

PROVENANCE RESEARCH AND THE ART TRADE

Ed. Peter Wehrle

KETTERER  KUNST

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CASE STUDY

THE PAUL METZ COLLECTION AND THE ‘ETTLER CASE’

Time and again, it is the reverse side of an artwork that allows for a determination of its provenance.¹ This is also the case with the double portrait of Franz von Stuck and his wife Mary, created on the occasion of the Munich artist party *In Arkadien* in 1898, for which the catalogue raisonné (Voss 174) refers to an auction at Hugo Helbing in 1916 as the only indication of provenance.² The support was twice inscribed ‘Wie 6263’ in red chalk (*fig. 1*)³ upon arrival at the Central Collecting Point (CCP) in Wiesbaden, one of the Allied forces’ ‘art collecting points’ where works from various sources were impounded and checked for potential cases of looted property after the war. The now barely legible note ‘Wie 6263’ was the only reference to files that provided an insight into the history of the work: According to the ‘property card’, the painting with the nonspecific title “Double Portrait” was transferred from the collection of Willy Schenk in Maulbronn to the CCP in Wiesbaden on May 31, 1949, along with another 20 paintings, two drawings and six carpets (*fig. 2*).⁴ Willy Schenk (1897–1958) was a major industrialist who had taken over the light metal cast factory in Maulbronn from his father Wilhelm. The Nazis appointed him Wehrwirtschaftsführer (military economy leader) as his company produced aircraft parts and hence qualified as a company essential to the war effort.⁵ As an important client of the Frankfurt art dealer Wilhelm Ettl, against whom several claims had been filed by previous Jewish owners, he was targeted by the Monuments, Fine Arts, and Archives Section (MFA&A), which was investigating on behalf of the US Army under the direction of Walter Weber, as of February 1947.⁶ Based on the documents seized from Ettl, Weber’s research into the previous owners of the works from the Schenk Collection led, in the case of the Stuck painting, to the Metz Collection in June 1949.⁷ Instead, Schenk made a different statement in August, probably based on information provided by Ettl: “vermutlich von Frau Selma Koester, Frankfurt/M. erworben” (“presumably acquired from Mrs. Selma Koester, Frankfurt/M.”).⁸ By 1951, clarification of the ownership situation and claims led to the release, restitution and subsequent adjustment of the purchase prices of most works from the Schenk inventory, with the only

Fig. previous page: detail from *fig. 1*

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Fig. 1: Franz von Stuck, *Franz und Mary Stuck – Künstlerfest*, 1898, oil on paper, laminated on panel, 27.8 x 25 cm, on the reverse: 'Wie 6263'.

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CLASSIFICATION:		PROPERTY CARD-ART		NO:	
Paintings		SUBJECT:		WIE 6263	
AUTHOR:		Double Portrait		PRESUMED OWNER:	
Stuck				Metz Collection	
MEASUREMENTS		MATERIAL:		INV. NO:	
27 x 24 cm		oil on panel		CAT. NO:	
DEPOT POSSESSOR:		ARRIVAL CONDITION:			
Schenk, Maulbronn		fair undamaged			
DEPOT NO.		DESCRIPTION:		FOR OFFICE USE	
Schenk, Maulbronn		Bust portrait of a young man and a woman in left profile, wearing fantastic costumes.		CLAIM NO:	
IDENTIFYING MARKS:		Inscription:		OTHER PHOTOS:	
		Künstlerfest 1898		NEG. NO:	
		Release to German owner <i>Schenk</i> after clarification of ownership		MOVEMENTS: In shipment 228	
BIBLIOGRAPHY:				401	

Fig. 2: Wiesbaden Central Collecting Point, Property card no. WIE 6263.

Image credits: NARA Washington, Records Concerning the Central Collecting Points ('Ardelia Hall Collection'): Wiesbaden Central Collecting Point, 1945–1952, M1947, RG 260: Property Accessions, WIE 6263, roll 107, p. 1 <https://www.fold3.com/image/232026897?terms=6263> (last accessed on August 31, 2023)

work retained being the “‘Künstlerfest 1898’ by Stuck, claimed by Metz heirs (?)”, at the time only subject to a potential claim.⁹ During the dissolution of the Wiesbaden CCP in 1951, the holdings from the Ettle case were among the last to remain there; the Stuck painting was listed as “strongly suspected to be of Jewish origin, no possibility to ascertain whether a claim is filed or not.”¹⁰ On June 10, 1952, the painting was finally released on the grounds that “Ansprüche nicht erhoben wurden” (“no claims have been filed”);¹¹ the work was collected by Ettle for Schenk.

