

16 October 2014– 25 January 2015
Gallery 35, The British Museum, London WC1B 3DG UK

List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan).

Rhinoceros made of porcelain with white glaze, after Albrecht Dürer's famous woodcut, Johann Gottlieb Kirchner, 1730, German (Meissen), porcelain
PE56
Height: 680mm, Width: 480mm Length 1100m Weight 55kg



Lent by: Staatliche Kunstsammlung Dresden, Residenzschloss, Taschenberg 2, 01067 Dresden, Germany

Provenance: The famous Dresden porcelain collection, the Porzellansammlung, owes its existence to August the Strong (1670-1733), who founded the first European porcelain factory in Dresden where the porcelain collection was produced. The rhino was commissioned by August the Strong for the court of Dresden from the Meissen porcelain manufactory around 1730. August the Strong's collections were owned by the Royal House Wettin; this item eventually became state property via contract in 1924. During the Second World War the porcelain was moved, allowing it to escape damage in the destruction of Dresden in 1945. It was returned to Dresden in 1958, and since 1962 has been housed in the Zwinger of the Staatliche Kunstsammlung. A revised agreement against potential restitution claims between the House Wettin and the Freistaat of Saxony was agreed on and signed by both parties in February 2011.

Ownership between 1933 – 1945: Part of the Dresden porcelain collections owned by the German State (now Staatliche Kunstsammlung Dresden).

Freimaurergruppe - Group of Freemasons, two porcelain figures with a pug bending over a globe, Johann Joachim Kaendler (model maker) and Johann Friedrich Eberlein (modeller), c. 1742, German (Meissen), porcelain in overglaze enamel colour

PE179
Height: 225mm, Width: 214mm



Lent by: Staatliche Kunstsammlung Dresden, Residenzschloss, Taschenberg 2, 01067 Dresden, Germany

Provenance: Purchased in 1928 from a private collector (Berlin). The famous Dresden porcelain collection, the Porzellansammlung, owes its existence to August the Strong (1670-1733), who founded the first European porcelain factory in Dresden where the porcelain collection was produced. During the Second World War the porcelain was moved, allowing it to escape damage in the destruction of Dresden in 1945. It was returned to Dresden in 1958, and since 1962 has been housed in the Zwinger of the Staatliche Kunstsammlung.

Ownership between 1933 – 1945: Part of the Dresden porcelain collections owned by the German State (now Staatliche Kunstsammlung Dresden).

Publications:

Ulrich Pietsch, Annette Loesch, Eva Stroeber, China, Japan, Meissen. Die Porzellansammlung zu Dresden, SKD 2006. Cat. Pp.125

Bowl with Asian motives, decorated with a mixture of Japanese and Chinese style motives in overglaze enamels, mark: two crossed swords, German (Meissen), c. 1725, porcelain P.E.608

Diameter: 96mm

Lent by: Staatliche Kunstsammlung Dresden, Residenzschloss, Taschenberg 2, 01067 Dresden, Germany



Provenance: The famous Dresden porcelain collection, the Porzellansammlung, owes its existence to August the Strong (1670-1733), who founded the first European porcelain factory in Dresden where the porcelain collection was produced. The bowl was made for the court of August the Strong in Dresden Saxony in the early 18th century and was registered in the local inventory book before 1735. August the Strong's collections were owned by the Royal House Wettin; this item eventually became state property via contract in 1924. During the Second World War the porcelain was moved, allowing it to escape damage in the destruction of Dresden in 1945. It was returned to Dresden in 1958, and since 1962 has been housed in the Zwinger of the Staatliche Kunstsammlung. A revised agreement against potential restitution claims between the House Wettin and the Freistaat of Saxony was agreed on and signed by both parties in February 2011.

Ownership between 1933 – 1945: Part of the Dresden porcelain collections owned by the German State (now Staatliche Kunstsammlung Dresden).

Publications:

Ulrich Pietsch, Annette Loesch, Eva Stroeber, China, Japan, Meissen. Die Porzellansammlung zu Dresden, SKD 2006. Cat. Pp.90

SKD Inventare Nr. 328: Inventarium vom Churfürstl. Sächsischen Holländischen Palais zu Neustadt bey Dresden, see: Das Sächsisch Porcellain, Vol. II, 1779, Bd. II, fol. 54v:

'Vierzehen Stück [Spühl Napf] große runde mit Bouqvets, 4½. Zoll hoch, 10¾. Zoll in Diam. No. 272.

