

**MICHAEL BEROLZHEIMER COLLECTION II**



**24 DRAWINGS**

*restituted by the*

**KUPFERSTICHKABINETT BERLIN**

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Catalogue 28

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## Foreword

The present catalogue is the sequel to the one published by Galerie Arnoldi-Livie in 2011 featuring 29 drawings restituted by the Albertina in Vienna to the heirs of Michael Berolzheimer. That catalogue (available from the gallery) was prefaced by a brief account of the history of the family and the collections of Michael Berolzheimer, who fled Germany with his wife in 1938.

In a two-day auction held in 1939 at the firm of Weinmüller in Munich an extensive collection of drawings forcibly left behind and seized by the Gestapo was sold off to museums, dealers and private purchasers. Following the War, one restitution involving the Lenbach Haus in Munich was successfully prosecuted in the early 1950's by Waldemar Schweisheimer, step-son of the deceased collector and executor of Dr. Michael Berolzheimer's Last Will and Testament. A full generation later a great-nephew and namesake, Michael G. Berolzheimer, has through systematic efforts in researching the family's German history succeeded in renewing the restitution process. Last year's return of works from the Albertina is now followed by a group of 28 drawings from the Kupferstichkabinett in Berlin (Stiftung Preussischer Kulturbesitz) published herewith.

Provenance is a subject that currently plays a major role in art history research. Archival study is yielding extraordinary new information concerning the commissioning and ownership of works of art from the Renaissance to the present. Thus we see the renewed initiatives of major museums to explore provenance, hitherto lost or suppressed, of the many objects formerly in Jewish collections and held since the War in the public domain. Here an overarching scandal emerges whereby representatives of such institutions actively bought in the later 1930's from auctions of confiscated collections or "acquired" by other means the desired trophies. The by now widely researched historical background of restitution inevitably exposes these acts, whether conducted knowingly or with bureaucratic nonchalance, as shameful episodes in German and European cultural history.

Thanks to the recent research of Dr. Petra Winter (Zentralarchiv der Staatlichen Museen zu Berlin), we now know that Paul Ortwin Rave, Acting Director of the Nationalgalerie and an authority of considerable renown in the world of German Romantic culture (author of the distinguished catalogue raisonné of Carl Blechen and founder of monographic studies of Karl-Friedrich Schinkel) personally attended the Weinmüller sale, viewed the Berolzheimer drawings and

chose a group for Berlin. The placing of an asterisk beside the catalogue entry of each drawing indicated Jewish provenance and could leave no doubt as to the cause of the respective sale. As befitted his special expertise, Rave concentrated on German works of the 19th century that added to the depth of the great collections of the Nationalgalerie.

After the fall of Berlin to the Soviet Red Army the bulk of the vast art collections found in the Soviet Sector in Berlin was removed to the Hermitage in Leningrad, including most of the drawings from the Nationalgalerie. The majority (with major holdings still missing to this day) of these works was returned in 1958 to East Berlin, the capital of East Germany. After German Reunification 1989 the drawings of the Nationalgalerie were reincorporated 1992 into the holdings of the Kupferstichkabinett, located at the Kemperplatz and adjacent to the Old Master paintings collection (Gemäldegalerie Stiftung Preussischer Kulturbesitz).

These Berolzheimer drawings have therefore been subject to a fate that paralleled the tragic dramas of German 20th century history. It is significant that this some-

times hellish odyssey now ends with the conciliatory gesture of restitution.



Dr. Michael Berolzheimer, c. 1939, Little Saint Simons Island, Georgia

In the name of the heirs, we wish to thank Dr. Heinrich-Theodor Schulze-Alt cappenberg, Director of the Kupferstichkabinett in Berlin, for his consistently helpful cooperation as well

as Dr. Carola Thielcke (Stiftung Preussischer Kulturbesitz, Berlin). Michael Friedberg, great-grandson of Dr. Michael and Melitta Berolzheimer, has been particularly active in the process of recovery of the Berlin group of drawings. Eric Rothschild Rosenbaum of Phoenix, Ariz. deserves praise for making full use of his fluent German to further the Berolzheimer restitution project from the outset. Special thanks are owed to our esteemed colleague Sven Bruntjen (San Francisco) for his skillful and painstaking coordination of these many processes. We hope that Michael G. Berolzheimer, great-nephew of the collector and *spiritus rector* of all that has been described herewith, will be satisfied with this second catalogue documenting a further part of the family's lost collection.

R. Bruce Livie



## CHRISTIAN LEBERECHELT VOGEL

(1759 – Dresden – 1816)

### 2. *Joseph Reveals his Identity to his Brothers*, 1782

Brush in grey over graphite, washed in grey and brown  
36 x 49,5 cm

#### LITERATURE:

*Christian Leberecht Vogel – ein sächsischer Meister der Empfindsamkeit*, exh. cat. Kunstsammlungen der Städtischen Museen Zwickau, 2009, p. 113, cat. no. 107, ill.

#### PROVENANCE:

Collection Boguslaw Jolles, Dresden/Vienna (Lugt 382)  
Collection Michael Berolzheimer, Garmisch-Partenkirchen  
Sale Adolf Weinmüller, Munich, March 9 – 10, 1939, no. 949  
Nationalgalerie, Berlin (Lugt Suppl. 1969b, on mat Lugt Suppl. 1932b)  
1958 returned by the Soviet Union to the Staatliche Museen Berlin/East, Nationalgalerie

1992 incorporated in the collection of the Kupferstichkabinett Berlin

2011 restituted to the heirs of Michael Berolzheimer (authorization stamp on verso)

A comparable drawing, in the collection of the Dresden Kupferstichkabinett (inv. no. C 1937-280), represents the same scene of the story of Joseph from the Old Testament, however the composition is less elaborated.

## GOTTLÖB FRIEDRICH THORMEYER

(1775 – Dresden – 1842)

### I. *The Royal Palace in Dessau*, c. 1799

Watercolor over graphite  
17,3 x 26,8 cm

#### PROVENANCE:

Collection Boguslaw Jolles, Dresden/Vienna (Lugt 381)  
Collection Michael Berolzheimer, Garmisch-Partenkirchen  
Sale Adolf Weinmüller, Munich, March 9 – 10, 1939, no. 928  
Nationalgalerie, Berlin (Lugt Suppl. 1969, on mat Lugt Suppl. 1932b)  
1958 returned by the Soviet Union to the Staatliche Museen Berlin/East, Nationalgalerie  
1992 incorporated in the collection of the Kupferstichkabinett Berlin  
2011 restituted to the heirs of Michael Berolzheimer (authorization stamp on verso)

1799 Gottlob Friedrich Thormeyer toured Thüringen and Sachsen-Anhalt. A number of drawings representing the famous Wörlitz Park, as well as our view of the palace of Dessau, date from this excursion.



