

PROVENANCE RESEARCH AND THE ART TRADE

Ed. Peter Wehrle

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CASE STUDY

THE MENGERS FAMILY – COLLECTORS AND TRADERS

Prelude

The greatest potential of provenance research in the art trade – from a purely scholarly point of view – lies in the large number of known owners of artworks. On the one hand, this concerns privileged knowledge about a firm’s own transactions (cf. articles by Christina Feilchenfeldt, Theresa Sepp and Sandra Sykora), and on the other hand, knowledge about historical ownership, which the trade also needs to proactively establish first. In this respect, the sheer volume of works undergoing scrutiny in the auction industry offers a tremendous potential for discoveries. However, unlike publications by museums and research institutions, auction and art trade catalogs, which have a designated use (cf. article by Susanne Meyer-Abich), do not offer a publication framework for this purpose. Thus the idea for this book was born: Wouldn’t it be desirable for the future of provenance research if the art trade also began to share the knowledge it has acquired with the research community? The case studies presented in this publication, which accompany the comprehensive contributions on the subject of ‘Provenance Research and the Art Trade’, are intended to take a first step in this direction.

Art trade sources as research triggers

Personal experience gained in the trade shows that in-depth research hardly ever starts with Lost Art database matches and even less often with concrete claims. In most cases it is a finding on the back and/or a historical ownership note that gets the ball rolling – the latter often enough from an art trade resource.

This was also the case with the Jewish Mengers family. The catalog of the ‘Schmeil Auction’ at Cassirer and Helbing in 1916 marked the beginning of the research on which this article is based. The buyer of three works by Spitzweg (*lot 112, fig. 1*), Zimmermann (*lot 141*)¹ and

Fig. previous page: Carl Spitzweg (1808–1885), *Lagernde Karrner*, oil on panel, 15.5 x 31.5 cm (detail).

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Habermann (lot 34) was identified here as ‘Dr. Alfred Mengers’ with the Berlin address ‘Buchenstraße 6’, as could be deduced from the annotations in copies of the catalog at the Zentralinstitut für Kunstgeschichte, Munich and the Cassirer Archiv (figs. 2, 3).² The identification was beyond doubt: He was the Jewish Berlin commercial judge Dr. jur. Alfred Mengers (1859–1923), co-owner of the large ‘Berliner Velvet-Fabrik M. Mengers & Söhne’.³

Olga Mengers

However, the actual collector seemed to be Alfred’s wife Olga (1869–1948), daughter of Sigmund Aschrott (fig. 6),⁴ known as a real estate investor who founded a district of Kassel. She had taken over a large number of works of art from her father’s estate in 1915.⁵ Both her sons Heinz and Kurt, who will be discussed later, also followed the family tradition.⁶ They were able to afford their passion for art: the Mengers⁷ and Aschrott⁸ families were extremely wealthy.

Alfred Mengers passed away in 1923 and did not live to see how severely the National Socialists persecuted his family, destroying everything that had been built up over generations. The property on Buchenstraße 6 had to be sold,⁹ the sons had to flee, Olga Mengers was forced to pay almost 400,000 Reichsmark in ‘Judenvermögensabgabe’ (‘Jewish property tax’),¹⁰ and more than 100,000 Reichsmark for a ‘Heimeinkauf’ (‘retirement home’) in Theresienstadt. In the summer of 1941, Olga Mengers was 70 years old, severely visually impaired and alone as she had decided not to flee,¹¹ like so many others of her generation. That summer, the State Economic Office decreed that she would only be allowed to use two rooms of her rented apartment on Bregenzer Straße 5. The four front rooms were confiscated in favor of the architect Franz Heinrich Sobotka.¹²

The janitor Grete Drachholz supported Olga Mengers, who was almost blind, in her everyday life. She was also an eyewitness on the day when the ‘Judenauto’ (‘Jews’ car’) pulled up. Olga Mengers had just returned from a hospital stay when she was arrested on October 4, 1942 as part of the third large transport campaign of the elderly. She was taken to Theresienstadt. Mrs. Drachholz had prepared a meal for the old lady, but was no longer allowed to enter the apartment. Standing in the vestibule, she said goodbye to Olga Mengers. The latter was lucky to survive the camp until it was liberated and then returned to Berlin, where she died weak and impoverished in 1948.¹³