Erinnerung an eine bewaldete Insel der Ostsee (Eichen am Meer) by Carl Gustav Carus, c. 1834-35, German, oil on canvas

Gal.-Nr. 2577 (2905)

Picture: 1175 x 1625mm

Framed: 1342 x 1795 x 100mm

Lent by: Staatliche Kunstsammlung Dresden, Residenzschloss, Taschenberg 2, 01067 Dresden, Germany

Provenance: Painting was referenced by Carus in 1834/5 and exhibited in Dresden Academy in 1835. It was acquired by Staatliche Kunstsammlung in 1955 from a private owner based in Dresden. From 1955 – present, collection of Staatliche Kunstsammlung Dresden.

Ownership between 1933 – 1945: Unknown – Art Loss Register check has been completed and no matches found. Item has been extensively published and exhibited.



Publications:

Marianne Paruse, *Carl Gustav Carus. Leben un Werk*, Berlin, 1968, 158-159. Nr 325;

Ausst-Kat, *Caspar David Friedrich und sein Kreis*, bearb v. Hans Joachim Neidhardt, Staatliche Kunst-sammlungen Dresden, Gemaldegalerie Neue Meister, 24 November 1974-16 February 1975, Dresden 1974, S.182, Nr 81 (Hans Joachim Neidhardt);

Hans Joachim Neidhardt, "Carl Gustav Carus – Lebenskunst und Lebensgleichnis, in *Dresden Hefte*, 7.1989. H. 1, S. 30-42, hier bes. S. 34-35;

Stefan Grosche, Zarten Seelen ist gar viel gegonnt Naturwissenschaft und Kunst im Briefwechsel swichen C. G. Carus und Goethe, in *Schriften der Medizinischen Fakultät C. G. Carus der TU Dresden*. Neue Folge, Bd, 3, Dresden 1999, S. 18-52, hier, S. 43-44;

Aust-Kat, *From Caspart David Friedrich in Gerhard Richter. German Paintings from Dresden*. The J. Paul Getty Myuseum, Los Angeles, 6. Oktober 2007-29 April 2007, Los Angeles/Koln, 2007, S. 56;

Gerd Spitzer, Carl Gustav Carus in der Dresdener Galerie, Dresden 2009, S. 12, 46;

Ausst-Kat. *Carl Gustav Carus. Natur und Idee*, hrsg. Von Petra Kuhlmann-Hodick, Gerd Spitzer und Bernhard Maaz, Staatliche Kunstsammlungen Dresden, 26 Juni – 20 September 2009, Staatliche Museen zu Berlin, 9 Oktober 2009 – 10 Januar 2010, Munchen un Berlin 2009, S. 67-69, Nr. 52;

Galerie Neue Meister Dresden. Illustrietur Katalog in zuei Banden, hrsg. V. Ulrich Bischoff, Koln 2010, Bd. I, S. 85;

Hermann Zschoche, *Carl Gustav Carus aud Rugen. Auf den Spuren Caspar David Frierichs*, Husum 2012, S. 99-101.

Mondnacht bei Rügen by Carl Gustav Carus, c. 1819, German, oil on canvas
Gal.-Nr. 2215 L
Picture: 380 x 475mm
Framed: 545 x 640 x 100mm

Lent by: Staatliche Kunstsammlung Dresden, Residenzschloss, Taschenberg 2, 01067
Dresden, Germany

Provenance: Originally owned by private collector Johann Friedrich Lahmann (1858-1937), who lived in Dresden from 1906. He gave the painting to the Gemaeldegalerie Dresden (part of the Staatliche Kunstsammlung) in 1920 as a permanent loan. When he died in 1937, it was officially bequeathed to the museum. Since 1937 it has been in the collection of Staatliche Kunstsammlung Dresden.

Ownership between 1933 – 1945: 1933-1937 owned by the Lahmann Family, on long term loan to the Staatliche Kunstsammlung Dresden. 1937-1945 ownership of the Staatliche Kunstsammlungen Dresden as part of the legacy of Johann Friedrich Lahmann (1858-1937).