JOHANN VEIT  
SCHNORR VON CAROLSFELD

(Schneeberg 1764 – 1841 Leipzig)

3 *Multiple Perils – The Sleepy Old Woman*, 1831

Watercolor heightened with white over graphite  
19,2 x 25,8 cm

Signed and dated at lower right-hand: „V. H. Schnorr von  
Carolsfeld inv. et fecit im 67. Jahr 1831“

PROVENANCE:

Collection Boguslaw Jolles, Dresden/Vienna (Lugt 381)

Collection Michael Berolzheimer, Garmisch-Partenkirchen

Sale Adolf Weinmüller, Munich, March 9 – 10, 1939, no. 862

Nationalgalerie, Berlin (Lugt Suppl. 1969b, on mat Lugt Suppl.  
1932b)

1958 returned by the Soviet Union to the Staatliche Museen  
Berlin/East, Nationalgalerie

1992 incorporated in the collection of the Kupferstichkabinett  
Berlin

2011 restituted to the heirs of Michael Berolzheimer (authorization  
stamp on verso)



FRIEDRICH MOSBRUGGER

(Constance 1804 – 1830 St Petersburg)

4 *Fistfight among Students*, c. 1824/25

Pen in brown ink over graphite  
23,1 x 31,5 cm

Signed lower right: „Mosbrugger“

PROVENANCE:

Collection J. O. Entres, Munich (Lugt 2941)

Collection Boguslaw Jolles, Dresden/Vienna (Lugt 381)

Collection Michael Berolzheimer, Garmisch-Partenkirchen

Sale Adolf Weinmüller, Munich, March 9 – 10, 1939, no. 750

Nationalgalerie, Berlin (Lugt Suppl. 1969b, on mat Lugt Suppl.  
1932b)

1958 returned by the Soviet Union to the Staatliche Museen  
Berlin/East, Nationalgalerie

1992 incorporated in the collection of the Kupferstichkabinett  
Berlin

2011 restituted to the heirs of Michael Berolzheimer (authorization  
stamp on verso)

A scion of a family of artists from Constance, Friedrich Mosbrugger studied from 1822 at the Munich Academy, devoting himself primarily to drawing. A number of drawings from this period represent scenes of bohemian student life of drunken gatherings and fist-fights. His interest lay in mastering the graphic realization of the momentary. A comparable drawing is found in the cabinet of the Kunsthalle Karlsruhe (inv.no.VIII 2003/139).

CHRISTIAN FERDINAND  
HARTMANN

(Stuttgart 1774 – 1842 Dresden)

5 *The Wager of Tarquinius with Collatinus*, c. 1835

Compositional design for the corresponding painting (present whereabouts unknown).

Black chalk, heightened with white on light-brown paper  
33,7 x 26,2 cm

PROVENANCE:

Collection Boguslaw Jolles, Dresden/Vienna (Lugt 382)

Collection Michael Berolzheimer, Garmisch-Partenkirchen

Sale Adolf Weinmüller, Munich, March 9 – 10, 1939, no. 622

Nationalgalerie, Berlin (Lugt Suppl. 1969b, on mat Lugt Suppl. 1932b)

1958 returned by the Soviet Union to the Staatliche Museen

Berlin/East, Nationalgalerie

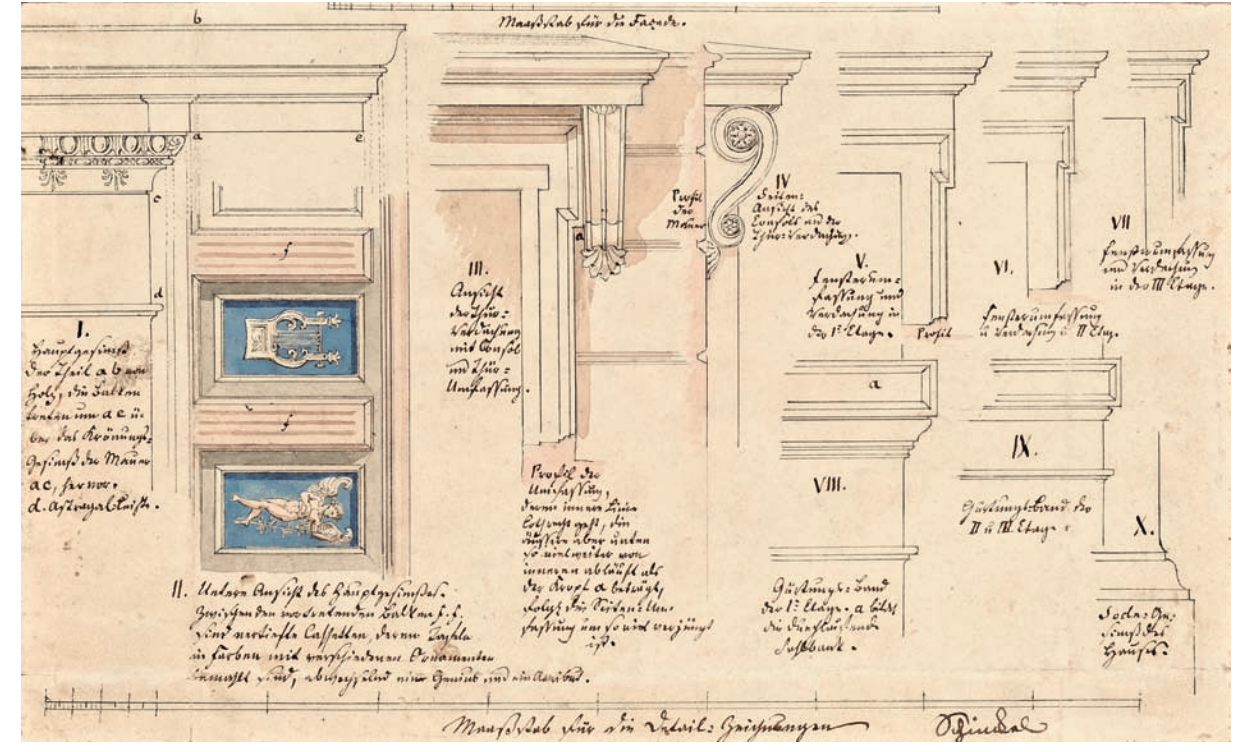
1992 incorporated in the collection of the Kupferstichkabinett

Berlin

2011 restituted to the heirs of Michael Berolzheimer (authorization stamp on verso)

Christian Ferdinand Hartmann depicts here an unusual scene from Titus Livy's account of the tragic fate of Lucretia, representing the arrival of Tarquinius Sextus in the house of Collatinus where he finds Lucretia yawning, together with her servants.





**KARL FRIEDRICH SCHINKEL**

(1781 Neuruppin – 1841 Berlin)

6 a) *Exterior Design of a House for Professor Rösler in Dresden*

b) *Ornamental Details for the Rösler Haus*

Watercolor over pen in black and brown ink

Each 18 x 29,5 cm

One sheet signed (?) lower right and with multiple autograph notes in pen in brown ink.

a) Verso inscribed in a 19th century hand: „Entwurf zu einem Wohnhaus für d. Herrn Prof. Rösler für ... Hr. Hofbaumeister von Wolframsdorf“

b) Verso inscribed in a 19th century hand: „Details zu d. ersten Haus d. Herrn Prof. Rösler in Dresden ... Hofbaumeister von Wolframsdorf“

PROVENANCE:

Collection Dr. Hille, Berlin

Collection Boguslaw Jolles, Dresden/Vienna (Lugt 382)

Collection Michael Berolzheim, Garmisch-Partenkirchen  
Sale Adolf Weinmüller, Munich, March 9 – 10, 1939, no. 850

Nationalgalerie – Schinkel-Museum, Berlin (not in Lugt)

1958 returned by the Soviet Union to the Staatliche Museen

Berlin/East, Nationalgalerie

1992 incorporated in the collection of the Kupferstichkabinett

Berlin

2011 restituted to the heirs of Michael Berolzheim (authorization

stamp on verso)

The Professor Rösler in question is possibly the painter Johann Carl Rösler (Görlitz 1775 – Dresden 1845) whom Karl Friedrich Schinkel first met in Rome 1803. Johann Carl Rösler's lost portrait of Karl Friedrich Schinkel dates from this period.

