarred

101 → VESSEL FOR COMMUNION WINE

This simple vessel for communion wine can be seen to reflect the influence of the modestly-living Huguenots. There were many refuges of the Reformed confession in the townships around Parstein Lake in the 18th century. Following a fire, the church in Parstein was rebuilt and newly furnished by 1887. Before 1880, Iron, interior enamelled

102 → COMMUNION CUP

18th century, Pewter, Parstein

103 → COMMUNION CUP

Ca. 1800, Pewter, Pinnow

COMMUNION TOKENS (MÉRIAUX) OF THE HUGUENOTS

Both the Lutheran and Reformed Churches are part of the Protestant confession. The two religious fellowships emerged with the Reformation and put the Gospel at the heart of their doctrine. For Luther communion remained a sacrament which acted as an important symbol in the strengthening of belief, but for the reformer Zwingli communion was only a symbol of remembrance. These two views led to the separation of the Protestant Lutheran church from the Reformed churches.

In the French Reformed Huguenot communities communion served disciplinary purposes. The church elders distributed the tokens (mériaux), authorising participation in communion, only to those members of the community deemed to live an irreproachable life.

104 → COMMUNION TOKENS FROM THE FRENCH REFORMED CHURCH AT ANGERMÜNDE

18th century, Brass

105 → COLLECTION BAG

The collection bag was attached to the end of a long staff and fitted with a little bell. The verger used it to take the collection from the faithful during the service.

1788, Silk, linen, iron, metal thread and braid, Serwest

106 → WOODEN SCULPTURE OF THE SAINT MARIA MAGDALENE

Her attribute is the ointment vessel, carved figure from a retable
15th century, Lime wood, Wolletz

107 → WOODEN SCULPTURE OF A BISHOP, CARVED FIGURE FROM A RETABLE

15th century, Lime wood, Wolletz

108 → TRADITIONAL BONNETS

These traditional bonnets, also known as “bonnet-caps” were worn by married women in the Uckermark until approximately the middle of the 19th century. The more richly decorated bonnets were only worn only for church services.
Ca. 1800, Silk, linen, card, borders of metal threads, Melzow and Steinhöfel

109 → CRUCIFIX

Ca. 1900, Cast iron

110 → DESCRIPTION OF THE ANGERMÜNDE MARY CHURCH

In 1932, the *Angermünde Zeitung und Kreisblatt* published a description of the Mary Church in several instalments in its weekend supplement. It was based on the publication of the first chronicler Löserner from 1830.

1932, Paper

111 → THE FORMER SYNAGOGUE AT ANGERMÜNDE

The synagogue can be seen on the upper left, in the rear building of the house Klosterstraße 56.

Land survey, 1879, Angermünde, Stadtarchiv, Akte 3231

“Here in Kummerow, the horse was the most important thing after the Lord God himself. And even if the people were starving, horses remained necessary.”⁹

112 → SITUATION PLAN OF THE RITUAL BATH IN THE JUDENGASSE (“JEWISH ALLEY”)

1870, Angermünde, Stadtarchiv, Bauakte 168





Heathens

SECRETS EVERYWHERE

Curious things are part of the founding of a collection or a museum. They tell very different stories. And a great deal is very difficult to explain.

Imagination often fills the resulting gap.

Legends of this kind can sometimes become raw material for novels and stories. The strange and the enchanted also accompany the village life of the *Heathens of Kummerow*.

Heathenism has another function in the work of *Emm Welk*, however. It reveals hidden truths about religion. In the view of the author, the village church often helps those in power to exploit the fears of their subordinates. And makes a profit in the process. A figure in one novel says cynically

“...an opinion poll showed that priests of all religions most liked to play shop when they were children.”

 **AUDIO CORNER: POPULAR BELIEFS**
(AFTER EHM WELK)

NARRATOR: It was dark. The ruins and the trees could not be told apart, just one dark mass. But the headless woman who wandered there only appeared in the witching hour and not every night. The sky was overcast and now, this evening of all evenings, a grey blurriness covered the path, fields and pastures. Martin listened carefully.

MARTIN: The whispering is just the wind in the willows, and the cry beside me, Sweet Jesus, is a stupid teal in the marshes. You aren't to run, the ghosts can't stand for that. Bang, they trip you up, and then you lie there and can sometimes not get up until after midnight.

NARRATOR: Martin wanted to sing a marching song, but he didn't dare, as it was almost Holy Week. When the clouds did part, more and more shapes stood around or crowded in – far in front you could even see Potterberg Hill and very clearly the three haunted willow trees – The Father, Son and Holy Ghost. This unexpected sight made Martin's legs shake.

MARTIN: There used to be a brickworks there, and the stupid potter who made the bricks for the churches, couldn't count and instead of a thousand bricks he always handed over ten thousand.

NARRATOR: But the potter was in fact the Devil, he had only been stupid in order to gain power over the houses of God. When he can demand his real price, the farmers and the priests said: Alright then, you count it out for us.

MARTIN: But, of course, he couldn't, so he complained to the Emperor in Vienna, and he in his turn said to the Catholic God, they wanted to cheat you as well – so they started the Thirty Years War, you see, and always burned down every second church. They burnt the brickworks as well, with the potter in it, but he didn't burn because he was the Devil. Now he sits in Potterberg Hill, and as a punishment he makes bricks for ever and ever. And grabs people who come by at night. Bad people he rides piggyback and rides them all the way to Marienkirchhofsberg Hill.

NARRATOR: Potterberg Hill drew near. Truly, it approached him and not he the hill. And waved with its three arms. The hill grew to an enormous size, although it was really only a hillock. Martin thought he might cut through the marshes. The marsh ghosts were not difficult, if you didn't disturb them, the same was true of the forest and lake spirits. But Potterberg Hill...

MARTIN: (*sings:to the tune of We walk over dew-sprinkled mountains*) Out and about, for a good lump of bacon, I love to eat it, no-one takes it away from me. (*he is startled*). Is there someone standing on the path ahead? No wait – Watch it! Be gone!

NARRATOR: Martin grasped his stick like a riding crop, cried “Get on” as if to a horse, snorted and neighed and trotted off towards Potterberg Hill. In this way he galloped along the sunken lane towards the crest of the hill. Pity the devil, who dared to stand in his way. A cloud had pushed itself before the moon and something on the path had moved and now stood still. Humans didn't do that, it must be a ghost. Martin stopped for a moment and then he saw quite clearly how on the other side of the path something else crawled on the earth.

MARTIN: “All good spirits praise God, the Lord!”

NARRATOR: The upright spirit approached him and the other one leaped in his direction.