Wilhelm Ettle – Art dealer in the Nazi regime

In 1938, Wilhelm Ettle (1879–1958) received his art auctioneer’s license from the Reichskammer der bildenden Künste, and was employed as a certified expert by central authorities such as the Industrie- und Handelskammer, the Devisenstelle S and the Hauptzollamt.¹² In May 1939, he opened his own art auction house at Eschenheimer Anlage 35 with the stock-in-trade of Hugo Helbing’s Frankfurt branch, which he had taken over from Helbing’s successor Arthur Kauffmann, who had left Germany in 1938 (fig. 3). His wife Anni Ettle was co-owner. The strategy of “Übernahme ganzer Sammlungen und wertvoller Einzelstücke” (“taking over entire collections and valuable single pieces”) reads like a euphemism against the background of his active involvement in the confiscation and ‘utilization’ of Jewish

property, for which he cooperated with the Gestapo. Using methods such as denunciation, threats, pressure and false statements and promises, he seized numerous items belonging to Jewish citizens who had been subjected to discrimination and persecution.¹³ Ettle's business conduct appears to have been completely lacking in integrity both towards previous Jewish owners, as well as towards the people, institutions and laws of the regime, which ultimately led to him being convicted and expelled from the party in 1941 for reasons of personal greed.

In mid-October 1945, the Ettles were arrested and several hundred objects, including ceramics, furniture, handicrafts, paintings and prints, were taken to the Wiesbaden CCP.¹⁴ The search for the original owners proved to be extremely complex due to his obfuscations, false statements and memory gaps.¹⁵ After their second home and storage facility Bergermühle in Muschenheim had been sealed, Anni Ettle made an attempt to attach labels with false ownership notes and also tried to steal objects. Acquaintances, neighbors and customers revealed to the MFA&A how the Ettles had been trying to conceal the provenance of artworks by making false entries in the account books and that they had asked third parties to make false statements since at least 1941.¹⁶

Customers such as Schenk, who stated that he had not wanted to acquire any works from previous Jewish owners, had probably also been misinformed by Ettle.¹⁷ The supposed previous owner of the Stuck painting, Selma Koester, was a friend of the Ettles. From 1942 onwards, she offered Ettle individual artworks and pieces of furniture for auction or gave them to him for safekeeping.¹⁸ Her name also erroneously appeared on labels; after questions of ownership had been settled and she received her works back, she stated that she had no further claims against Ettle in August 1946.¹⁹

Eröffnung **Frankfurt a. M.**
Eschenheimer Anlage 35, nächst dem Eschenheimer Tor.

Kunst- und Versteigerungshaus
Wilhelm Ettle
(zugelassen für die Firma Helbing)

Gegenwärtige Ausstellung ausgewählter Werke der Malerei alter und neuer Meister wie:
 Goyen, Huysum, Radvel Ruysch, Poelenburgh, Dud, Palamedes, Beich, Feistenberger, Waldmüller, Wilhelm v. Kaulbach, Hermann Kaulbach, Hugo Kaufmann, Trübner, Gabriel Max, Reinh. Sebast. Zimmermann, Ernst Zimmermann, Zambusch, Schmutzler, Ernst Meißner, Albrecht Adam, Jultus Adam, Burger, Barnitz, Pose, Beer, Gudden u. a.

G R A P H I S C H E S K A B I N E T T

Kunstversteigerungen
 Übernahme ganzer Kunstsammlungen und wertvoller Einzelstücke
Renovierung von Gemälden und Plastiken | Kunstberatung, Abschätzungen.
 Beidigter Sachverständiger der Industrie- und Handelskammer
 Frankfurt a. M. für das Rhein-Mainische Wirtschaftsgebiet.

Fig. 3: Advertisement on the occasion of the opening of the art and auction house Wilhelm Ettle, in *Weltkunst*, May 1939.