Confiscation and ‘monetization’

When Olga Mengers was arrested in October 1942, it is reported that there were still around 50 paintings in her apartment:¹⁴ “die Wände waren vollständig mit Bildern behangen, und zwar mit den besten, die sie besaß. Die größeren Stücke konnte sie nicht aufhängen, sondern hatte sie auf dem Korridor verwahrt.” (“The walls were completely covered with paintings, the finest ones she owned. She could not put up the larger pieces and kept them in the hallway instead”).¹⁵ The path of the loss of the collection is nonetheless diffuse. Initially, Olga’s remaining living spaces were sealed and the air-raid luggage stored in the



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Fig. 1: Carl Spitzweg (1808–1885), *Lagernde Karrner*, in the catalog of the ‘Schmeil Auction’.

Image credits: Helbing, Hugo/Cassirer, Paul: *Sammlung Schmeil, Dresden, Versteigerung am 17. Oktober 1916 in der Galerie Paul Cassirer, Berlin, lot 112.* <https://doi.org/10.11588/diglit.48615#0214>



Fig. 2: Helbing, Hugo/Cassirer, Paul: *Sammlung Schmeil, Dresden, Versteigerung am 17. Oktober 1916 in der Galerie Paul Cassirer, Berlin, lot 34*, working copy of Marie Ducrue (1875–?), Zentralinstitut für Kunstgeschichte, Munich

Image credits: <https://doi.org/10.11588/diglit.56110#0030>

cellar was confiscated.¹⁶ The files of the Oberfinanzpräsident (OFP) show that on November 24, 1942, a bailiff used a lock pick to get access to her place in order to record and evaluate her possessions.¹⁷ The inventory also included 28 paintings and works on paper with an estimated value of 23,410 Reichsmark (*fig. 4*).¹⁸ There is evidence of rapid sales of the household effects to high-ranking military officers, but works of art are not mentioned.¹⁹ On January 6, 1943, a large stock of paintings and works on paper was handed over to Edgar Lach for auction on January 12 and March 11, 1943.²⁰

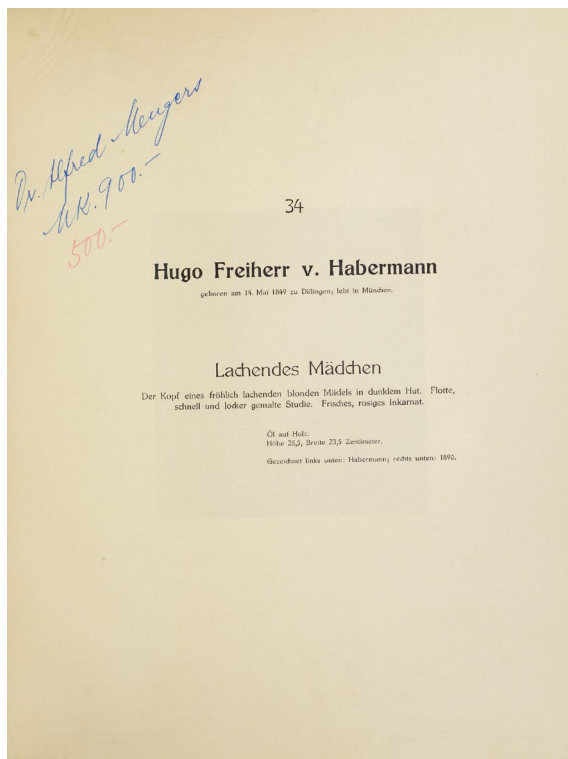


Fig. 3: Helbing, Hugo/Cassirer, Paul: *Sammlung Schmeil, Dresden, Versteigerung am 17. Oktober 1916 in der Galerie Paul Cassirer, Berlin, lot 34, protocol catalog Kunstsalon Paul Cassirer, Paul Cassirer & Walter Feilchenfeldt Archive, Zurich.*

Image credits: <https://doi.org/10.11588/digit.48615#0079>
(last accessed on July 11, 2023)