MARTIN: “You, I don't want to hurt you, get out of my way!”

FATHER: “Well, that's alright then, I was very scared!”

MARTIN: Father!

FATHER: Were you not afraid, my boy?

MARTIN: Oh, I have a big stick, father.

(Spot barks cheerfully)

“THUNDERBOLTS”

AND MYTHICAL ANIMALS

Farmers have settled in the fertile Uckermark since the start of the Neolithic period around 7,000 years ago. Their tools – stone axes and hatchets – can still be found in the fields today. Before the enlightenment period they were thought to prove that Thor, the god of thunder, threw his hammer to earth in the form of bolts of lightning.

Similarly, bone finds from large and unknown animals of the last Iron Age, embellished the tales told on winter evenings in the parlours.

The Ice Age is still very much alive in the Uckermark. The geopark “Eiszeitland am Oderrand” (Ice Age Land on the Oder) and the exhibition “Erfahrung Eiszeit” (Ice Age Experience) in Groß Ziethen – both only a few kilometres from Angermünde – offer in-depth information about the formation of our landscape.

113 → CLAY FIGURE

A face is discernible on the figure. The holes served the attachment of feathers, fibres or plants.

Late Bronze / Early Iron Age, 8th century BC, Pottery

114 → AXE

This tool is probably evidence of one of the oldest agricultural cultures to settle in the Uckermark. Similar axes were still used in the Bronze Age (from approximately the 23rd century BC) Possibly Rössen Culture, 48th to 46th century BC, Stone, Schönnow

115 → FLUTED HATCHET

Late Neolithic Period to Early Bronze Age, 28th to 17th century BC., Stone

116 → AXE

This stone axe was discovered during the demolition of a building in Crussow. In folk belief, stone hatchets deposited in the attic or the foundations of a house were thought to provide protection against lightning.

Neolithic period / Single Grave Culture, 19th–18th century BC, Rock, Crussow

117 → FRIEDA AMERLAN: GÖTTER UND HELDEN DER ALTEN GERMANEN (GODS AND HEROES OF THE OLD GERMANS)

Ca. 1905., Half-linen book cover

“Everything to do with our heathen ancestors was held in great respect by the youth, and we were happy to show this openly, for we knew that the old pastor go hot under the collar about it.”¹⁰

118 → SKULL FRAGMENT OF AN AUROCHS

Vistula Ice Age, ca. 115,000–10,000 BC
Bone and horn, Neuenhagen

119 → HORN OF AN AUROCHS

Vistula Ice Age, ca. 115,000–10,000 BC
Bone and horn, Hohensaaten

120 → VESSEL IN THE SHAPE OF A BOOT

Late Bronze Age, 9th–8th century BC,
Pottery, Klein Ziethen

MINIATURE VESSELS

The remains of small pots can be found anywhere: in the roots of toppled trees or in the fields while at work. How did they get there?

Essays from the circle of the mining engineer and scholar Georg Agricola (1494–1555) have survived, asking questions such as: Are the sherds from dwarves or did they grow in the earth of their own accord? In some places tales about dwarves hint at archaeological sites even today.

121 → MINIATURE VESSELS FROM THE BRONZE AND IRON AGES

13th to 5th century BC, Pottery, Neukünkendorf, Angermünde, Pinnow, Schönermark

“Pastor Breithaupt thundered against believing in ghosts, but Old Kuklasch, who could channel, said, that the pastor only spoke that way out of professional envy””¹¹

122 → SLAVIC VESSEL

11th/12th century AD, Pottery, Angermünde (Galgenberg)

“My father, as a Slav, always said he was a heathen and in the village they thus thought him capable of anything.”

123 → CLAY VESSEL (URN)

Late Bronze/Early Iron Age, 8th–6th, century BC, Pottery

THE ANTHROPOMORPHIC VESSELS FROM CRIEWEN

The way in which the Crieven vessels were deposited implies a ritual background. Folklore and religion have been reflected in portrayals of humans and animals on everyday objects since the Neolithic period, thus connecting the material and spiritual worlds. Waterfowl played a special role in the religious imagination in the later Bronze Age, while face urns were closely related to popular conceptions of the afterlife in the Iron Age.

124 → ANTHROPOMORPHIC VESSEL

The vessel was found in 1860 in a peat bog not far from Crieven during the construction of a path. It lay in a stone fill. Probably Late Middle Ages (ca. 14th/15th century), Pottery, copy, Crieven

DEMON STONES

Impressions of animal paws, children’s feet and hands can be found on bricks in many medieval brick buildings, in churches and monasteries and also in castles and on town walls. These are often in deliberately chosen, exposed positions, such as the entrance area. In popular belief signs of this type served as a defence against evil forces, deterring demons, ghosts or even the devil. Brick dust scraped from these bricks was thought to be a magical remedy.

125 → MOULDED BRICK WITH FOOTPRINT

Moulded bricks with so-called “tread seals” were supposed to provide protection from demons.

Later Middle Ages, Brick, Angermünde Monastery church

**126 → MOULDED BRICK WITH
VINE MOTIF**

Ca. 1300, Brick, Angermünde Monastery church

“It was very dark. The ruins and the trees could not be told apart, just one dark mass. But the headless woman who wandered there only appeared in the witching hour and not every night.”¹²