Image credits: *Weltkunst*, vol. XIII, no. 21, May 28, 1939, p. 3, <https://doi.org/10.11588/digit.48200#0103>

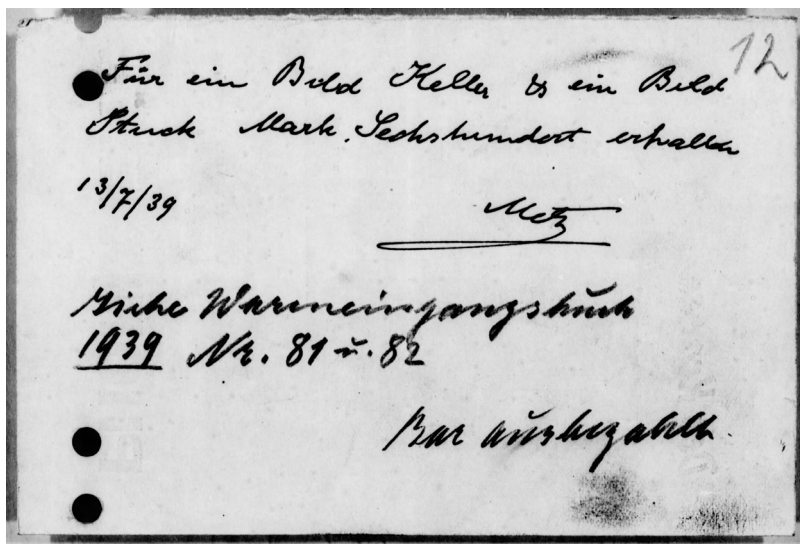


Fig. 4: Receipt of payment for the sale of two paintings by Keller and Stuck from Metz to Ettle on July 13, 1939.

Image credits: NARA Washington, Records Concerning the Central Collecting Points ('Ardelia Hall Collection'): Wiesbaden Central Collecting Point, 1945–1952, M1947, RG 260: Restitution, Research, And Reference Records, Ettle Case: Schenk, Willy, roll 77, p. 19, <https://www.fold3.com/image/231935738> (last accessed on August 31, 2023)

Willy Schenk had met Ettle in 1934 while the latter worked as a restorer of frescoes in the Maulbronn Monastery, and maintained a friendly business relationship with him; according to Schenk, the art purchases were made between 1934 and 1940.²⁰ When Ettle faced financial difficulties in 1939 and put some of his paintings as collateral for a loan from Dresdner Bank, Willy Schenk took over receivables.²¹ Ettle acted as an art consultant and intermediary for Schenk and initiated targeted sales, also from Jewish property, that suited the collector's taste.²²

Director Paul Metz (1869–1942), factory owner and art collector from Frankfurt

Among the documents that Weber seized in the 'Ettle Case', we find an informal handwritten payment receipt on the back of a laundry leaflet, dated July 13, 1939, by Metz: "[Metz's handwriting, author's note] Für ein Bild Keller & ein Bild Stuck Mark Sechshundert erhalten / 13/7/39 Metz / [Ettle's handwriting, author's note] siehe Wareneingangsbuch 1939 Nr. 81 u. 82 / Bar ausgezahlt" ("For a painting by Keller & a painting by Stuck, Mark Six Hundred received / 13/7/39 Metz / see purchase journal 1939 no. 81 and 82 / paid out in cash") (fig. 4).²³ A handwritten copy of the invoice prepared by Hanna Schenk and dated February 7, 1939, also lists "Franz von Stuck Künstler m. Gattin 800.-"²⁴ alongside other paintings purchased from Ettle. Another sale to Ettle is documented in a payment reminder dated February 1, 1942,



Fig. 5: Letterhead of the company *Offenbacher Schrauben-Industrie* with the Mühlheim plant and the Offenbach headquarters, 1919.

Image credits: Stadtarchiv Offenbach am Main, letterhead collection

for a painting by Beer,²⁵ written by Metz from Wöhlerstraße 13, the address of a Jewish welfare facility which, among other things, functioned as a retirement home and from 1941, like other such facilities, as a kind of detention camp.²⁶ Metz had lived in various Jewish households since at least 1939, and with the beginning of the deportations, he was forced to move several times, eventually settling on Wöhlerstraße in November 1941.²⁷ On August 18, 1942, at the age of 73, Metz was first taken to the Theresienstadt concentration camp, from where he was deported to the Treblinka extermination camp on September 26 where he was murdered.²⁸