As is usually the case, the information in the inventory and auction records relating to specific artworks remains rudimentary. Further sources needed therefore to be consulted for identification, such as the illustrated catalog of the ‘Schmeil Auction’. Going forward, future research could attempt to identify the losses by comparing them with the works that had already been purchased by Sigmund Aschrott (who, incidentally – and this may also be a helpful clue – was usually advised in his purchases by Max Friedländer).²¹ Last but not least, the files of the restitution and compensation proceedings contain several scattered references to individual works. For example, only “1 Gemälde von Leon Richet” (“1 painting by Leon Richet”) appears on the inventory list, valued at the high amount of 3,000 Reichsmark.²² The painting does not appear in the auction records,²³ so that another ‘disposal’ can be assumed. Scattered references from the restitution files provide clues as to the identity of the work: *Landschaft mit Wasser* is mentioned once, then “Richet (dunkle Landschaft mit Wasser), 1 m lang und 60 cm hoch” (“Richet (dark landscape with water), 1 m long and 60 cm high”), finally “signiert, ca. 1 m x 60 cm, ein grosses repräsentatives Bild

Obgleich in einer Wohnung mehrere
 Schätzgegenstände, so sind hier, oben rechts
 jedoch zu nummerieren

Schätzungsblatt Nr. 1
 Mithraschen des ODP
 H. Strohschilde 27/18562

Berlin: 15 Straße: Bergensstr. Nr. 5, Lage: III

Früherer Mieter bzw. Untermieter: Mengers, Olga Konstantine
 Früherer Eigentümer der Gegenstände:

Inventar und Bewertung

Ab. Nr.	Stück	Gegenstand	Nähere Beschreibung	Bewertung in RM	Bemerkungen
1	1	Ölgem. lde. auf Holz, Abendstimmung		500	
2	1	Pastell, Leistikow		500	
3	1	Landschaft, Ruhe u. Schafe	19. Jahrh.	300	
4	1	von Zimmermann		500	
5	1	Klasse, Ruhe an der Terrasse		500	
6	1	Pastell von Cassiase		300	
7	2	kl. Bilder von Rosemann		1600	
8	1	Gem. lde. holl. ndisch		500	
9	1	Miniaturopastell v. Harburger		60	
10	1	1 Bild auf Kupfer	Frank.	600	
11	1	Gem. lde. von Jordan		800	
12	1	" " Stilleben	hellas	1500	
13	1	" " Kopie v. de Keyser	Frauenbild	600	
14	1	" " holl. 18. Jahrh.		600	
15	2	" " Tierbilder		1000	
16	1	" " von Harmann		2000	
17	1	" " von Hargermann		500	
18	1	" " holl. 18. Jahrh.		1500	
19	1	" " v. Hallagun		600	
20	1	Pastell v. Langpa		300	
21	1	Quarill v. Achenbach		1000	

zu überfragen Seitennummer: RM 16720
 C/2540. ODP. 204-11

Fig. 4: Inventory of the home furnishings of Olga Mengers, November 24, 1942.

Image credits: Brandenburgisches Landeshauptarchiv (BLHA), Potsdam, Rep. 36A Oberfinanzpräsident Berlin-Brandenburg (II), no. 26214, fol. 27

dieses französischen Meisters, mehrfach abgebildet in Sammelwerken" ("signed, approx. 1 m x 60 cm, a large representative painting by this French master, illustrated several times in literature"). And last, but not least, the 'subtenant' Sobotka stated that he had seen the work at Hans W. Lange's.²⁴

Losses without traces

Heinz and Kurt Mengers both stated in the context of the restitution and compensation proceedings²⁵ that the inventory list drawn up on behalf of the Oberfinanzpräsident could not be complete.²⁶ Here and there, numerous missing works were specifically mentioned, for example by Frans van Mieris and Franz von Stuck, Spitzweg, Leistikow, Grützner and many other artists.²⁷

When and how these works, which are not mentioned in the OFP files, left Olga Mengers's

collection remains completely unclear. Sales, about which the sons, who had already fled, could not have known, are, of course, possible. There is evidence that Olga Mengers sold at least one painting and other furnishings to Sobotka when she was forced to cede four rooms of her apartment to him.²⁸ Other pieces of furniture were also sold in the process²⁹ – perhaps even works of art? It is also possible that the most valuable items were set aside before the bailiff's first evaluation, after all taking place more than seven weeks after the deportation. And what was in those pieces of air-raid baggage that were not discovered during the deportation and which Grete Drachholz and her husband secretly took to Bavaria later?³⁰ Were other valuables possibly brought to safety in southern Germany in 1942, as Olga Mengers's will seems to indicate?³¹ There were more questions than answers.