127 → RATTLE IN THE SHAPE OF A BIRD

Late Bronze Age, ca. 13th–8th centuries BC, Pottery

MONSTERS ON THE CHURCH WALL

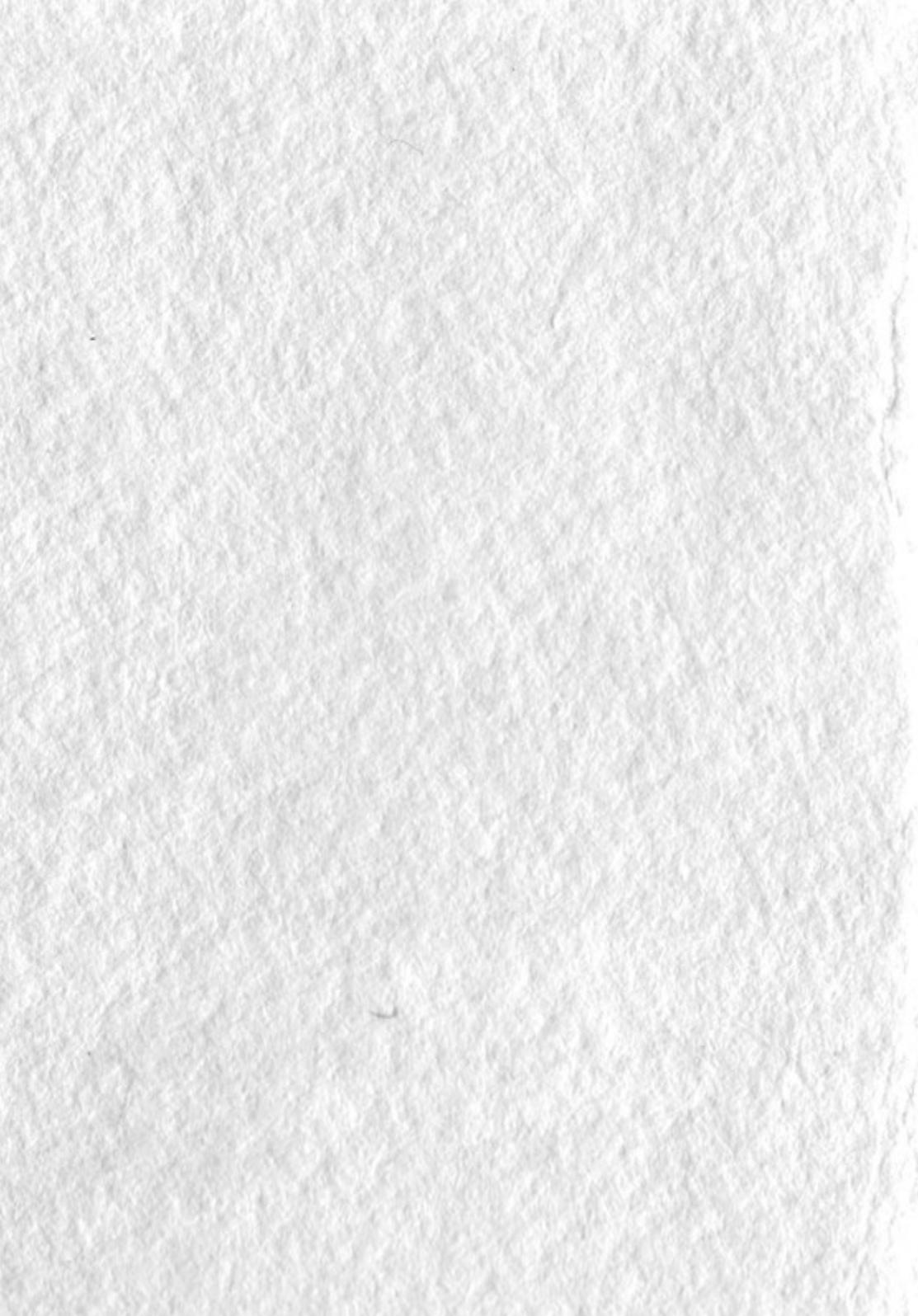
Strange beings decorate the walls of the Mary Church in Angermünde. They seem to have emerged from a fantastical dream world. Froglike beings, an animal with enormous horns and a unicorn are discernible. Beasts like these were very familiar to people in the Middle Ages. They had heard a great deal about them in the clergy’s sermons.

The preachers for their part were drawing on the “Physiologus”, a text from the 2nd century AD which includes symbolic-fantastical ideas about animals. The entry about the antelope says, for example:

»The Antholops is very wild; it has two large horns shaped like saws, with which it can bring down the mightiest trees. In the same way you also have two horns, the Old and New testaments, to ward off vice: because of them the hunter, the devil, will never catch you.«¹³







My land

THE CHRONICLES OF ORPLID

Dream worlds are very important, in literature and in museums. They can be found in distant spaces, and also in other epochs. Both come together in *Chm Welk's My land that shines afar*. History and landscape are one. The poet, now almost seventy years old, scrutinises the boy *Martin Grambauer*, whom he once was.

The boy dreams of *Orplid*, the fantasy land of the Swabian poet and priest Eduard Mörike. The dream is blurred with the name *Bimimi*, an island in the Caribbean, a dream world of which Heinrich Heine sang shortly before his death.

Martin Grambauer projects both history and fancy into a merry dance on an island in the Black Lake. This is the way he visualises *the sales of the band of Orplid*.

 **AUDIO CORNER: BIMINI**
(AFTER EHM WELK)

NARRATOR: Cuckoo! Cuckoo! No, not „Cuckoo“... Cucuckoo was what it cried. Cucuckoo!

MARTIN: The stutterer is there! The very first cuckoo. And so early this year, and the stutterer first, and in the middle of the Tanger.

NARRATOR: Tanger was what the pine forests were called. There was one not far from the village. Martin was surprised, and when he told Johannes and the others about it, they would be very jealous. Martin crept closer and pondered.

MARTIN: I should find out, where there are songbirds nesting nearby. That's where his wife will put the egg. And it would be really good if the stutterer's child would also stutter. Ka-ka-kasimir Pi-pi-pilatzer stuttered just like his father.

NARRATOR: Martin was already searching the treetops for the likely cradle of the future stutterer child. If it turned out to be a female, he could give it to Ulrike, for cuckoo hens were good for nothing. Ogittegittegittegit! Both of them, the Stutter-Cuckoo and Martin, heard the noise. And they both thought: Oh lord, the old woman has turned up already. So, the stutterer flew toward his wife and gave the boy more time to look around again and see if there was not indeed a suitable household for a cuckoo's egg. He found it up at the top of the big pine. It was no use, Martin would have to climb up. The nest belonged to a pair of wood pigeons.

MARTIN: What a shame! If the cuckoo hen lays an egg there and someone comes and has a look-see, then the pigeon mother will abandon her own eggs and never come back.

NARRATOR: So, he didn't get to catch a little cuckoo. Instead, he climbed on to a branch and swung his legs. The marshes stretched for ages in the sun, and from up here they looked like a sea, on which the round willow bushes and the stretched-out beech rods sailed like ships. One very small ship had already run aground, its skeleton could be seen clearly. It was the naked frame of Krischan Klammbüdel's shepherd's hut. The village for its part was like a whole fleet. The Tanger, however, was a large ship, and

sailed into the middle of the marshes towards the squadron. The big pine was the main mast and there sat Captain Grambauer, giving orders and looking out for the land far away. That lay far behind the marshes, shrouded in a blue haze, and kept its secrets.

MARTIN: Full steam ahead!

(A terrible screeching of crows led him to slide down the mast, so quickly that he gave himself a nasty scratch on his left calf, and run to the birch bush in the Tanger.)

MARTIN: They must have something special, if they make such a racket.