## GOTTFRIED SEMPER

(Hamburg 1803 – 1879 Rome)

### 7 *Design for a Medal Commemorating King Friedrich August „The Just“ of Saxony, 1843*

Graphite

14,8 x 9,2 cm

On the border inscribed: „Friedrich August dem Gerechten – das dankbare Vaterland“

Signed and dated lower right: „Semper del. 26/6 43“

Verso inscribed in an old hand: „Entwurf zu einer Medaille auf König Friedrich August den Gerechten von Sachsen für den Münzgraveur R. Krüger gezeichnet. – Aus dessen Nachlass von Rudolph Meyer erworben.“

PROVENANCE:

Rudolph Meyer (probably Lugt 1849)

Collection Boguslaw Jolles, Dresden/Vienna (Lugt 381)

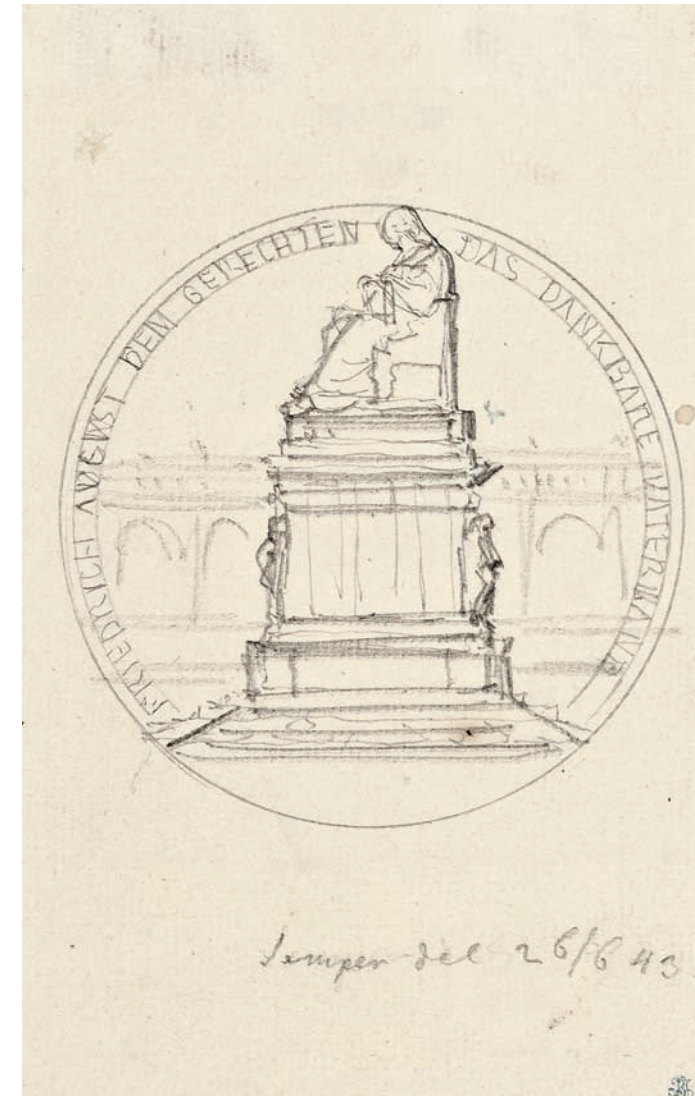
Collection Michael Berolzheimer, Garmisch-Partenkirchen  
Sale Adolf Weinmüller, Munich, March 9 – 10, 1939, no. 897  
Nationalgalerie, Berlin (Lugt Suppl. 1969b, on mat Lugt Suppl. 1932b)

1958 returned by the Soviet Union to the Staatliche Museen  
Berlin/East, Nationalgalerie

1992 incorporated in the collection of the Kupferstichkabinett  
Berlin

2011 restituted to the heirs of Michael Berolzheimer (authorization  
stamp on verso)

The monumental statue in bronze designed by Ernst Rietschel  
1843, installed 2008 in front of the Dresden royal palace, originally stood (as represented here by Gottfried Semper) before the gallery arcade of the Dresden Zwinger.







CARL JULIUS LEYPOLD

(Dresden 1806 – 1874 Niederlöbnitz [Radebeul])

8 *The Moritz Church with the Town Wall of Halle, 1834*

Graphite

20,2 x 28,8 cm

Signed and dated lower left: „Leypold 1834“

PROVENANCE:

Collection Boguslaw Jolles, Dresden/Vienna (Lugt 381)

Collection Michael Berolzheimer, Garmisch-Partenkirchen

Sale Adolf Weinmüller, Munich, March 9 – 10, 1939, no. 734

Nationalgalerie, Berlin (Lugt Suppl. 1969b, on mat Lugt Suppl. 1932b)

1958 returned by the Soviet Union to the Staatliche Museen Berlin/East, Nationalgalerie

1992 incorporated in the collection of the Kupferstichkabinett Berlin

2011 restituted to the heirs of Michael Berolzheimer (authorization stamp on verso)

Study for a painting bought by the Saxon Art Association in 1834 and engraved by Carl Pescheck.

## FERDINAND ANTON KRÜGER

(1795 – Loschwitz near Dresden – 1857)

### 9 *Portrait of the Painter Ulrich Anton Schröder, c. 1827*

Graphite

24,6 x 19,7 cm

Signed lower right with monogram: „A. K.“

Inscribed on right margin: „Schröder“

PROVENANCE:

Collection Boguslaw Jolles, Dresden/Vienna (Lugt 381)

Collection Michael Berolzheim, Garmisch-Partenkirchen

Sale Adolf Weinmüller, Munich, March 9 – 10, 1939, no. 702

Nationalgalerie, Berlin (Lugt Suppl. 1969b, on mat Lugt Suppl. 1932b)

1958 returned by the Soviet Union to the Staatliche Museen

Berlin/East, Nationalgalerie

1992 incorporated in the collection of the Kupferstichkabinett

Berlin

2011 restituted to the heirs of Michael Berolzheim (authorization stamp on verso)

During his studies at the Dresden Academy, supplemented with several years of study at the academy in Stuttgart, a scholarship enabled Ferdinand Anton Krüger to travel to Italy numerous times. In 1821/22 these travels led to Florence and Rome. In 1824/25 he visited Milan, where he trained at the engraving academy of G. Longhi. In 1827/28 he lived in Rome again, before being summoned to the academy in Dresden in 1842 with the title of professor. Aside from his work as a draftsman he is predominantly known for his etchings.