Liebermann's "Gemüseschälerinnen"

In 1957, some of the works from the Mengers Collection not listed in the OFP files were (unsuccessfully) requested by the Berlin restitution chambers from the 'Treuhandverwaltung für Kulturgut' (TVK).³² Among them was a painting by Max Liebermann, erroneously listed in the singular as *Gemüseschälerin* (*Vegetable Peeler*). In 1955, Heinz Mengers stated that the OFP list was short of "ein grosses Bild von Max Liebermann, *Die Gemüseschälerinnen*, bei der Erbaseinsetzung nach meinem Grossvater, mit Mk. 20.000,- in Rechnung gestellt" ("a large painting by Max Liebermann, *Die Gemüseschälerinnen* (*The Vegetable Peelers*), invoiced at Mk. 20,000 in the inheritance dispute after my grandfather's death").³³ However, according to the catalogue raisonné, the *Gemüseschälerinnen* from the Aschrott Collection (Eberle 1873/15, fig. 5) were already in the possession of the Jewish collector Max Meirowsky from Cologne in 1917, who gave the work to Paul Cassirer on consignment in 1926/27. Accordingly, the Liebermann catalogue raisonné assigns two versions of the motif to Max Meirowsky.³⁴ However, correspondence and a photograph of the work from the archive in Römerholz, which Harry Joelson-Strohbach analyzed, show that the Ludwigs-Galerie in Munich had the Liebermann painting (Eberle 1873/15) "direkt aus der Familie Aschrott bis zum Oktober d.J. [1933] fest an der Hand" ("directly from the Aschrott family until October of that year [1933]"), meaning that there must have been a commission agreement with the Aschrott family.³⁵ It can therefore be assumed that the findings from the Cassirer Archiv, which suggest a provenance of 'Meirowsky' for the Aschrott painting (Eberle 1873/15), should rather be attributed to the work Eberle lists under no. 1872/9³⁶ – a version of the same motif with only slightly different dimensions, which was also dated 1873 and was demonstrably auctioned from the Meirowsky Collection by Hans W. Lange in 1938.³⁷

The "Portrait Aschrott" by Anders Zorn

Among the missing works, the portrait of Sigmund Aschrott by Anders Zorn is also mentioned several times.³⁸ According to the sons, a copy of the picture in Aschrott's office was destroyed during the war, but the original was owned by Olga Mengers. The portraits of the family members – of which there were several³⁹ – were of particular value to the testator:



Fig. 5: Max Liebermann (1847–1935), *Konservenmacherinnen*, oil on canvas, 1873, 50.5 x 61.5 cm, private collection, Switzerland.

Image credits: Eberle, Matthias: *Max Liebermann 1847–1935. Werkverzeichnis der Gemälde und Ölstudien*, 2 vols., vol.1 (1865–1899), Munich 1995–1996, p. 66

“ich wünsche, dass von den Ölbildern der Familienmitglieder wenigstens die meiner Eltern, Grosseltern und Schwiegereltern, das meiner Frau, die meinigen und das meiner Tochter Marie in der Familie verbleiben und in Wohnräumen stets aufgehängt bewahrt werden mögen. Ich mache die Durchführung dieses meines Wunsches meinen Kindern zur Ehrenpflicht und ersuche, die Verteilung der Bilder in den Testamentsakten zu registrieren.” (“I wish that of the oil paintings of family members at least those of my parents, grandparents and parents-in-law, my wife’s, those of me and that of my daughter Marie should remain in the family and will always adorn living quarter walls. I make it a duty of honor for my children to carry out this wish of mine and request that the distribution of the paintings be registered in the documentation of the will”).⁴⁰

It would therefore be easy for future research to check whether it fell to Olga to keep the portrait of Anders Zorn. And in the same way it might also be possible to find out whether it was the portrait of Sigmund Aschrott that had to be taken down when Sobotka moved in in 1941, whereby Mrs. Mengers had urged special care, because the work was of outstanding value.⁴¹ Is it true that this painting was then taken abroad before Olga Mengers was deported – or was it also just a copy, as Heinz Mengers suspects?⁴² In any case, a

portrait of Sigmund Aschrott by Anders Zorn is now in the Länsmuseet Gävleborg (*fig. 6*). According to the museum, it was donated by the circle of friends (Gävle musei vänner) in 1944, came from the art dealer N. Hammarström (Gothenburg) and had already arrived in Sweden between 1915 and 1927 through Olga's brother Paul Felix Aschrott.⁴³ Again: more questions than answers.