NARRATOR: Martin ran to the site of the evil deed, ready to drive off the robbers and liberate whatever enchanted princess he might find. Now, however splendid such a task might be, he did not forget that the robbers were only crows. He cupped his hands, put them to his eyes and peered through his new, self-made binoculars.

MARTIN: Maybe it's the fox! Either he wants to get at the rabbits or at the crows. No, he wouldn't dare to attack crows.

NARRATOR: Now he could see that the crows were arguing about a dead rabbit baby.

(Martin stood up with a jerk and roared:)

MARTIN: Hohohho!

NARRATOR: Furiously protesting, they flew off into the pines. At the same time the fox stormed in from the other side barking and baying, directly towards him and with every leap he became more and more like a dog, and the dog changed into Spot.

MARTIN: Spot, where did you come from?

(Answer: Loud, cheerful barking)



ON A JOURNEY THE CHILDREN ON A JOURNEY

The *Völkerwanderung* is a key scene in *Edm. Welck's* Heathen novel. Time and time again a teacher has told the children about the Germans' migration to unknown, far-off lands. And the boy Martin has also been reading at home. In the novel the children set off on a journey, prompted in part by tales of heroism, and partly also out of simple curiosity about distant places.

Objects are exhibited from the museum's collection, which also have a journey behind them. The raw material for a stone axe of more than 4,500 years of age comes from what is today called Thuringia. Objects from the Bronze Age, more than 3,000 years old, are evidence of contact with the Mediterranean. Plunder from the Thirty Years War, about 400 years old, was submerged in a lake near Groß Ziethen.

Behind the objects are people's stories, which were never written.

ULRIKE: Come over here! Look, an axe! (*disappointed*)
The blade is blunt.

MARTIN: It is 5,000 years old, though. Back then it would definitely have been very sharp.

JOHANNES: Imagine: Summer holidays five thousand times – that’s how long ago it is.

ULRIKE: My daddy says, little Asians lived here then.

MARTIN: Rubbish, the inhabitants in those days came from Asia Minor. That is something else entirely.

JOHANNES: Where is Asia Minor?

MARTIN: Where Asia and Europe meet. Nowadays, Persia is there. And they brought us agriculture. Because only tribes of hunters lived here.

JOHANNES: They had to work the soil in the marshes with such little tools?

ULRIKE: They can’t have had enough to eat. Without a plough and horses.

MARTIN: By the way, here they are also called thunderbolts. Because people used to think, that the god of thunder had thrown the axes and the hatchets.

ULRIKE: He was called Thor and was a heathen god from the north.

MARTIN: Exactly! You’re very clever, Ulrike.

ULRIKE: That’s what my daddy always says.

JOHANNES: Pah! I knew that, everybody does.

ULRIKE: That’s not true.

(Interlude)

JOHANNES: What's that funny helmet?

MARTIN: That's a shield boss. That was meant to protect the hand at the place where the warriors held their shields.

ULRIKE: And look what I've got. A really long knife.

JOHANNES: Rubbish, that's a short sword, that is. Everyone knows that.

ULRIKE: Well, I'm not everyone.

MARTIN: That, friends, are real finds from the time of the Barbarian Invasions. That was at the end of the third century, when the Roman Empire collapsed.

ULRIKE: Yes. Daddy says that the Germans already lived here then.

JOHANNES: And then they went south and conquered the Romans.

ULRIKE: The Germans came from Kummerow, you see. Because the Semnones lived here, that was a German tribe.

MARTIN: That's what your father says. My father says, that the Wends lived here, they were Slavs from the east, and that your Germans didn't come here until later.

ULRIKE: What a load of rubbish.

JOHANNES: Everybody knows that.

ULRIKE/MARTIN: What?

JOHANNES: Who lived here first.

ULRIKE/MARTIN: Who, then?

JOHANNES: Minor Asians from the south, you just said that yourselves.

ULRIKE: You're so stupid.

JOHANNES: No I'm not.

ULRIKE: Ooh, so much money. Let me hold it too.

JOHANNES: You don't know that.

ULRIKE: What don't I know?

JOHANNES: How much that money was worth. It isn't written on it.

MARTIN: These coins travelled almost 2,000 kilometres to get here. In those days that must have taken years.

ULRIKE: I wonder if you could buy something for that here. Perhaps a Roman slave?

JOHANNES: This wasn't the Roman Empire, so obviously you couldn't use it to buy anything.

ULRIKE: And so why did they bother to bring the coins with them, you genius?

MARTIN: You could probably swap the money for something. It is silver, after all.

ULRIKE: Oh right, and then at the market you would have got German change back?

JOHANNES: Rubbish, you got a cheeky devil like you thrown in.

ULRIKE: Idiot!

MARTIN: In fact, a great many chopped up coins have been found. In those days they used to chop the coins up to divide them out.

ULRIKE: Right! Hack silver you mean!

MARTIN: You're absolutely right again.

JOHANNES: Pah! Chopped up silver is as well known as meat chops. I knew that.

ULRIKE: You knew nothing.

JOHANNES: Give me the coins back. They're mine!

ULRIKE: You not getting them. Catch me if you can.

EIN JUNGE: Look what I've got here. Treasure!

JOHANNES: Why do you say treasure?

JUNGE: Don't you know anything about the treasure?

ULRIKE: He doesn't know anything.

JOHANNES: Oh yes I do.

MARTIN: You mean the soldier, who stole all the pewter pots from the rich people and then hid them in a lake. In a big cauldron.

JUNGE: That was in the Thirty Years War! And it lasted for thirty years, you know.

ULRIKE: I wonder why he left his treasure lying there.

MARTIN: Probably something happened to him. They were very dangerous times back then.

ULRIKE: I don't think so. Probably he regretted what he had done and went on to live a decent life.

JOHANNES: Pah, if that was the case he could have given his treasure to the poor.

ULRIKE: He probably did. But then they couldn't find it.

JUNGE: But I found it!

MARTIN: Perhaps he was forced to serve in another army as well. And went with the army all the way to France.

JOHANNES: Yes. And he founded a family there and wasn't called Johannes anymore, but Jean instead.

MARTIN: And one of Jean's sons became a merchant and travelled to the Black Sea. And there he met the Great-Great-Grandchild of a man, whose Great-Great-Great-Grandfather went to Kummerow 5,000 years ago – with only an axe.

THE VÖLKERWANDERUNG **AS CHILDREN'S GAME**

In schools at and around 1900 the German migrations were just as present as Red Indians or dinosaurs at a later date. The story of the sack of Rome by the Gothic king Alaric or the Nibelung legend about the fate of the Burgundians could be found both in schoolbooks and in popular images.