Our drawing dates from the artist's second visit to Rome and represents Ulrich Anton Schröder, Ferdinand Anton Krüger's fellow-student from the Dresden Academy.



## FERDINAND ANTON KRÜGER

(1795 – Loschwitz near Dresden – 1857)

### IO *St Maurus*, 1827

Graphite  
22 x 33,7 cm

Inscribed by the artist at lower left: „aus einem Fresco Gemälde von Raphael / gez. v Ant. Krüger. Perugia 1827“. Titled below: „S - MAURUS -“

#### PROVENANCE:

Collection Boguslaw Jolles, Dresden/Vienna (Lugt 381)  
Collection Michael Berolzheimer, Garmisch-Partenkirchen  
Sale Adolf Weinmüller, Munich, March 9 – 10, 1939, no. 708  
Nationalgalerie, Berlin (Lugt Suppl. 1969b, on mat Lugt Suppl. 1932b)  
1958 returned by the Soviet Union to the Staatliche Museen Berlin/East, Nationalgalerie  
1992 incorporated in the collection of the Kupferstichkabinett Berlin  
2011 restituted to the heirs of Michael Berolzheimer (authorization stamp on verso)

This drawing dates from the artist's second visit to Rome 1827/28.



## FERDINAND ANTON KRÜGER

(1795 – Loschwitz near Dresden – 1857)

### II *A Pilgrim*, 1822

Graphite  
25,1 x 20,3 cm

Signed and dated lower right: „Ant. Krüger / Roma 1: April 1822“  
Inscribed with color indications at upper right.

#### PROVENANCE:

Collection Boguslaw Jolles, Dresden/Vienna (Lugt 381)  
Collection Michael Berolzheimer, Garmisch-Partenkirchen  
Sale Adolf Weinmüller, Munich, March 9 – 10, 1939, no. 708  
Nationalgalerie, Berlin (Lugt Suppl. 1969b, on mat Lugt Suppl. 1932b)  
1958 returned by the Soviet Union to the Staatliche Museen Berlin/East, Nationalgalerie  
1992 incorporated in the collection of the Kupferstichkabinett Berlin  
2011 restituted to the heirs of Michael Berolzheimer (authorization stamp on verso)

This drawing dates from the artist's first visit to Rome 1822/23.



## EDUARD VON STEINLE

(Vienna 1810 – 1886 Frankfurt on the Main)

### 12 *The Prophet Daniel*, 1833

(Franz von Rhoden copying Michelangelo in the Sixtine Chapel)

Graphite

21,4 x 16,7 cm

Signed with monogram, dated and inscribed with title lower right:  
„ES 1833 / DANIEL“

PROVENANCE:

Collection Michael Berolzheimer, Garmisch-Partenkirchen

Sale Adolf Weinmüller, Munich, March 9 – 10, 1939, no. 911

Nationalgalerie, Berlin (Lugt Suppl. 1969b, on mat Lugt Suppl.  
1932b)

1958 returned by the Soviet Union to the Staatliche Museen

Berlin/East, Nationalgalerie

1992 incorporated in the collection of the Kupferstichkabinett

Berlin

2011 restituted to the heirs of Michael Berolzheimer (authorization  
stamp on verso)

*The Prophet Daniel* repeats with variations a drawing of 1829  
representing Steinle's fellow-artist Franz von Rhoden copying  
the frescos in the Sixtine Chapel (cf. Adolphe von Steinle [ed.],  
*Eduard von Steinle – des Meisters Gesamtwerk*, Munich 1910,  
no. 413, ill.).



# MORITZ VON SCHWIND

(Vienna 1804 – 1871 Munich)

## 13 Studies for Schwind's own House in Frankfurt/Main, 1845-46

*Germania Removes the Lion's Shield of Archduke Carl of Austria from a Tree*, 1846-47

Studies for Eduard Duller's *History of Archduke Carl of Austria*

Verso: *Allegory of the Neckar and Main Rivers*

Preparatory drawing for the right half of the large painting *Vater Rhein mit seinen Nebenflüssen* of 1847, now in the Narodwe Gallery in Posen. A smaller first version of the subject in the Staatsgalerie Stuttgart.

Pen in brown ink  
43,3 x 33,6 cm

### PROVENANCE:

Collection Michael Berolzheimer, Garmisch-Partenkirchen  
Sale Adolf Weinmüller, Munich, March 9 – 10, 1939, no. 881  
Nationalgalerie, Berlin (Lugt Suppl. 1969b, on mat Lugt Suppl. 1932b)

1992 incorporated in the collection of the Kupferstichkabinett Berlin

2011 restituted to the heirs of Michael Berolzheimer (authorization stamp on verso)

In 1844 the Städtelsche Kunstinstitut summoned Moritz von Schwind to Frankfurt to replace Philipp Veit as director. Schwind designed his own house (Bockenheimer Anlage 3 "an der Promenade") built by 1846 but sold already in that year when he accepted the appointment to the Munich Academy.



## CARL GOTTLIEB PESCHEL

(1798 – Dresden – 1879)

### I4 *Design for an Altar in Staucha near Oschatz (Saxony), 1851*

Representing the „Crucifixion“ (middle panel), „Birth of Christ“ (left wing), „The Angels at the Tomb“ (right wing) and „The Last Supper“ (predella)

Graphite, partially washed  
57 x 33 cm

Signed with monogram in ligature lower right and dated:  
„CP 1851“

#### PROVENANCE:

Collection Boguslaw Jolles, Dresden/Vienna (Lugt 381)