Forgotten art dealer: Heinz Mengers

The essential information about Olga Mengers's collection was provided by her sons Heinz Günther (1894–1969) and Kurt Victor Mengers (1893–1977) after the war. Both were 'expert witnesses', as they had worked as art dealers, a fact entirely in oblivion today.

Heinz Mengers, the younger brother, pursued his passion after he had completed an apprenticeship in the export business. From 1917 to 1923, he worked as an art dealer in New York; after returning to Berlin, he later stated that he had a cooperation with Karl Feyerabend of the 'Blumen- und Kunsthandlung Otto Möhrke'⁴⁴ since 1928 and that he had also been active for the 'Internationales Kunst- und Auktions-Haus Berlin'⁴⁵ as an antiques buyer and expert, and as partner, since 1927.⁴⁶ As he was denied membership in the 'Reichskulturkammer' due to his Jewish origins, from 1936 at the latest he was reduced to doing business unofficially from his apartment.⁴⁷ Heinz parted with some of his household effects and works of art – not a very large collection – as early as in 1936/37.⁴⁸ It was only in March or June 1938 that he finally fled Germany. The immediate cause for this is not entirely clear, but the departure came abruptly.⁴⁹ With nothing but a small suitcase, Heinz Mengers travelled via Amsterdam and London to Stockholm, where he tried to keep survive without a work permit.⁵⁰ He left his apartment on von der Heydt-Straße 5 behind. He had entrusted its management to the business consultant Eberhardt Kurtz,⁵¹ who, according to Heinz Mengers, consigned items for sale to Möhrke and the auction house 'Union' (Leo Spik) and who also took over some of the items from the inventory himself.⁵² In an inventory listing of the apartment furnishings, which Heinz submitted to the compensation office, he named ten paintings by artists such as Paulus Brill, Lucas von Uden, Gabriel Metsu and Gerard Terborch, a library and stock-in-trade consisting of antiques, antique Chinese decorative arts, and paintings, which he had stored in chests and in the attic and basement rooms of his apartment.⁵³ As the OFP file only attests to the forfeiture of the assets for a bank balance of 3,000 Reichsmark, a loss was not recognized.⁵⁴ Heinz was completely impoverished after the war and eventually returned to Germany, where he died in 1969.⁵⁵

Kurt Mengers: important dealer in non-European art

The slightly older brother Kurt Victor Mengers (1893–1977) also lost his entire livelihood as a result of persecution. Trained as a banker,⁵⁶ he also became an art dealer, apparently with internationally success.

From an early age, Kurt had been particularly interested in African and Southeast Asian artefacts and assembled a collection. In the 1920s, he became one of the leading dealers



Fig. 6: Anders Zorn (1860–1920), *Sigmund Aschrott*, 1911, oil on canvas, 99 x 78 cm, Läns museet Gävleborg, XLM.11023.

© Läns museet Gävleborg

in non-European art.⁵⁷ He added to his collection on numerous trips abroad, storing it in bank safes and with shipping agents. He sold to private buyers directly and in cooperation with the art dealer Heinz Hagen (Greifenhagen), with whom he organized several exhibitions.⁵⁸ Above all, he consigned large parts to auction, for example at ‘Hôtel Drouot’ in Paris.⁵⁹ Between 1922 and 1939, Kurt Mengers was recently found to have consigned almost 270 objects of African origin to auctions in Paris alone. As such, he was identified as one of the main players on the market for African objects about whom apparently nothing further was known.⁶⁰ This is an example how provenance research on cultural objects from colonial contexts can provide important information for Nazi-era provenance research – and vice versa.