The literary scholar Friedrich Heinrich von der Hagen from Schmiedeberg near Angermünde had made the Nibelung legend popular by translating it into modern German. Fritz Lang's 1924 film "The Nibelungs" was a great success. The journalist Ehm Welk, then living in Berlin, must have known both. He sent the children in his story wandering, to dream of adventures and conquests.

128 → SIX LIEBIG COLLECTOR'S CARDS "VÖLKERWANDERUNG"

Circa / later than 1900, Paper

"Before dinner, Martin had read about the Völkerwanderung again and spoke enthusiastically about the adventures to come. 'We are the Goths' said Martin, 'we're looking for new pastures.' ... 'We don't need any pastures' said Hermann, 'we just march into Randemünde, and then - and then - and I'm the Number One King.'" ¹⁴

129 → TRANSVERSE ARROWHEADS

These so-called transverse arrowheads date to the Late Mesolithic period. They were glued with birch pitch on to the front end of the arrows. Mesolithic period, ca. 70th to 46th century BC, Silex, Kerkow

130 → TWO ARROWHEADS

Late Neolithic period / Early Bronze Age, ca. 17th century BC, Silex, Dobberzin

131 → PICK

Late Mesolithic period, ca. 45th to 34th century BC., Rock, Greiffenberg

132 → THIN-NECKED, RECTANGULAR STONE HATCHET, UNPOLISHED

Neolithic period, ca. 33th to 18th century BC, Silex

133 → CHISEL

Neolithic period, ca. 33th to 18th century BC, Silex, Warnitz

134 → STONE AXE, HALF - FINISHED PRODUCT

Neolithic period, ca. 33th to 18th century BC, Rock

MOVEMENT OF THE CULTURES

Clans of hunters settled in the Uckermark from the end of the last Ice Age around 10,000 years ago onwards. Their arrowheads and tools made from boulders can still be found today.

The first farmers migrated into the Uckermark from the south before the 50th century BC. Genetic analyses of archaeological material show that the native hunters survived as (distant) neighbours of the farmers for hundreds of years. Children in common were rare, however.

135 → PIERCED SHOE-LAST CELT

Early Neolithic period, ca. 33rd century BC, Rock, Felchow

136 → OYSTER SHELL

Oyster shells were traded over great distances in the Neolithic period and were used as valuable jewellery and grave goods in the *Linearbandkeramik* culture. Neolithic period, ca. 52nd to 50th century BC, Shell, Hohenfelde

137 → FACETED AXE

Late Neolithic period, ca. 28th to 22nd century BC, Slate, Herzsprung

138 → OVAL AXE / ADZE

Oval axes were used as adzes, i.e. the cutting edge was orthogonal to the shaft.

Late Mesolithic / Early Neolithic period, ca. 33th century BC, Wilmersdorf

139 → SWORD WITH BLADE ANCHORED IN HANDLE

Late Bronze Age, 1200–800 BC
Bronze Age

140 → PALSTAVE

This small palstave was found during peat cutting in the Angermünde Kranich marsh in 1948.

Mid-Bronze Age, ca. 16th to 13th century BC, Bronze, Angermünde

141 → SOCKETED AXE WITH THREE MIDRIBS

Late Bronze Age, ca. 13th to 8th century BC, Bronze, Brüssow

142 → SOCKETED AXE WITH THREE MIDRIBS

Late Bronze Age, ca. 13th to 8th century BC, Bronze, Angermünde

143 → SOCKETED AXE WITH RECTANGULAR SOCKET

Late Bronze Age, ca. 13th to 8th century BC, Bronze, Find site unknown

144 → WINGED AXE

Mid-Bronze Age, 16th to 13th century BC
Bronze, Find site unknown

145 → FLANGED AXE

Early Bronze Age, 18th to 16th century BC
Bronze, Zuchenberg

146 → LANCE TIP, BENT

This lance tip was deliberately bent before being deposited in order to prevent it being reused.

Imperial Roman period, 0–300 AD, Iron
Lunow

147 → SWORD

The sword was found among the beams of a shed during its demolition in 1977. It had probably been put there as protection against lightning.
Imperial Roman / Migration period, ca. 400 AD, Iron, Grünow

148 → LANCE TIP

This unusually long lance tip was a prestige object but could by all means be used as a weapon.

Imperial Roman period, ca. 400 AD
Iron, Henriettenhof

149 → TWO SHIELD BOSSES

Shield bosses were mounted in the middle of a round shield and served as protection for the hand carrying the shield.
Migration period, 4th/5th century AD
Iron, Meichow

*“Randemünde lay there like a great city of the world, with its mighty Mary Church, the monastery, the powder tower, and everything. The column came to halt, and Hermann explained how large and rich the town was, and that there must be thousands of young people there. Thus must the Goths have stood before Rome.”*¹⁵

FINDS FROM THE ROMAN PERIOD

Roman authors were the first to write about the Germans. The Semnone, Lombard and Burgundian tribes lived in north-eastern Brandenburg. Numerous finds of Roman origin illustrate the Germans’ contacts to the Romans. Around ten finds of Roman coins from the Imperial period have been made in Angermünde and its component localities alone. During the Völkerwanderung (4th–6th century AD), the Germans left their former settlements and migrated to southern and western Europe.

150 → ROMAN COINS

Coins from the Roman Empire came to the territory of the Germans east of the Elbe through long-distance traders, as wages or as loot.
Ca. 200–378 AD, Copper and bronze, Angermünde

CANNON & CAMPAIGNS

Firearms technology came to Europe about 600 years ago. From that point on cannons increasingly governed wars and ideas about wars. Specialists, who could not only “cut and thrust”, but also knew about physics and chemistry were needed to operate the new technology.

Older ideas about war were displaced. In Luther’s time a “journey” was often a military campaign, while soldiers were “travellers”. These meanings have disappeared today.

151 → TWO CANNON BALLS FOR A SIX- AND A TWELVE-POUNDER CANNON

In contrast to solid cannon balls these hollow balls, which were also known as bombs or grenades, were filled with gunpowder. On exploding they functioned as splitter bombs.

18th/early 19th century, Cast iron, Angermünde and Kolberg

152 → STONE BALLS

Balls hewn from stone were used as missiles for catapults and early artillery pieces (“stone cannon”) until into the early 16th century.

15th century, Granite, Greiffenberg castle

153 → BARREL OF A SALUTING CANNON

Saluting cannon were used from the 15th century onwards to sound a salute without ammunition and for special occasions. Shooting clubs were generally responsible for firing them.