Collection Michael Berolzheimer, Garmisch-Partenkirchen

Sale Adolf Weinmüller, Munich, March 9 – 10, 1939, no. 795

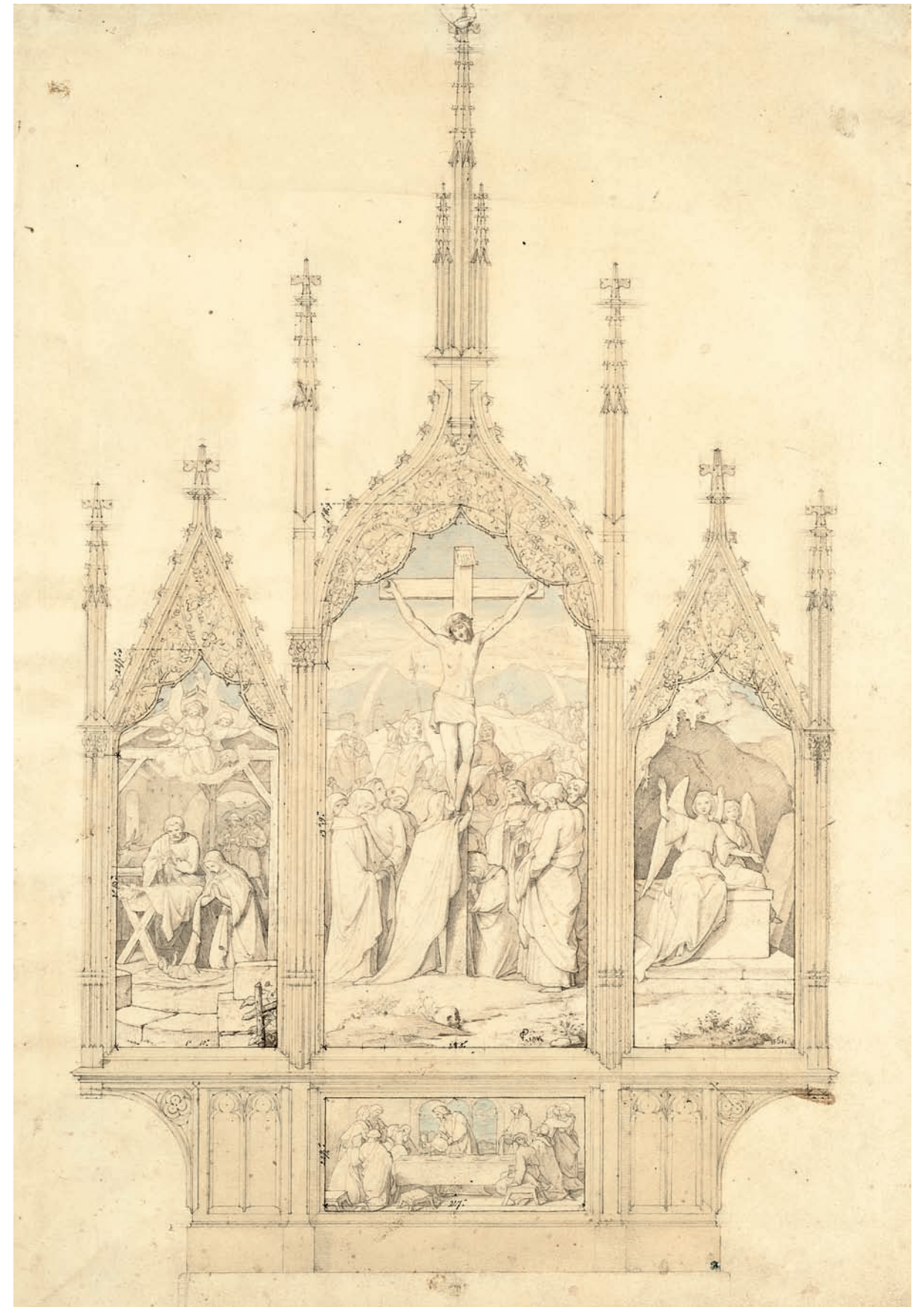
Nationalgalerie, Berlin

1992 incorporated in the collection of the Kupferstichkabinett  
Berlin

2011 restituted to the heirs of Michael Berolzheimer (authorization  
stamp on verso)

After several years of study at the Dresden Academy Carl Peschel spent a year in Italy in the Roman Nazarene Circle of Julius Schnorr von Carolsfeld and Ludwig Richter. Returned to Saxony, he taught as of 1837 at the Dresden Academy and participated together with Bonaventura Genelli (see *29 Drawings from the Michael Berolzheimer Collection restituted by the Albertina, Vienna*, cat. no. 18) in, among other projects, the decoration of the so called „Roman House“ in Leipzig of the publisher Hermann Härtel.

We kindly thank Dr. Gerd Spitzer, Dresden, for connecting our drawing with the altar in Oschatz.



## CARL GOTTLIEB PESCHEL

(1798 – Dresden – 1879)

### 15 *The Departure of Young Tobias*, 1828/29

Graphite on brown paper  
17,3 x 22,7 cm

Signed with monogram in ligature at lower margin: „CP“

#### PROVENANCE:

Collection Boguslaw Jolles, Dresden/Vienna (Lugt 381)

Collection Michael Berolzheimer, Garmisch-Partenkirchen

Sale Adolf Weinmüller, Munich, March 9 – 10, 1939, no. 788

Nationalgalerie, Berlin (not in Lugt)

1992 incorporated in the collection of the Kupferstichkabinett  
Berlin

2011 restituted to the heirs of Michael Berolzheimer (authorization  
stamp on verso)

Preparatory drawing for the painting of 1829 exhibited at the  
annual Dresden Academy Exhibition and acquired by the Dresden  
Art Association. Presently in Weimar, Kunstsammlungen –  
Schlossmuseum (inv. no. G 1984).



## CARL GOTTLIEB PESCHEL

(1798 – Dresden – 1879)

### 16 *The Flight of Lot*

Graphite and black chalk on grey-green paper, squared for transfer  
52 x 80,5 cm

Signed lower right: „C Peschel inv.“

#### PROVENANCE:

Collection Michael Berolzheimer, Garmisch-Partenkirchen

Sale Adolf Weinmüller, Munich, March 9 – 10, 1939, no. 792

Nationalgalerie, Berlin (not in Lugt)

1992 incorporated in the collection of the Kupferstichkabinett  
Berlin

2011 restituted to the heirs of Michael Berolzheimer (authorization  
stamp on verso)

## CARL HUMMEL

(1821 – Weimar – 1907)

### 17 *The Kochel Waterfall in the Riesengebirge*

Brush in brown, brown wash  
25 x 34,8 cm

Inscribed by the artist and dated lower right: „Kochelfall 27/7“  
Inscribed lower right: „49 / C. Hummel“

Verso: landscape sketch

#### PROVENANCE:

Collection Boguslaw Jolles, Dresden/Vienna (Lugt 382)

Collection Michael Berolzheimer, Garmisch-Partenkirchen

Sale Adolf Weinmüller, Munich, March 9 – 10, 1939, no. 662

Nationalgalerie, Berlin (Lugt Suppl. 1969b, on mat Lugt Suppl. 1932b)

1958 returned by the Soviet Union to the Staatliche Museen Berlin/East, Nationalgalerie

1992 incorporated in the collection of the Kupferstichkabinett Berlin

2011 restituted to the heirs of Michael Berolzheimer (authorization stamp on verso)

Carl Hummel was a pupil of Friedrich Preller with whom he made many excursions. After a lengthy sojourn in Italy he settled in Weimar, where he became professor of landscape.





CARL CHRISTIAN  
VOGEL VON VOGELSTEIN

(Wildenfels 1788 – 1868 Munich)

18 *Portrait of the Author*  
*Freiherr Alexander von Ungern-Sternberg*

Pastel chalks on brown paper  
31,2 x 23,4 cm

Inscribed lower right: „A Baron. Sternberg“

PROVENANCE:

Collection Boguslaw Jolles, Dresden/Vienna (Lugt 381)  
Collection Michael Berolzheimer, Garmisch-Partenkirchen  
Sale Adolf Weinmüller, Munich, March 9 – 10, 1939, no. 946  
Nationalgalerie, Berlin (Lugt Suppl. 1969b, on mat Lugt Suppl.  
1932b)

1958 returned by the Soviet Union to the Staatliche Museen  
Berlin/East, Nationalgalerie  
1992 incorporated in the collection of the Kupferstichkabinett  
Berlin  
2011 restituted to the heirs of Michael Berolzheimer (authorization  
stamp on verso)

Alexander von Ungern-Sternberg (Reval [Estonia] 1806 – 1868  
Dannowalde [Brandenburg]) was the author of historical and  
biographical novels as well as ironic fairy-tales. In the 1840's he  
lived in Berlin, participating in the intellectual circle of Ludwig  
Tieck, Karl Ferdinand Gutzkow und Fanny Lewald.