When Kurt Mengers was threatened with arrest in the summer of 1936, he fled to Belgium.⁶¹ However, he was arrested in Brussels in May 1940, and after 16 months of imprisonment in

the Le Vigeant and Gurs internment camps, he managed the almost impossible feat of escaping. He told his family about what had happened in more detail than the compensation office: Kurt's girlfriend Anita had managed to smuggle a box of dried figs into the camp, among which she had concealed some money. This enabled Kurt to bribe a supplier to help him escape. With a lot of luck and constantly in danger, he was able to return to Brussels, where he bought a passport from a street beggar. In the summer of 1942, he had to go into hiding again and stayed with Anita with various private individuals and finally in the Ardennes, sometimes sleeping in the forest. He only returned to Brussels after the end of the war.⁶²

In Brussels, his adopted home, Kurt Mengers was considered a 'prominent personality' among the refugees,⁶³ but he was no longer able to pursue his profession as an art dealer without capital.⁶⁴ He died in Brussels in 1977.

The 'Mengers case' shows how an art trade source from long before 1933, the 'Schmeil catalog' from 1916, can provide valuable insight into forgotten collections, losses and networks. And it shows one thing above all: a lot remains to be done.⁶⁵

ANNOTATIONS

- 1 <https://www.lostart.de/de/Fund/576047> (last access on August 1, 2023). I would like to thank the Museum im Kulturspeicher Würzburg for the cordial exchange in March 2021.
- 2 Helbing, Hugo/Cassirer, Paul: *Sammlung Schmeil, Dresden, Versteigerung: Dienstag, 17. Oktober 1916 in der Galerie Paul Cassirer, Berlin*, cf. DOI: <https://doi.org/10.11588/digit.48615> and <https://doi.org/10.11588/digit.56110>.
- 3 Landesamt für Bürger- und Ordnungsangelegenheiten Berlin (LABO), Entschädigungsbehörde, Reg. No. 67841 fol. B61. Landesarchiv Berlin (LAB), A Rep. 342-02, No. 47806, 50531, 58450 (Berliner Velvetfabrik M. Mengers & Söhne AG).
- 4 Demme, Roland: *Der jüdische Kaufmann, Verleger und Stadtplaner Sigmund Aschrott – eine Persönlichkeit des 19. Jahrhunderts*, Dissertation at Kassel University in 2006, https://kobra.uni-kassel.de/bitstream/123456789/2006110715503/3/demme_120706.pdf (last access on August 1, 2023).
- 5 LAB, B Rep 025-07, no. 2721/51, fol. 193.
- 6 Two other sons died young: Otto (June 5, 1900–April 18, 1920) and Fritz Mengers (January 22, 1896–October 31, 1914).
- 7 Johannesson, Albert (ed.): *Deutsches Millionär-Adressbuch*. Berlin 1894, p. 104, https://digital.staatsbibliothek-berlin.de/werkansicht?PPN=PPN1800258488&PHYSID=PHYS_0110&DMDID=DMDLOG_0001 (last access on August 1, 2023).
- 8 Martin, Rudolf: *Jahrbuch des Vermögens und Einkommens der Millionäre in Preußen*. Berlin 1912, p. 195f.
- 9 LAB, B Rep. 025-07 No. 2716/51.
- 10 LABO, Reg. no. 67840, fol. D5, D9, D97.
- 11 *Ibid.*, fol. D22.
- 12 <https://deu.archinform.net/arch/31374.htm> (last access on August 1, 2023). No private estate documents in: Berlinische Galerie Berlin, Österreichischer Ingenieur- und Architektenverein Wien, Technische Universität Wien, as kindly confirmed by the institutions.
- 13 Holocaust Survivors and Victims Database, https://www.ushmm.org/online/hsv/person_view.php?PersonId=1486077 (last access on August 1, 2023), LABO, Reg. No. 67840, fol. C8.
- 14 LABO, Reg. no. 67840, fol. D2.
- 15 Bundesamt für zentrale Dienste und offene Vermögensfragen (BADV), archive file 7 WGA 2721/51, fol. 63.
- 16 BADV, 7 WGA 2721/51, fol. 62f.
- 17 Brandenburgisches Landeshauptarchiv (BLHA), Potsdam, Rep. 36A Oberfinanzpräsident Berlin-Brandenburg (II), no. 26214, fol. 13.
- 18 *Ibid.*, fol. 25–28; BADV 7 WGA 2721/51, fol. 3, 4.
- 19 BLHA, Rep. 36a II, No. 26214, fol. 26–43. BADV, 7 WGA 2721/51, fol. 2f.
- 20 BLHA, Rep. 36a II, No. 26214, fol. 45–59. BADV, 7 WGA 2721/51, fol. 5–7.
- 21 LAB, B Rep 025-07, no. 2721/51, fol. 193, 252. BADV, 7 WGA 2721/51, fol. 107.
- 22 BLHA, Rep. 36a II, no. 26214, fol. 28v.
- 23 Cf. *ibid.*, fol. 47–50.
- 24 LAB, B Rep 025-07, no. 2721/51, fol. 16, 122, 171, 242.
- 25 On May 18, 1961, a settlement in the amount of DM 121,000 for the loss of furnishings, carpets and works of art: BADV, 7 WGA 2721/51, fol. 152–156.
- 26 BADV, 7 WGA 2721/51, fol. 57r. and v., 107–116, 132–138.