Underwater find from Mündesee Lake
19th century, Cast iron, Angermünde

154 → DRUM WITH TURNBUCKLE AND DRUMSTICK

In the military, trumpets and drums were employed for signalling purposes and to keep the beat while marching and exercising.

Iron, wood, linen, covered with calf's leather on both sides, Ca. 1900, loan from private property

*“The plough screeched, it had gone through a hollow filled with stones and sherds. Heinrich prodded annoyed with his top boots in the now open pit and brought up a few sherds and two small cups, stopped and stared. ... The squire took a few pieces and the others went to the Museum in Randemünde.”*¹⁶

ERICH WITTE'S FINDS RECORDS

Master builder Erich Witte ran Angermünde Museum on a voluntary basis from its inception in 1913 to his death in 1942. In 1914 the provincial government in Potsdam made him a keeper responsible for the protection and proper recovery of pre- and early historic finds. In this role he secured countless finds, which, together with the associated reports, today form the foundation of the archaeological collection at Angermünde Museum.

155 → ERICH WITTE'S NOTICE BOOK

The first Head of the Angermünde Museum and County Keeper of Archaeological Monuments used this book as a finds diary. He also recorded the salvaging of the Passow dugout boat here. Ca. 1925, Paper and card

THE TIN HOARD AT GROSS ZIETHEN

In 1929 and 1930 a hoard with a total of 7 copper and 16 tin vessels was found in the Ziethener Seebruch area. The finds site was on the banks of the drained Ziethen lake. Some of the bowls, flagons, pots, jugs and plates, which were made around 1600, display masters' marks from tinsmiths in Berlin, Eberswalde and Angermünde. The objects are lost loot from the period of the Thirty Years War.

156 → FLORALLY DECORATED PEWTER JUG AND THREE PEWTER PLATES

The hoard, originally consisting of 23 pewter and copper vessels, was probably hidden loot from the Thirty Years war. The vessels were found during hay harvesting in a dried-up lake.

Late 16th/17th century, Pewter, Groß Ziethen



ASPECTS OF THE TOWN'S HISTORY

Since its foundation in 1913 Angermünde Museum has collected relics of the archaeology, history and culture of the southern Uckermark. It now holds more than 20,000 objects. Items from the history of industry and everyday life are shown here.

One of Angermünde's peculiarities is that the town has been able to preserve its historic core up to the present day. Large factories are absent. Life in the town has always been very dependant on the surrounding farming landscape.

Many objects refer to a mesh of relations through which town and country are interlinked. This can be seen in railway history and in the administrative history of the settlement as a county town following Prussia's Stein-Hardenberg Reforms. And, unfortunately, in the history of war as well.

The town model demonstrates the condition and extent of the town of Angermünde in the 18th century. Most of the burgher houses have been rebuilt recently. The medieval houses had disappeared because of the great devastation caused by the Thirty Years War (1618–1648) and the war between Brandenburg and Sweden (1674–1679). Their place was taken by for the most part stable and standardised timber-framed houses, which still dominate the town today.

At that time, further monastic buildings stood where the Franciscan church can be visited today. The town wall, built from the 13th century onwards, with all its gates and advance defences, was also completely intact.

The castle at Mündesee Lake, once the nucleus from which the town had grown, is in a poor state of repair.

157 → MODEL OF THE TOWN OF ANGERMÜNDE CA. 1500

Made with the help of Angermünde school students under the then museum's director Klaus Seidel. Ca. 198, Wood on chipboard, watercolour, Angermünde

THE STENCILLING AND ENAMELLING FACTORY

In 1883 the retailer Moschel and the chemist Zimmermann founded a stencilling and enamelling factory. The production included white enamel wares for chemists shops and hospitals, and also colourfully decorated household and kitchen crockery. The firm won the contract for the supply of drinking beakers with the portrait of the sovereign for the English Queen Victoria's Diamond Jubilee

in 1897. The tradition of the company, which once had up to 200 employees, is today continued by Preußen Email GmbH.

158 → ENAMELLING TONGS

Objects being subjected to enamelling are held in the enamel mass with the help of the enamelling tongs. 20th century, Iron, Angermünde

159 → ENAMEL SIEVE

20th century, Enamelled iron, Angermünde

160 → KIDNEY DISH

20th century, Enamelled iron, Angermünde

161 → MEASURING CUP

20th century, Enamelled iron, Angermünde

162 → CORONATION BEAKER

Beaker celebrating the 60th Jubilee of Queen Victoria
Iron with polychrome decoration, 1897, Angermünde

ANGERMÜNDE AS A RAILWAY JUNCTION

One of the first long-distance railway routes in Germany was the line from Berlin to Stettin via Angermünde, built 1840–1843. The senior engineer responsible for construction Neuhaus designed the railway stations along the line and used the new material concrete for the first time. With the building of further lines to Stralsund (1863), Schwedt (1873) and Bad Freienwalde (1877), Angermünde became an important railway junction and depot in North-eastern Brandenburg.

163 → LITHOGRAPHY WITH VIEWS OF THE BERLIN-STETTIN RAILWAY LINE

“Memories of the Berlin-Stettin railway” with views of the towns Angermünde, Berlin, Bernau, Biesenthal, Neustadt, Passow, and Stettin by A. Günther, With the handwritten date August 15th, 1843, Paper, Berlin

164 → SIGNAL HORN OF THE RAILWAY NAVIES

20th century, Tin plate, Angermünde

165 → FRAGMENT OF A PLATE FROM THE STATION RESTAURANT WITH THE INSCRIPTION “ANGERMÜNDE RAILWAY STATION”.

From the 19th century onwards Angermünde, on the line to Stralsund, was a popular destination for day trips for railway travellers from Berlin. 20th century, Porcelain, Angermünde

166 → MODELL OF A TRAIN ENGINE ON A WOODEN PODIUM WITH THE INSCRIPTION “FOR MANY YEARS OF LOYAL SERVICE WITH THE GERMAN IMPERIAL RAILWAYS”

ca. 1980, Synthetic material, wood, Angermünde

167 → ANGERMÜNDE RAILWAY STATION

Ca. 1930, Imprinted synthetic material, wood, Angermünde

168 → SERVICE CAP OF A STOKER FROM THE GERMAN IMPERIAL RAILWAYS

1950s/60s, Leather, synthetic material, metal, Angermünde

169 → TWO CANDLESTICKS FROM THE TOWN HALL

19th century, Silver-plated, non-ferrous metal, Angermünde

170 → PROGRAMME FOR THE INAUGURATION OF THE IMPERIAL WAR MEMORIAL

The County War Memorial for the fallen of the 1864–1871 wars portrayed the emperors Friedrich III. and Wilhelm I. standing together and was known as the Two Emperors Monument for that reason. The Angermünde sculptor Albert Manthe designed it. It was unveiled on the west side of the market on September 13th, 1891, and demolished in 1945. 1891, Paper