OTTO GEORGI  
(Leipzig 1819 – 1874 Dresden)

19 *Gauernitz Castle near Dresden with the Valley of the Elbe  
in the Distance*

Watercolor over graphite  
22,3 x 34,2 cm

PROVENANCE:

Collection Boguslaw Jolles, Dresden/Vienna (Lugt 381)  
Collection Michael Berolzheimer, Garmisch-Partenkirchen  
Sale Adolf Weinmüller, Munich, March 9 – 10, 1939, no. 604  
Nationalgalerie, Berlin (Lugt Suppl. 1969b, on mat Lugt Suppl.  
1932b)  
1958 returned by the Soviet Union to the Staatliche Museen  
Berlin/East, Nationalgalerie  
1992 incorporated in the collection of the Kupferstichkabinett  
Berlin  
2011 restituted to the heirs of Michael Berolzheimer (authorization  
stamp on verso)

After travels in the near East sponsored by King Friedrich  
Wilhelm IV. the artist settled in the late 1850's in Dresden. Our  
watercolor dates from this period, representing a favorite motif in  
the valley of the River Elbe.

## HANS GUDE

(Oslo 1825 – 1903 Berlin)

### 20 *A Lake Shore with an Approaching Storm*

Pen in brown ink

14,4 x 21,1 cm

Signed with monogram lower left: „H.G. fec.“

#### PROVENANCE:

Collection Boguslaw Jolles, Dresden/Vienna (Lugt 381)

Collection Michael Berolzheimer, Garmisch-Partenkirchen

Sale Adolf Weinmüller, Munich, March 9 – 10, 1939, no. 613

Nationalgalerie, Berlin (Lugt Suppl. 1969b, on mat Lugt Suppl. 1932b)

1958 returned by the Soviet Union to the Staatliche Museen

Berlin/East, Nationalgalerie

1992 incorporated in the collection of the Kupferstichkabinett

Berlin

2011 restituted to the heirs of Michael Berolzheimer (authorization stamp on verso)

Hans Gude, a pupil of Andreas Achenbach at the Düsseldorf Academy, studied landscape with Johann Wilhelm Schirmer and succeeded him as professor in 1854. In 1863 Hans Gude became director of the Kunsthalle in Karlsruhe, in the early 1880's he directed the master class in landscape at the Berlin Academy. Among his numerous Norwegian pupils Fritz Thaulow, Otto Sinding and Hans Dahl were prominent.



## JOHANN HERMANN

### KRETZSCHMER

(Anklam 1811 – 1890 Heidelberg)

### 21 *A Caravan in a Sandstorm, 1842*

Preparatory drawing for the painting of 1844 in the Leipzig Museum.

Graphite, with light brown wash.

33,1 x 47 cm

Signed and dated lower left: „HKretzschmer 8 August 1842“

#### PROVENANCE:

Collection Boguslaw Jolles, Dresden/Vienna (Lugt 381)

Collection Michael Berolzheimer, Garmisch-Partenkirchen

Sale Adolf Weinmüller, Munich, March 9 – 10, 1939, no. 700

Nationalgalerie, Berlin (Lugt Suppl. 1969b, on mat Lugt Suppl. 1932b)

1958 returned by the Soviet Union to the Staatliche Museen

Berlin/East, Nationalgalerie

1992 incorporated in the collection of the Kupferstichkabinett

Berlin

2011 restituted to the heirs of Michael Berolzheimer (authorization stamp on verso)

Following his training at the academies of Berlin and Düsseldorf, Johann Hermann Kretzschmer spent the 1830's travelling in Italy and Greece. Subsequently he undertook an extensive oriental tour to Constantinople, Kairo, Nubia and the Lybian desert. These experiences determined his subject matter, as is evident in the present scene of a caravan caught in a North African sandstorm, executed in 1842 shortly before the artist's return to Düsseldorf.

## CARL SPITZWEG

(1808 – Munich – 1885)

### 22 *A Compendium of Humerous Figures, some Relating to the Artist's Paintings*

Graphite  
21 x 33,6 cm

With autograph inscriptions at lower left.  
Estate stamp (Lugt 2307) at the lower middle.

#### PROVENANCE:

Collection Michael Berolzheimer, Garmisch-Partenkirchen  
Sale Adolf Weinmüller, Munich, March 9 – 10, 1939, no. 903  
Nationalgalerie, Berlin (Lugt Suppl. 1969b, on mat Lugt Suppl.  
1932b)  
1958 returned by the Soviet Union to the Staatliche Museen  
Berlin/East, Nationalgalerie  
East Berlin  
1992 incorporated in the collection of the Kupferstichkabinett  
Berlin  
2011 restituted to the heirs of Michael Berolzheimer (authorization  
stamp on verso)





MAX HESS

(Munich 1825 – 1868 Bad Lippspring [Westfalia])

23 *Giotto Painting a Fresco at the Upper Church of San Francesco in Assisi*

Design for a plate in the "Düsseldorfer Künstleralbum" of 1863.

Watercolor  
19,4 x 15,4 cm

PROVENANCE:

Collection Boguslaw Jolles, Dresden/Vienna (Lugt 381)  
Collection Michael Berolzheimer, Garmisch-Partenkirchen  
Sale Adolf Weinmüller, Munich, March 9 – 10, 1939, no. 642  
Nationalgalerie, Berlin (Lugt Suppl. 1969b, on mat Lugt Suppl. 1932b)

1958 returned by the Soviet Union to the Staatliche Museen  
Berlin/East, Nationalgalerie  
1992 incorporated in the collection of the Kupferstichkabinett  
Berlin  
2011 restituted to the heirs of Michael Berolzheimer (authorization  
stamp on verso)

Max Hess, the youngest son of Peter von Hess, spent  
„Wanderjahre“ in Paris before establishing himself as a painter  
of history in Düsseldorf.



PROVENIENZ:  Rudolph Meyer (wohl Lugt 1849) Sammlung Boguslaw Jolles, Dresden/Wien (Lugt 381) Sammlung Michael Berolzheimer, Garmisch-Partenkirchen Auktionshaus Adolf Weinmüller, München, 09. – 10. März 1939, Nr. 897 Nationalgalerie, Berlin (Lugt Suppl. 1969b, auf dem Passepartout Lugt Suppl. 1932b) 1958 aus der UdSSR an die Staatliche Museen zu Berlin/Ost, Nationalgalerie zurückgegeben. 1992 dem Kupferstichkabinett Berlin eingegliedert. 2011 an die Erben von Michael Berolzheimer restituiert (Freigabestempel des Kupferstichkabinetts).

Carl Julius Leypold

Das von Ernst Rietschel 1843 geschaffene und im Dresdner Zwinger aufgestellte Denkmal steht seit 2008 auf dem Dresdner Schlossplatz. Die von Gottfried Semper gezeichnete Medaille stellt das Denkmal an seinem ursprünglichen Aufstellungsort vor den einstöckigen Bogengalerien im Zwinger dar.