- 27 BADV, 7 WGA 2721/51, fol. 65, 97, 106f., 137.
- 28 LAB, B Rep 025-07, no. 2721/51, fol. 108, 240. BADV, 7 WGA 2721/51, fol. 10. BLHA, Rep. 36a II, no. 26214, fol. 11. Cf. LAB, B Rep. 025-07, no. 143/52.
- 29 BADV, 7 WGA 2721/51, fol. 132.
- 30 Ibid., fol. 62f.
- 31 “Sollten meine durch Frau Drachholz, Bregenzerstr. 5, im Jahre 1942 nach Bayern verlagerten Sachen je wieder nach Berlin kommen, so sind dieselben ebenfalls zwischen meinen beiden Söhnen zu teilen.” (“Should those of my belongings moved to Bavaria in 1942 by Mrs. Drachholz, Bregenzerstr. 5, ever return to Berlin, they are also to be divided between my two sons.”) LABO, Reg. no. 67840, fol. M38, M46.
- 32 Liebermann, Zügel, Graff, Koppay and Hercommer: Bundesarchiv Koblenz, B 323 Treuhandverwaltung von Kulturgut bei der OFD München, no. 384, fol. 32–35.
- 33 LAB, B Rep 025-07, no. 2721/51, fol. 125.
- 34 Eberle, Matthias: *Max Liebermann 1847–1935. Werkverzeichnis der Gemälde und Ölstudien*, 2 vols., vol. 1 (1865–1899), Munich 1995–1996, nos. 1873/15 and 1872/9, p. 51 and pp. 64f., with references; cf. also Leo Baeck Institute, Max Liebermann Collection, AR 847 / MF 683, Folder 8: Short story about Max Liebermann, written by Julius Elias 1918, typescript, pag. 30, <https://ia800909.us.archive.org/28/items/maxliebermannooreel01/maxliebermannooreel01.pdf> (last access on August 1, 2023). <https://www.lostart.de/de/Verlust/311759> and <https://www.lostart.de/de/Verlust/311773> (last access on August 1, 2023).
- 35 Joelson-Strohbach, Harry: *Nicht erworben. Aussagen zur Provenienz fremder Bilder aus dem Archiv des Sammlung Oskar Reinhart “Am Römerholz”*, in: Mosimann, Peter: *Fluchtgut – Geschichte, Recht und Moral: Referate zur gleichnamigen Veranstaltung des Museums Oskar Reinhart in Winterthur vom 28. August 2014*. Bern 2015, pp. 81–101, here pp. 84–86, quote p. 85.
- 36 Hans W. Lange Berlin: *Gemälde, Plastik, Kunstgewerbe: aus einer Berliner Privatsammlung (nichtarischer Besitz)*, November 18, 1938, lot 26, illustrated, see DOI: <https://doi.org/10.11588/diglit.6037#0035>.
- 37 I am grateful to Petra Cordioli, Cassirer Archiv, and Imke Gielen, representative of the heirs of Max Meirowsky, for their kind advice. The search listing <https://www.lostart.de/de/Verlust/311759> (Eberle 1873/15 for Coll. Meirowsky) has been deleted due to the new research results.
- 38 BADV, 7 WGA 2721/51, fol. 64, 67f., 107. LAB, B Rep 025-07, no. 2721/51, fol. 102f., 121, 193.
- 39 Donation of a portrait to the Stadtmuseum Kassel, <https://frizz-kassel.de/kultur/kunst/einportr%C3%A4t-von-sigmund-aschrott/> (last access on August 1, 2023).
- 40 LABO, Reg. no. 67840, fol. M21f.
- 41 BADV, 7 WGA 2721/51, fol. 64.
- 42 Ibid.
- 43 <https://digitaltmuseum.se/021046615189/siegmund-aschrott-portratt> (last access on August 1, 2023).
- 44 See Flick, Caroline: *Verwertung der Umzugsgüter Georg und Martin Tietz*, August 2018, <https://carolineflick.de/publikationen/Verwertung-Umzugsgueter-Tietz.pdf> (last access on August 1, 2023).
- 45 See Enderlein, Angelika: *Der Berliner Kunsthandel in der Weimarer Republik und im NS-Staat. Zum Schicksal der Sammlung Graetz*. Berlin 2006, p. 90. Pucks, Stefan: *Die Kunststadt Berlin 1871–1945. 100 Schauplätze der modernen bildenden Kunst, insbesondere der Expressionisten, im Überblick*. Berlin 2007, p. 16; Bähr, Astrid: *German Sales 1930–1945 Bibliographie der Auktionskataloge aus Deutschland, Österreich und der Schweiz*. Berlin 2013, pp. 22, 35, 124–153, 206–211, https://archiv.ub.uni-heidelberg.de/artdok/2251/1/Baehr_German_Sales_1930_1945_2013.pdf (last access on August 1, 2023).
- 46 LABO, Reg. no. 262.344, fol. M22, M30.
- 47 LABO, Reg. no. 262.344, fol. E2–E4, E10, E35.