Paul Metz, previously a successful Frankfurt industrialist, was the owner of the *Offenbacher Schrauben-Industrie* factory with up to 400 employees and headquartered in Mühlheim (fig. 5).²⁹ During the First World War, the company made huge profits which saved him from the draft. Between 1917 and 1920, he and his second wife Anna Rosenheim (1876–1933) and their son Clemens (1903–1985) were officially registered in Starnberg, where he had acquired a lakeside villa with an estate in 1915.³⁰ He started his collection during these years at the latest. In August 1916, he bought a portrait of the dancer *Tänzerin Saharet* by Franz von Lenbach from Galerie Heinemann, as well as *Aus den Tiroler Befreiungskriegen* by Franz von Defregger the following year.³¹ In the liquidation auction of Galerie Hermes at Helbing in 1917, he submitted bids for paintings by, among others, Albert von Keller, Lenbach, Thoma and Uhde.³² The *Künstlerfest* by Stuck had already been offered from the collection of the late Kommerzienrat and vineyard owner Fritz Eckel (1843–1914)³³ at Helbing in Munich in December 1916, and was purchased for 3,000 marks by the Munich art dealer Gustav Seidenader,³⁴ from whom it presumably went to Metz.

In the course of the revolution, however, the country estate was occupied in April 1919 and confiscated the following year.³⁵ In 1925, Metz moved into his newly built villa in Frankfurt at the prestigious address Forsthausstraße 60 (today Kennedyallee).³⁶ Documents from this period describe him as a “wohlhabenden, und über ganz Deutschland bekannten

Fabrikaten" ("wealthy industrialist, who was known throughout Germany") and who "zur Elite gehört, in den feinsten Kreisen verkehrt" ("belonged to the elite and was part of the most elevated circles").³⁷ During the Great Depression, however, his company ran into serious problems and was eventually liquidated in a bankruptcy auction in 1931.³⁸ For Metz and his son Clemens, who was the managing director, this meant the loss of all their assets and their livelihood, especially as they also had outstanding debts.³⁹ A large part of his collection of paintings also fell victim to these circumstances: in June 1932, 95 paintings were auctioned off, including top-class works by Lenbach, Thoma, Defregger, Courbet, Spitzweg, Modersohn-Becker and Trübner (fig. 6).⁴⁰ Two works by Stuck were offered, a *Bildnis einer jungen Frau* and a version of *Sünde*, however, not the *Künstlerfest*.⁴¹ Merely 35 works were sold for low hammer prices,⁴² from the works that remained unsold, Metz offered *Hexenmeister* by Spitzweg⁴³ to Galerie Heinemann in 1934.⁴⁴ Paul Metz kept the painting *Künstlerfest* until he was forced to sell it to Ettle in 1939, presumably to secure his livelihood. Ettle, in turn, sold it at a profit to his friend Schenk.

In view of these files, one would think that Franz von Stuck's *Künstlerfest* should have been a clear-cut restitution case for the Wiesbaden CCP. However, heirs or even close relatives of Paul Metz seem to have been unknown at the time. His only son Clemens had