## CARL JULIUS LEYPOLD

(Dresden 1806 – 1874 Niederlößnitz [Radebeull])

Carl Julius Leypold

8 *Die Moritzkirche in Halle mit Stadtmauer*, 1834

Bleistift 20,2 x 28,8 cm Links unten signiert und datiert: „Leypold 1834“

PROVENIENZ:  Sammlung Boguslaw Jolles, Dresden/Wien (Lugt 381) Sammlung Michael Berolzheimer, Garmisch-Partenkirchen Auktionshaus Adolf Weinmüller, München, 09. – 10. März 1939, Nr. 734 Nationalgalerie, Berlin (Lugt Suppl. 1969b, auf dem Passepartout Lugt Suppl. 1932b) 1958 aus der UdSSR an die Staatliche Museen zu Berlin/Ost, Nationalgalerie zurückgegeben. 1992 dem Kupferstichkabinett Berlin eingegliedert. 2011 an die Erben von Michael Berolzheimer restituiert (Freigabestempel des Kupferstichkabinetts).

Carl Julius Leypold

Vorstudie für ein Gemälde, das der Sächsische Kunstverein 1834 ankaufte. Ausgestellt auf der Dresdner Kunstausstellung 1834. Nachgestochen von Carl Pescheck.

## FERDINAND ANTON KRÜGER

Ferdinand Anton Krüger

9 *Bildnis des Malers Ulrich Anton Schröder*, wohl um 1827

Bleistift 24,6 x 19,7 cm Rechts unten monogrammiert: „A. K.“, im rechten Rand eigenhändig (?) bezeichnet: „Schröder“

PROVENIENZ:  Sammlung Boguslaw Jolles, Dresden/Wien (Lugt 381) Sammlung Michael Berolzheimer, Garmisch-Partenkirchen Auktionshaus Adolf Weinmüller, München, 09. – 10. März 1939, Nr. 702 Nationalgalerie, Berlin (Lugt Suppl. 1969b, auf dem Passepartout Lugt Suppl. 1932b) 1958 aus der UdSSR an die Staatliche Museen zu Berlin/Ost, Nationalgalerie zurückgegeben. 1992 dem Kupferstichkabinett Berlin eingegliedert. 2011 an die Erben von Michael Berolzheimer restituiert (Freigabestempel des Kupferstichkabinetts).

Ferdinand Anton Krüger

Während seines Studiums an der Dresdner Akademie, das er durch einen mehrjährigen Studienaufenthalt an der Stuttgarter Akademie bereichert, erhält Ferdinand Anton Krüger durch ein Stipendium die Möglichkeit, mehrfach nach Italien zu reisen. 1821/22 führt ihn eine erste Italienreise nach Florenz und Rom. 1824/1825 besucht er Mailand, wo er sich an der Kupferstecherschule unter G. Longhi weiterbildet. 1827/28 lebt er erneut in Rom bevor er an die Dresdner Akademie berufen wird. Neben seiner zeichnerischen Tätigkeit ist er vor allem auch als Kupferstecher tätig.

Ferdinand Anton Krüger

Die Zeichnung dürfte während des Künstlers zweitem Rom-aufenthalt entstanden sein und zeigt den Studienkollegen Ulrich Anton Schröder, der, wie F. Anton Krüger selbst, ebenfalls Schüler der Dresdner Akademie war.

## FERDINAND ANTON KRÜGER

(1795 – Loschwitz bei Dresden – 1857)

Ferdinand Anton Krüger

10 *Der Hl. Maurus*, 1827

Bleistift 22 x 33,7 cm Links unten eigenhändig bezeichnet: „aus einem Fresco Gemälde von Raphael / gez. v Ant. Krüger. Perugia 1827“. Darunter betitelt: „S - MAURUS -“

PROVENIENZ:  Sammlung Boguslaw Jolles, Dresden/Wien (Lugt 381) Sammlung Michael Berolzheimer, Garmisch-Partenkirchen Auktionshaus Adolf Weinmüller, München, 09. – 10. März 1939, Nr. 708

Nationalgalerie, Berlin (Lugt Suppl. 1969b, auf dem Passepartout Lugt Suppl. 1932b) 1958 aus der UdSSR an die Staatliche Museen zu Berlin/Ost, Nationalgalerie zurückgegeben. 1992 dem Kupferstichkabinett Berlin eingegliedert. 2011 an die Erben von Michael Berolzheimer restituiert (Freigabestempel des Kupferstichkabinetts).

Ferdinand Anton Krüger

Die Zeichnung entstand während Ferdinand Anton Krügers zweitem Romaufenthalt 1827/28.

Ferdinand Anton Krüger

Ferdinand Anton Krüger

Ferdinand Anton Krüger

### FERDINAND ANTON KRÜGER

(1795 – Loschwitz bei Dresden – 1857)

Ferdinand Anton Krüger

11 *Ein Pilger*, 1822

Ferdinand Anton Krüger

Bleistift 25,1 x 20,3 cm Rechts unten signiert, datiert und bezeichnet: „Ant Krüger / Roma 1: April 1822“

PROVENIENZ:  Sammlung Boguslaw Jolles, Dresden/Wien (Lugt 381) Sammlung Michael Berolzheimer, Garmisch-Partenkirchen Auktionshaus Adolf Weinmüller, München, 09. – 10. März 1939, Nr. 708 Nationalgalerie, Berlin (Lugt Suppl. 1969b, auf dem Passepartout Lugt Suppl. 1932b) 1958 aus der UdSSR an die Staatliche Museen zu Berlin/Ost, Nationalgalerie zurückgegeben. 1992 dem Kupferstichkabinett Berlin eingegliedert. 2011 an die Erben von Michael Berolzheimer restituiert (Freigabestempel des Kupferstichkabinetts).

Ferdinand Anton Krüger

Die Zeichnung entstand während Ferdinand Anton Krügers erstem Romaufenthalt 1822/23.

Ferdinand Anton Krüger

Ferdinand Anton Krüger

Ferdinand Anton Krüger

### EDUARD VON STEINLE

(Wien 1810 – 1886 Frankfurt am Main)

Eduard von Steinle

12 *Der Prophet Daniel*, 1833

(Franz von Rhoden in der Sixtina, Michelangelo kopierend)

Eduard von Steinle

Bleistift 21,4 x 16,7 cm Rechts unten monogrammiert, datiert und darunter betitelt: „ES 1833 / DANIEL“

Eduard von Steinle

PROVENIENZ:  Sammlung Michael Berolzheimer, Garmisch-Partenkirchen Auktionshaus Adolf Weinmüller, München, 09. – 10. März 1939, Nr. 911

Nationalgalerie, Berlin (Lugt Suppl. 1969b, auf dem Passepartout Lugt Suppl. 1932b) 1958 aus der UdSSR an die Staatliche Museen zu Berlin/Ost, Nationalgalerie zurückgegeben. 1992 dem Kupferstichkabinett Berlin eingegliedert. 2011 an die Erben von Michael Berolzheimer restituiert (Freigabestempel des Kupferstichkabinetts).

Eduard von Steinle

Der in Rom entstandenen Studie geht eine Zeichnung voraus, die den Maler Franz von Rhoden zeichnend in der Sixtina zeigt (Abb. siehe Adolphe von Steinle [Hrsg.], *Eduard von Steinle – des Meisters Gesamtwerk*, München 1910, Abb. Nr. 413). Ein späteres Aquarell von 1882 nimmt dieselbe Komposition nochmals auf.