- 48 Mandelbaum and Kronthal, November 25, 1936: decorative arts, three paintings, etchings by Hans Baluschek, a group of works on paper and two miniatures. Leo Spik, April 28/29, 1937: four paintings, a group of engravings, household effects). Leo Spik, June 1, 1937: no works of art and July 14, 1937: an unsold display table from the aforementioned auction. LAB, A Rep. 243-04, nos. 30, 40, 67; no printed catalogs known.
- 49 LABO, Reg. no. 262.344, fol. M22, D4.
- 50 LABO, Reg. no. 262.344, fol. M22, D6 r and v.
- 51 Life data: 27.1.1882 Stettin–1.3.1952 Berlin, cf. LAB, death register, Schöneberg 1952 (first register), no. 424.
- 52 LABO, Reg. no. 262.344, fol. M22, D6 r and v. Cf. LAB, B Rep. 025-07 no. 2722a/51.
- 53 LABO, Reg. no. 262.344, fol. D8–D12.
- 54 Ibid., fol. D20f. Cf. BLHA, Rep. 36a II, no. 26211.
- 55 LABO, Reg. no. 67840, fol. M37, M41.
- 56 On the curriculum vitae LABO, reg. no. 67841, fol. B19, B61.
- 57 Ibid., fol. B70 (Wilhelm Weick on Kurt Mengers).
- 58 Ibid., fol. B53, B61.
- 59 Ibid., fol. B61.
- 60 Saint-Raymond, Léa/Vaudry, Élodie: *The vanishing paths of African artefacts: Mapping the Parisian auction market for “primitive” objects in the interwar period*, in: *Journal for Art Market Studies*, with fig. 5, <https://www.fokum-jams.org/index.php/jams/article/view/96/189> (last access on August 1, 2023).
- 61 LABO, Reg. no. 67841, fol. M22f., C37v.
- 62 I would like to thank the family of Kurt Mengers for their kind support. LABO, Reg. no. 67841, fol. B19, C9, C17–29, M10.
- 63 Ibid., fol. M59. Cf. Algemeen Rijksarchief – Archives générales du Royaume, Brussels, foreigners’ file no. A215.916. I am grateful to Filip Strubbe and Gert Seels, Brussels, for their kind advice.
- 64 LABO, reg. no. 67841, fol. B75, active after the war as a ‘Modeliste’ for a company for travel accessories.
- 65 The heirs of the Mengers family will in future be supported by the HCPO. Cf. article by Anna B. Rubin.

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