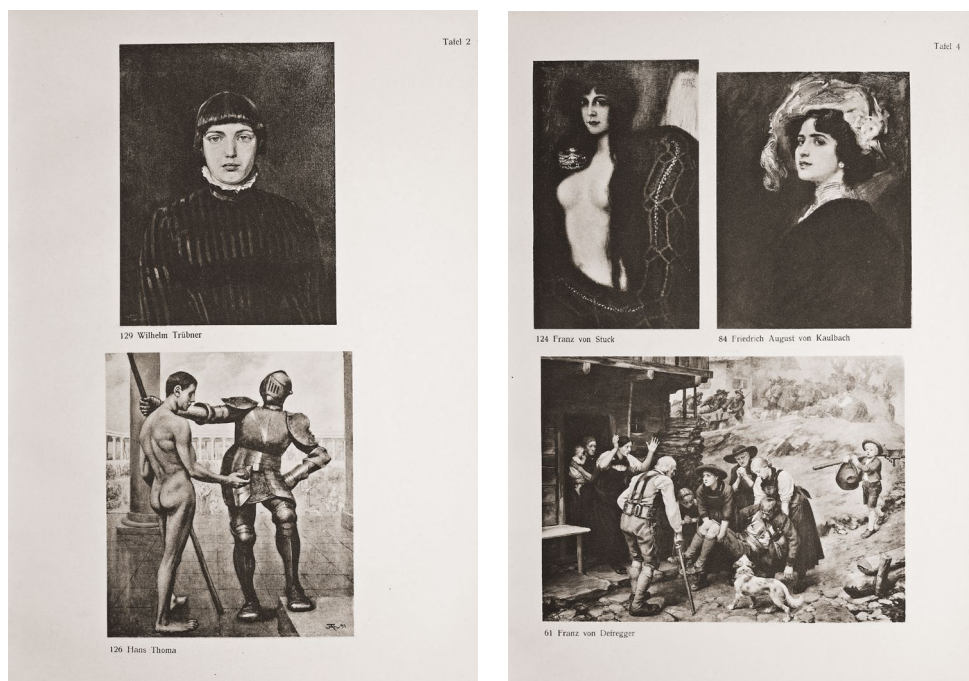


Fig. 6: Works by Trübner, Thoma, Stuck, Kaulbach and Defregger from the catalog of the Metz Collection sale at Hugo Helbing, Frankfurt, 1932.

Image credits: Heidelberg University Library, auct. cat. Aus Schloss E. Sr. Erlaucht des Grafen K. zu E. [...] Moderne Gemälde eines Frankfurter Sammlers und anderer Besitz. Hugo Helbing, Frankfurt a. M., 21.–23. Juni 1932, Taf. 2 und Taf. 4, <https://doi.org/10.11588/digit.6585>

already emigrated to the US in October 1938. By the time he finally applied for compensation for his father's property in May 1955, and in December 1958 also for the "Ölgemälde, darstellend Mr. und Mrs. Stuck auf Maskenball" ("Oil painting, depicting Mr. and Mrs. Stuck at a masked ball")⁴⁵ in particular, it was already too late. The painting had long since been returned to Willy Schenk, the CCP was closed, and the restitution authority made no connection to the investigations carried out by the American Art Protection Authority. The application for compensation was rejected in May 1962 on the grounds that Paul Metz "an eine ihm bekannte Person veräußert haben [konnte], im übrigen fehlen außer den Angaben in dem Fragebogen jegliche nähere Ausführungen und Beweisunterlagen" ("could have sold the objects to an acquainted person, and, apart from the information specified in the questionnaire, there were no further details or supporting documents").⁴⁶

In June 2023, more than six decades later, the painting was auctioned on the basis of a "just and fair" solution between the owner at the time and the heirs of Paul Metz.⁴⁷ It is now part of the collection of Villa Stuck.⁴⁸