171 → PAPERWEIGHT WITH A VIEW OF THE COUNTY WAR MEMORIAL

19th century, Glass, mother-of-pearl, paper Angermünde

172 → SALT SPREADER WITH THE ANGERMÜNDE COAT OF ARMS

The salt spreader was probably commissioned from a Thuringian porcelain factory as part of the 700-years celebrations in 1930. 20th century, Porcelain, Angermünde

WAR AND THE TOWN

Angermünde grew up at the intersection of long-distance routes between Berlin, Stettin and Schwedt crossed. The town benefitted greatly from traffic and trade, but in wartime this advantage role could be become very dangerous. In 1420, for example, a large battle was fought in and around the town between Pomerania and Brandenburg. During the Thirty Years war Wallenstein and later the King of Sweden entered the town to organise troops and further offensives here.

The burghers often had to pay for the resulting damage.

173 → MUSKET BALL

Early Modern period, Iron, Angermünde

174 → SWORD

17th century, Steel, Vierraden

175 → STIRRUP

Ca. 1600, Iron, Find site unknown

176 → AXE

13th century, Iron, From the curtain wall of Angermünde Castle

**177 → THEODOR FONTANE: FÜNF
SCHLÖSSER, BALLAD
“THE CONQUEST OF HERETIC
ANGERMÜNDE”**

Theodor Fontane rendered the 15th century Low German ballad into High German.

2nd edition, 1905, Stuttgart and Berlin

**178 → PEWTER AND COPPER BOWLS
(1597)**

Hoard of originally 23 pewter and copper vessels, probably loot from the Thirty Years War, found during hay harvesting in a dried-up lake.

Late 16th/17th century, Pewter, copper, Groß Ziethen

179 → LANCE TIP

Medieval, Iron, Wilmersdorf

180 → LANCE TIP

Medieval, Iron, Find site unknown

181 → CROSSBOW BOLT

Late medieval, 14th/15th century, Iron, Find site unknown

SAND – SHERDS – TREASURES

Landscapes like the southern Uckermark are formed not only by their natural borders, but not least by the people, who shaped town and country, meadows and fields and even adapted forests and waterscapes.

Archaeology analyses changes of this type at different historic stages. About 350 generations have lived in the Uckermark since the end of the last Ice Age about 10,000 years ago. The first farmers and herders appeared here about 300 generations ago and only 30 generations ago people in the Angermünde area lived in the Middle Ages.

Archaeologists analyse the traces of past generations. Sometimes they also salvage valuable finds. Many such objects are now part of the museum's collection.

MEGALITHS IN THE UCKERMARK

The Uckermark is that part of Brandenburg with the largest number of Megalithic structures (from Greek megas = large and lithos = stone). The monumental graves of large stones were built in the Neolithic period (New Stone Age, 40th to 22nd century BC) as settled agricultural cultures developed. They may have been not only funerary sites, but, on particular days of the year, also sites of ceremony and ritual.

182 → FRIDA UNGER:

MEGALITH GRAVE BY MÜROW

Frida Unger (1901–1987) was sport and drawing teacher at the Senior Girls' School and at the Grammar School in Angermünde.

1950, Watercolour on card, Sammlung Unger, Museum Angermünde

183 → THREE LOOPED BEAKER

Neolithic period / Oder corded ware, 23rd to 18th century BC
Pottery, Pinnow

184 → BEAKER WITH S-SHAPED CURVED NECK

Neolithic period / Oder corded ware, 19th to 18th century BC
Pottery, Herzsprung

185 → WAR AXE

Neolithic period / Single grave culture, 19th to 18th century BC
Rock, Greiffenberg

186 → FLAT WAR AXE WITH ROUND NAPE

Neolithic period, Basalt, Find site unknown

187 → FLINT DAGGER

Late Neolithic period / Early Bronze Age, ca. 23rd to 17th century BC
Silex, Find site unknown

188 → MACE HEAD

Mesolithic period, ca. 54th to 52nd century BC
Rock, Angermünde

189 → DUG-OUT BOAT, FRAGMENT

Dendrochronological analysis (dating by annual growth rings) showed that the tree was cut down in 1272 BC.
Late Bronze Age, 13th century BC
Oak, Passow

A RING OF STONE

The use of such rings is known from the "Rössen culture", which covered large parts of Central Europe from the 48th century BC onwards. The mysterious jewellery was placed in graves with the dead.

Rings are still of great symbolic importance in the world of legend and imagination today. They signify infinity and power. This is reflected in literature and art from J. R. R. Tolkien's "Lord of the Rings" to Richard Wagner's "Ring of the Nibelung".

190 → MARBLE ARM RING

The ring was unquestionably deposited in a grave. The marble used was probably imported from Bohemia. Rössen culture, 48th to 44th century BC
Marble, Angermünde, precise location unknown

TREPANNED SKULL

The skull of an adult man comes from a cemetery on the eastern shore of the Parsteinsee Lake and dated to the transition period between the Neolithic period and Bronze Age. The oval hole in the forehead is the result of a medical intervention to remove a foreign object or to reduce pressure inside the skull following an injury. Healing processes on the bone around the hole prove that the patient lived on for a considerable time after the operation.

191 → TREPANNED SKULL FRAGMENT OF AN ADULT MAN WITH AN INDENTATION AT THE BACK

The trepanation (drilling) of the forehead and the injury at the back of the head show evidence of healing. The man survived both injuries.

Neolithic period, ca. 1940 BC, Skull calotte, Bölkendorf

BRONZE AGE HOARDS (20TH–8TH CENTURY BC)

A hoard of originally twelve bronze objects was found during gravel extraction in the “Silver Hills” near Gartz. The find dates to the Late Bronze Ages and consists of useful objects and items of jewellery for a man and a woman. Similar finds are known from Biesenbrow and Lunow, although another hoard from Angermünde is 1,000 years older. Manufacturers or traders would have wanted to hide unfinished or broken bronze parts only temporarily, but complete pieces were buried as precious offerings to the gods.