Eduard von Steinle

Eduard von Steinle

Eduard von Steinle

Eduard von Steinle

Eduard von Steinle

### MORITZ VON SCHWIND

Moritz von Schwind

(Wien 1804 – 1871 München)

Moritz von Schwind

13 *Entwurf für Moritz von Schwinds Wohnhaus in Frankfurt a. M.*, 1845-46

*Germania nimmt den Löwenschild des Erzherzogs Carl von Österreich vom Baum ab*, 1846-47 Entwurf zu Eduard Dullers *Geschichte Erzherzogs Carl von Österreichs*

Moritz von Schwind

Moritz von Schwind

Verso: *Rückenakt des Neckars, begleitet vom rudertragenden Main* Vorzeichnung für die rechte Seite des großformatigen Gemäldes *Vater Rhein mit seinen Nebenflüssen* von 1847, das sich in der Narodwe Galerie in Posen befindet, eine kleinere erste Fassung des Themas befindet sich in der Staatsgalerie Stuttgart.

Moritz von Schwind

Feder in Braun 43,3 x 33,6 cm

PROVENIENZ:  Sammlung Michael Berolzheimer, Garmisch-Partenkirchen Auktionshaus Adolf Weinmüller, München, 09. – 10. März 1939, Nr. 881 Nationalgalerie, Berlin (Lugt Suppl. 1969b, auf dem Passepartout Lugt Suppl. 1932b) 1992 dem Kupferstichkabinett Berlin eingegliedert. 2011 an die Erben von Michael Berolzheimer restituiert (Freigabestempel des Kupferstichkabinetts Lugt).

Moritz von Schwind

1844 berief das Städtelsche Kunstinstitut Moritz von Schwind als Nachfolger von Philipp Veit nach Frankfurt. Dort erwirbt Moritz von Schwind 1845 ein Grundstück „an der Promenade“ (Bockenheimer Anlage 3). 1846 wird das Wohnhaus fertiggestellt, jedoch bereits 1847 wieder verkauft, da Moritz von Schwind an die Münchner Akademie berufen wird.

Moritz von Schwind

Moritz von Schwind



## JOHANN HERMANN KRETZSCHMER

(Anklam 1811 – 1990 Heidelberg)

### 21 *Die Karawane im Samum*, 1842

Vorzeichnung zu dem Gemälde von 1844 im Leipziger Museum.

Bleistift, teilweise laviert

33,1 x 47 cm

Links unten signiert und datiert: „HKretzschmer 8 August 1842“

PROVENIENZ:

Caspar Scheuren, Düsseldorf

Sammlung Boguslaw Jolles, Dresden/Wien (Lugt 381)

Sammlung Michael Berolzheimer, Garmisch-Partenkirchen

Auktionshaus Adolf Weinmüller, München, 09. – 10. März 1939,

Nr. 700

Nationalgalerie, Berlin (Lugt Suppl. 1969b, auf dem

Passepartout Lugt Suppl. 1932b)

1958 aus der UdSSR an die Staatliche Museen zu Berlin/Ost,

Nationalgalerie zurückgegeben.

1992 dem Kupferstichkabinett Berlin eingegliedert.

2011 an die Erben von Michael Berolzheimer restituiert

(Freigabestempel des Kupferstichkabinetts).

Nach seiner Ausbildung an der Berliner und der Düsseldorfer Akademie bereist Johann Hermann Kretzschmer ab den 1830er Jahren Italien und Griechenland. Eine anschließende längere Orientreise führt ihn nach Konstantinopel, Kairo, aber auch in die Libysche Wüste und Nubien. Die dort gesammelten Eindrücke bestimmen vor allem seine Motivwahl, wie dies auch die vorliegende Darstellung einer Karawane während eines nordafrikanischen Sandsturmes zeigt, die wohl kurz vor seiner Rückkehr nach Düsseldorf 1842 entstand.

## CARL SPITZWEG

(1808 – München – 1885)

### 22 *Zwölf Figurenstudien, teils zu bekannten Bildmotiven.*

(Briefträger, Orientale, Witwer)

Bleistift

21 x 33,6 cm

Im linken Rand eigenhändig bezeichnet: „Aus d gutn altn Zeit. Morgn in d Stadt ...“

Im Unterrand mittig mit dem Nachlass-Stempel (Lugt 2307)

PROVENIENZ:

Sammlung Michael Berolzheimer, Garmisch-Partenkirchen

Auktionshaus Adolf Weinmüller, München, 09. – 10. März 1939,

Nr. 903

Nationalgalerie, Berlin (Lugt Suppl. 1969b, auf dem

Passepartout Lugt Suppl. 1932b)

1958 aus der UdSSR an die Staatliche Museen zu Berlin/Ost,

Nationalgalerie zurückgegeben.

1992 dem Kupferstichkabinett Berlin eingegliedert.

2011 an die Erben von Michael Berolzheimer restituiert

(Freigabestempel des Kupferstichkabinetts).

## MAX HESS

(München 1825 – 1868 Bad Lippspring [Westfalen])

### 23 *Giotto beim Malen der Fresken für die Oberkirche von San Francesco in Assisi*

Entwurf für eine Tafel im Düsseldorfer Künstleralbum 1863.

Aquarell

19,4 x 15,4 cm

PROVENIENZ:

Sammlung Boguslaw Jolles, Dresden/Wien (Lugt 381)

Sammlung Michael Berolzheimer, Garmisch-Partenkirchen

Auktionshaus Adolf Weinmüller, München, 09. – 10. März 1939,

Nr. 642

Nationalgalerie, Berlin (Lugt Suppl. 1969b, auf dem

Passepartout Lugt Suppl. 1932b)

1958 aus der UdSSR an die Staatliche Museen zu Berlin/Ost,

Nationalgalerie zurückgegeben.

1992 dem Kupferstichkabinett Berlin eingegliedert.

2011 an die Erben von Michael Berolzheimer restituiert

(Freigabestempel des Kupferstichkabinetts).

Max Hess, jüngster Sohn von Peter von Hess, ließ sich nach einem Aufenthalt in Paris in Düsseldorf als Historienmaler nieder.



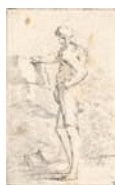


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4 of 28 drawings have been retained by the family and therefore not offered for sale in this catalogue:

Otto Magnus von Stackelberg  
(Reval [Estonia] 1787 – 1837 St Petersburg)  
*Standing Youth, Leaning on a Rock*  
Graphite. 15,5 x 10 cm



Gustav Adolf Friedrich  
(1824 – Dresden – 1889)  
*Shepherdess with Cows and Gouts*  
Pen in brown ink with brown wash. 26 x 39,5 cm



Gustav Adolf Friedrich  
(1824 – Dresden – 1889)  
*A Farmer Plowing*  
Watercolor. 35 x 46,5 cm



Carl Wilhelm von Heideck  
(Saaralben [Lorraine] 1788 – 1861 Munich)  
*An old Watchtower from the Town Wall*  
Graphite, partially washed. 22 x 22,5 cm



Foreword: R. Bruce Livie

Catalogue entries: Angelika and R. Bruce Livie  
Cornelia Müssig

Photos: Walter Bayer

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