ANNOTATIONS

- 1 See the article by Stefan Pucks in this book.
- 2 Voss, Heinrich: *Franz von Stuck 1863-1928. Werkkatalog der Gemälde mit einer Einführung in seinen Symbolismus*. Munich 1973, pp. 137, 279, no. 174/416; auction cat. *Ölgemälde moderner Meister: Sammlung Kommerzienrat Fritz Eckel in Deidesheim*; auction in Munich at Galerie Hugo Helbing, December 19, 1916, lot 121, annotated copy Bibliothek Kunsthaus Zürich, see DOI: <https://doi.org/10.11588/diglit.48747>.
- 3 Further findings on the reverse: blue wax crayon '7691', not assignable; on the frame: Stamp 'N & F Pitzer, Frankfurt a.M.', the earliest entry in the Frankfurt address book 'Pitzer, N. & F., Vergolderei, Kl. Hochstr. 20' in 1937, p. 539; standard label with blue vignette and perforated border 'Stuck Künstlerfest 1898', handwritten in ink, presumably Ettle or Hanna Schenk; standard label with blue vignette and perforated border with hand in ink 'No. 31'.
- 4 NARA Washington, Records Concerning the Central Collecting Points ('Ardelia Hall Collection'), Wiesbaden Central Collecting Point, 1945-1952, M1947, RG 260: Property Accessions 1945-1949, WIE 6263, Roll 107, pp. 1-2; General Records, Collection: Schenk, Maulbronn, Roll 4, p. 4; BArch Koblenz, B 323/252 journal of CCP Wiesbaden, as of June 30, 1949, fol. 215f.: In-Shipment 228, WIE 6254-6282.
- 5 Court case files in the LA Baden-Württemberg, Dept. StA Ludwigsburg, EL 902/23 Bü 7225 and EL 902/7 Bü 13468.
- 6 'Ardelia Hall Collection', as note 4: Restitution, Research, and Reference Records, 1900-1954, Ettle Case, roll 73-77; in particular Ettle Case: Schenk, Willy, roll 77, p. 52; BArch Koblenz, B 323/241, WCCP Inshipments (WIE) no. 226-276, fol.11, Inventory and statement by Willy Schenk, 9.12.1948; claims made by, among others, Max Brings, Vernon Kauffmann, Richard Auerbach, Baron von Mayer, Käthe Rosenthal.
- 7 Ettle Case, see note 6: Schenk, Willy, p. 95f.: Weber's letter of June 3, 1949.
- 8 Collection: Schenk, Maulbronn, see note 4, p. 30.
- 9 *Ibid.*, pp. 50-56.
- 10 Ettle Case, as note 6: Belongings held at Wiesbaden, roll 73, p. 51; and 'Ardelia Hall Collection', as note 4: Jewish Claims: Jewish Restitution Successor Organization, Roll 9, p. 148.
- 11 'Ardelia Hall Collection', as note 4: Cultural Object Movement and Control Records, Roll 36, p. 42.
- 12 On Ettle: Koldehoff, Stefan: *Die Bilder sind unter uns. Das Geschäft mit der Raubkunst*. Frankfurt 2009, pp. 158-165; Roth, Nicole: *Wilhelm Ettle (1879-1958)*, in: Fleckner, Uwe/Hollein, Max (eds.): *Museum im Widerspruch. Das Städel und der Nationalsozialismus* (= Schriften der Forschungsstelle 'Entartete Kunst', 6). Berlin 2011, pp. 343f.; Heuß, Anja: *Vom Restaurator zum Kunsthändler: Wilhelm Ettle*, in: Brockhoff, Evelyn/Kiermeier, Franziska: *Gesammelt, gehandelt, geraubt. Kunst in Frankfurt und der Region 1933 bis 1945* (= Archiv für Frankfurts Geschichte und Kunst, 78). Frankfurt a. M. 2019, pp. 74-89; Heuß, Anja: *Wilhelm Ettle*, in: Frankfurt 1933-1945, ISG Frankfurt, article from April 23, 2023, <https://www.frankfurt1933-1945.de/beitraege/kunst-und-kulturraub/beitrag/wilhelm-ettle> (last access on June 10, 2023); Proveana database: Wilhelm Ettle, <https://www.proveana.de/en/link/act10000732>; Kunsthaus Wilhelm Ettle, <https://www.proveana.de/de/link/act10000763> (last access on June 10, 2023); files on the trial, proceedings of the Spruchkammer, imprisonment, works of art in the CCP Wiesbaden in the HHStA Wiesbaden, HStA Marburg, ISG Frankfurt, BArch Koblenz, 'Ardelia Hall Collection', as notes 4 and 6.
- 13 Ettle Case, as note 6: Arrest and Trial, roll 73, Walter Weber indictment of April 26, 1948, pp. 118-131; see Heuß 2019, as note 12, pp. 79ff.
- 14 BArch Koblenz B 323/237, WCCP Inshipments (WIE) No. 89-134, and B 323/241, WCCP Inshipments (WIE) No. 226-276.
- 15 Cf. inventory lists with details of previous owners by Ettle, in: Ettle Case, as note 6: Belongings u. Belongings held at Wiesbaden, roll 73; information on ownership by the previous owners named by Ettle: Ettle Case, as note 6: Reparations-Correspondence and Receipts, Roll 76.