192 → WHEEL DISC, TWO ARM SPIRALS, TWO SHAVING KNIVES AND TWO PARTS OF A NECK COLLAR

Hoard find. Five of the original twelve bronze objects went missing in the war. Late Bronze Age, ca. 1000 BC
Bronze, Gartz

193 → SPIKED DISC (BELT PLATE), DISC NEEDLE AND FINGER JEWELLERY

Hoard find. Eight of the original eleven bronze objects went missing in the war. Mid-Bronze Age, ca. 16th to 14th century BC

Bronze, Angermünde, Loan from Prenzlau Museum

194 → ARM OR LEG JEWELLERY WITH DOUBLE SPIRALS

Part of a hoard find, Early Bronze Age, 15th to 13th century BC
Bronze, Joachimsthal

195 → THREE ARM OR FOOT RINGS

Hoard find of originally ten rings in a pottery vessel. Salvaged in Spring 1885. Bronze Age, 14th to 8th century BC
Bronze, Pehlitz

TRADE ON THE ODER

The Oder is an old route. From the 9th to the 11th centuries Western Slav peoples and Scandinavian Vikings encountered each other here, going upriver in their boats. The place name “Stolpe” comes from the Old Polabian word “stolp”, meaning stilt or column. This probably refers to a structure which served to tie up ships. In the area around the castle, archaeologists have found a great deal of evidence of the former importance of the old trading site.

196 → COMB

Slavic Middle Ages, 11th/12th century,
Bone, Dobberzin

197 → LONG COMB

Slavic Middle Ages, 9th to 12th century,
Bone, Melzow

198 → AWLS

Slavic Middle Ages, 11th/12th century,
Bone/antler, Dobberzin

199 → AXE

Medieval, Iron, Find site unknown

200 → HEFT OF A VIKING SWORD OF FRANKISH TYPE

Salvaged during dredging in the
River Oder
Medieval, ca. 10th century, Hohensaaten

201 → VIKING AXE

Prestige axe with silver damascening,
river find from the Oder.
Medieval, 10th century, iron,
silver, Lunow

202 → LATE SLAVIC VESSEL WITH BASE MARK

Base marks were the signs of different
potter’s workshops and are evidence
of the professionalization of the craft in
the late Slavic period.
Slavic Middle Ages, 11th/12th century,
Find site unknown

203 → SPINNING WHORLS

Neolithic to medieval periods
Clay, Crussow, Felchow, Neukünkendorf,
Parlow, Pinnow, Schmargendorf, Schwedt

ARCHAEOLOGY AT UCKERMARK HOUSE

An archeological examination of the
area accompanied the diggings at the
museum building. Numerous finds came
to light, above all from the Middle
Ages and the Early Modern period. It
turned out that there were three
successive huts at this site, each of which
was destroyed by fire and afterwards
rebuilt. The discovery of two slightly
offset cupola furnaces, evidently part of
a knifsmith’s workshop, was particu-
larly important.

204 → EXCAVATIONS BEHIND UCKERMARK HOUSE

Excavation records 2017, copy
Brandenburgisches Landesamt für
Denkmalpflege und Archäologisches
Landesmuseum (BLDAM)

205 → EXCAVATIONS BEHIND UCKERMARK HOUSE

Photographs 2017, Brandenbur-
gisches Landesamt für Denkmalpflege
und Archäologisches Landesmuseum
(BLDAM)

The origin of important finds from the Bronze Age

Fliederberg

*Bimdown
Broschmühle*



Schmiedeberg

Passower Mühle
Passow

WELSE

Biesenbrow

WELSE

Grünow

Blumenfelder Mühle

Neue Mühle
Blumenhagen

Kummerow

Schönemark

Zweihansen

Vierraden

Günterberg
Greiffenberg

Barnekow

Falkenberg

Bruchhagen

WELSE

Frauenhagen

Rummelow

Schwedt

Bielikow

Middelkow

Welsow

Kerkow

Mürow

Angermünde

Randemünde

Crussow

Schöneberg

Criewen

ALTE ODER | HOHENSATEN-FRIEDRICHSTHALER WASSERSTRASSE



Stolpe

Schmargendorf

Herzsprung

Neukünkendorf

Bölkendorf

ODER

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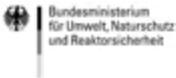
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Ralf Gebuhr, Museum Director
Angermünde Museum Team with Lutz Libert and Ottilie Blum

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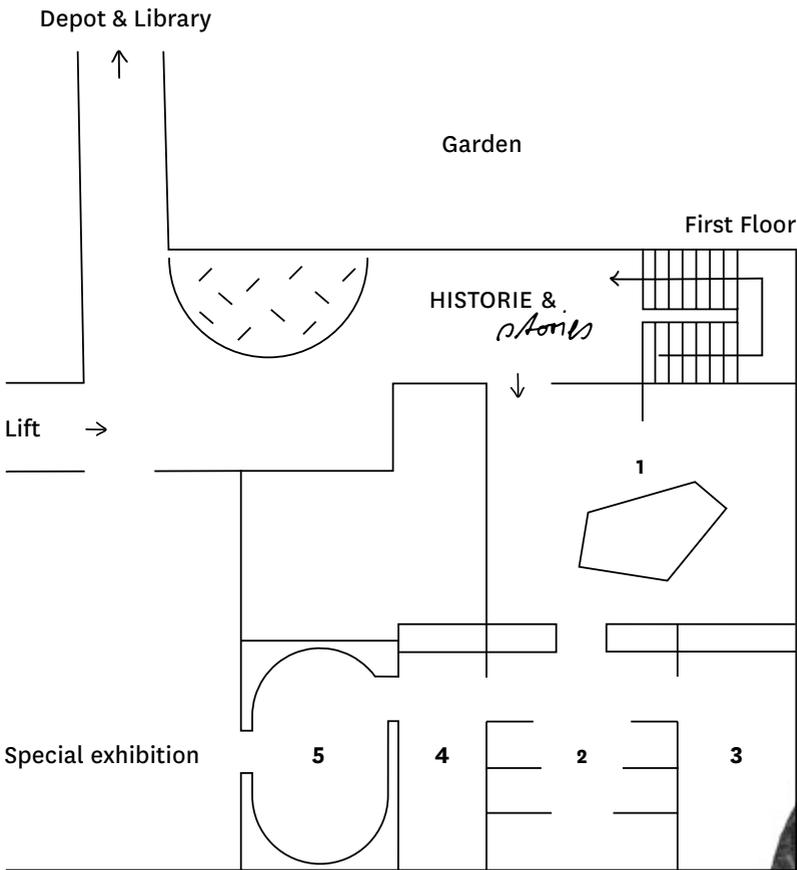
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QUOTATIONS FROM EHM WELK

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1 → EHM WELK

As A Farmer in the field
of literature

2 → SHINING AFAR

Old things

3 → HEATHENS

Secrets everywhere

4 → MY LAND

The chronicles of Orplid

5 → ON A JOURNEY

The children on a journey