- 16 Statements, for example, by Georg Kästner and Selma Koester: Ettle Case, see note 6: Statements, roll 77, and Reparations - Correspondence and Receipts K-L, roll 76.
- 17 Inventory and statement by Willy Schenk, 09.12.1948, as note 6.
- 18 Ettle Case, as note 6: Reparations – Correspondence and Receipts, roll 76, pp. 14–35; further works by Koester in Ettle: Ettle Case, as note 6: Inventory, roll 74, pp. 12f.
- 19 Ettle Case, as note 6: Statements, roll 77, p. 15, and Reparations – Correspondence and Receipts, roll 76, p. 34.
- 20 Inventory and statement by Willy Schenk, Dec. 9, 1948, as note 6.
- 21 Ettle Case, as note 6: Schenk, Willy, pp. 5–10.
- 22 Cf. Schenk-Ettle correspondence, in: Ettle Case, see note 6: Schenk, Willy, et al. pp. 11–16, 23, 25, 28; acquisitions from previous Jewish ownership: Wierusz-Kowalski (WIE 6254) from Auerbach, Defregger (WIE 6262) and Kaulbach (WIE 6266) from Kaufmann; Bürkel (WIE 6256) from Rosenthal, Gabriel von Max (WIE 6258) from Brings.
- 23 Ettle Case, as note 6: Schenk, Willy, pp. 19–20. According to a note by Weber, the two works were not in the purchase ledger, *ibid.* p. 18; 'Keller' presumably is: auction cat. *Aus Schloss E. SR. Erlaucht des Grafen K. zu E. [...] Moderne Gemälde eines Frankfurter Sammlers. Hugo Helbing, Frankfurt a. M., June 21–23, 1932*, lot 86: Albert von Keller, *Weibliche Aktfigur* (WIE 6261); in 1938 still listed with Clemens Metz in the removal goods, HHStA Wiesbaden 519/3, 11266, fol. 8; statement by Ettle on previous ownership in Collection: Schenk, Maulbronn, see note 4, p. 10f.: "I do not remember that the Albert Keller painting is mine, I do not think so."
- 24 Ettle Case, as note 6: Schenk, Willy, p. 4, here also 'Albert Keller Frauenakt 600.-'; cf. inventory and statement by Willy Schenk, 9.12.1948, as note 6.
- 25 Ettle Case, as note 6: Schenk, Willy, p. 17; possibly Hugo Helbing, Frankfurt a. M., June 21–23, 1932, as note 23, lot 52: Wilhelm Amandus Beer, *Russischer Bauer mit Pfeife in Halbfigur*, 1899, unsold, cf. price lists, in: *Weltkunst*, vol. 6, no. 27, July 3, 1932, p. 4.
- 26 Becht, Lutz: "Die Wohlfahrtseinrichtungen sind aufgelöst worden...". Vom "städtischen Beauftragten bei der Jüdischen Wohlfahrtspflege" zum "Beauftragten der Geheimen Staatspolizei" ...1938 bis 1943, in: Kingreen, Monica (ed.): *Nach der Kristallnacht. Jüdisches Leben und antijüdische Politik in Frankfurt am Main 1938–45* (= Schriftenreihe des Fritz Bauer Instituts, 17). Frankfurt a. M./New York 1999, pp. 211–236.
- 27 HHStA Wiesbaden 519/3, 4250 exchange control office S: Paul Metz; previously, presumably since 1939, with Leopold Kiefer at Krögerstraße 10, deported on October 19, 1941; with Alfred Koch at Herderstraße 25 from 5.11.1941, deported on November 22, 1941.
- 28 Memory of Treblinka – Victims database: Record-ID 16724, https://memoryoftreblinka.org/people_db/p16724/ (last access on June 10, 2023).
- 29 Sources, documents and secondary literature on the factory in the HWA Darmstadt, Stadtarchiv Offenbach, Stadtarchiv Mühlheim a. M.; Krug, Richard: *Offenbacher Schraubenindustrie in Mühlheim bei Offenbach/Main*, in: *id.* (ed.): *Mühlheim am Main aus industrie-archäologischer Sicht*. Mühlheim am Main 1998, pp. 181–203.
- 30 Stadtarchiv Starnberg, registration card; Schober, Gerhard: *Siedlungs- und Baugeschichte von Starnberg* (= Starnberger Stadtgeschichte, 9.2). Starnberg 2012, pp. 162–164, 172, 308.
- 31 Galerie Heinemann online database: Lenbach: artwork ID: 6448, <http://heinemann.gnm.de/de/kunstwerk-6448.htm>; Defregger: artwork ID: 2495, <http://heinemann.gnm.de/de/kunstwerk-2495> (last access on June 10, 2023); cf. Hugo Helbing, Frankfurt a. M., June 21–23, 1932, as note 23, lot 91: Lenbach, lot 61: Defregger.
- 32 Auct. cat. *Ölgemälde Moderner Meister: Galerie Oskar Hermes, München. Auktion in München in der Galerie Helbing, 27. Februar 1917*. Munich 1917, annotated copy from the Kunsthau Zürich Library, see DOI: <https://doi.org/10.11588/diglit.49314>.

- 33 Hugo Helbing, Munich, December 19, 1916, as note 2.
- 34 I am grateful to Dr. Theresa Sepp for her kind advice.
- 35 On the villa and the political situation with expropriation in 1920: Hoser, Paul: *Politische Geschichte Starnbergs. Von der Mitte des 19. Jahrhunderts bis zum Ende der Weimarer Republik* (= Starnberger Stadtgeschichte, 10/1). Starnberg 2019, pp. 202f., 328; BayHStA Munich StK 5494; report in the *Land- und Seebote* Starnberg of May 8, 1919, that “even the oil paintings were cut out of the frame”, StAMünchen, Stanw 2899/1, fol. 160.
- 36 Address books of the city of Frankfurt 1834–1843, University Library Goethe University Frankfurt a. M., <https://sammlungen.ub.uni-frankfurt.de/periodika/nav/classification/8688176> (last access on June 10, 2023).
- 37 HHStA Wiesbaden 518, 77352 WGA Clements Metz, fol. 75.
- 38 Cf. note 29.
- 39 HHStA Wiesbaden 676, 5742 tax file Clemens Metz, fol. 29: Letter from Clemens to the tax office in October 1935; and HHStA Wiesbaden 518, 77352 WGA Clemens Metz, fol. 151.
- 40 Hugo Helbing, Frankfurt a. M., June 21–23, 1932, as note 23. Paul Metz sold the villa in 1935; in 1936 Luise tho Rahde lived there with her son Detmar, fiancé of Mimi Almas-Dietrich, see note 36, 1936, part II, p. 91.
- 41 Hugo Helbing, Frankfurt a. M., June 21–23, 1932, as note 23; price lists *Weltkunst* 1932, as note 25, lot 123: *Portrait* for 335.-, lot 124: *Sin* for 900.-.
- 42 Price lists *Weltkunst* 1932, as note 25.
- 43 Hugo Helbing, Frankfurt a. M., June 21–23, 1932, as note 23, lot 117.
- 44 Galerie Heinemann online database: Kunstwerk-ID: 44655, <http://heinemann.gnm.de/de/kunstwerk-44655.htm> (last access on June 10, 2023); Roennefahrt, Günther: *Carl Spitzweg, beschreibendes Verzeichnis seiner Gemälde, Ölstudien und Aquarelle*. Munich 1960, no. 1393; provenance information: Julius Schlesinger, Berlin – Galerie Wimmer & Co, Munich – Linz no. 600 – 1945 in the CCP Munich no. 9542, stolen from there and not recovered since.
- 45 HHStA Wiesbaden 518, 41621 WGA Clemens Metz after Paul Metz, fol. 62; Clemens was not aware of the history of the loss of the work, he suspected that it had already been squandered in 1937. In October 1963, the subsequent application for compensation for damages due to underselling of Spitzweg’s *Zaubermeister* and the maintenance of the “property damage due to abandonment” of “Zwei Perlenketten, ein[em] Stuckgemälde, Silber” also offered the lawyer Henry Ormond only the prospect of a settlement, which, however, did not take place due to a lack of “substantiation”, see HHStA Wiesbaden 518, 41621, fol. 120ff.
In addition, a further application concerning his own person HHStAW 518, 77352 WGA Clemens Metz; on December 19, 1958, also an application to the WGA Berlin, specifically naming only “1 large genuine pearl necklace”, household effects reserved, withdrawn on April 2, 1959, LA Berlin B Rep 025-07, 7258/59.
- 46 HHStAW 518, 41621, fol. 89; the declaration in the context of the Jewish property levy was made in November 1939 after the sale of the painting by Stuck in July, HHStA Wiesbaden 519/3, 4250 exchange control office S: Paul Metz.
- 47 Ketterer Kunst, Munich, Auction 538, 19th Century Art, June 10, 2023, lot 643.
- 48 The clarification of the provenance and the legal settlement with Paul Metz’s legal successors formed the decisive basis for the purchase by the museum. We would like to thank Margot Th. Brandlhuber, Head of Collections at the Museum Villa Stuck, for her kind cooperation.

PROVENANCE RESEARCH AND THE ART TRADE

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