Publications:

Kat. *Sammlung Job. Friedr. Labmann. Leihgabe. Dresdener Maleri der ersten Halfte des 19. Jahrhunderts, Genalde-galerie zu Dresden, O.J [1920].* Nr. 8

Marianne Paruse, *Carl Gustav Carus. Leben un Werk*, Berlin, 1968, S. 26-27, S. 153, Nr. 308

Ausst.-Kat, *Caspar David Friedrich und sein Kreis*, bearb v. Hans Joachim Neidhardt, Staatliche Kunst-sammlungen Dresden, Gemaldegalerie Neue Meister, 24 November 1974-16 February 1975, Dresden 1974, S. 38 und 176, Nr. 73 (Hans Joachim Neidhardt);

Ausst.-Kat, *Dresden. Spigel der Welt. Die Staatlichen Kunstsammlungen Dresden in Japan*, Hyogo Prefectural Museum of Art, 8 Marz – 22 Mai 2005, The National Museum of Western Art, Tokyo, 28. Juni 19. September 2005, Tokyo 2005, S. 256, Nr 209.

Ausst.-Kat, *Carl Gustav Carus. Natur und IDEe*, hrsg. Von Petra Kuhlmann-Hodick, Gerd Spitzer und Bernhard MAaz, Staatliche Kunstsammlungen Dresden, 26. Juni – 20 September 2009, Staatliche Museen zu Berlin, 9 Oktober 2009 – 10 Januar 2010, Muchen u Berlin 2009, S. 55, NR 32.

Gerd Spitzer, *Carl Gustav Carus in der Dresdener Galerie*, Dresden 2009, S. 8, 20;

Herrmann, Zschoche, *Carl Gustav Carus aud Rugen. Aref den Spuen Caspar David Friedrichs*, Husum 2012, S. 82-84.

Gerd Spitzer, *Meisterwerke der Romantik in der Dresdener Galerie*, SKD Dresden 2012, p.75.

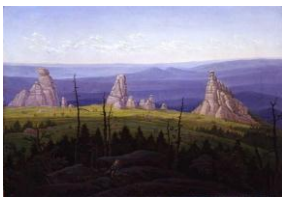
Nachlass Johann Friedrich Lahmann Weisser Hirsch - Dresden : Gemälde und Handzeichnungen alter und neuer Meister; Möbel, Teppiche, europäisches und ostasiatisches Kunstgewerbe; Ausstellung: Versteigerung: 27. April 1938, 29. April 1938 29. April 1938- Rudolph Lepke's Kunst-Auctions-Haus, Berlin 1938.

Die Dreisteine im Riesengebirge by Carl Gustav Carus, 1826, German, oil on canvas
Gal.-Nr. 2215 G
Picture: 640 x 925mm
Framed: 790 x 1070 x 100mm

Lent by: Staatliche Kunstsammlung Dresden, Residenzschloss, Taschenberg 2, 01067
Dresden, Germany

Provenance: Originally owned by private collector Johann Friedrich Lahmann (1858-1937), who lived in Dresden from 1906. He gave the painting to the Gemaeldegalerie Dresden (part of the Staatliche Kunstsammlung) in 1920 as a permanent loan. When he died in 1937, it was officially bequeathed to the museum. Since 1937 it has been in the collection of Staatliche Kunstsammlung Dresden.

Ownership between 1933 – 1945: 1933-1937 owned by the Lahmann Family, on long term loan to the Staatliche Kunstsammlung Dresden. 1937-1945 ownership of the Staatliche Kunstsammlungen Dresden as part of the legacy of Johann Friedrich Lahmann (1858-1937).



Publications:

Prause 1963, S. 44, 49

Prause 1968, Nr. 296

Ausst.-Kat. Dresden 1969, Nr. 14 Abb. 4, S. 25

Ausst.-Kat, Zurich 1941, Nr. 51

Ausst.-Kat, Bern 1985, Abb. S. 195, Nr. 28

Kat. Dresden 1987, S. nr 6, Nr. 196

Ausst.-Kat, Frankfurt a. M./Weimar 1994, Nr 344, S. 517

Ausst.-Kat, Hamburg 2002 / 03, Nr. 20

Replica of Crown des Heiligen Römischen Reiches, by Bernhard Witte (Goldschmied) and Paul Beumers (Duesseldorf), 1914/15, German, pearls, gold, enamel, gemstones
CK3

Height: 240mm, Width 210mm, Depth 149, Length 112mm, Diameter 225mm



Lent by: City of Aachen c/o Suermondt-Ludwig-Museum, Wilhelmstraße 18, 52070 Aachen, Germany

Provenance: The crown was commissioned by the city of Aachen in 1914 to be made after the original for the centenary exhibition '100 years of the Rhineland in Prussia'. It is owned by the city of Aachen and kept on its behalf in the Suermond-Ludwig Museum.

Ownership between 1933 – 1945: The copy remained property of the city of Aachen. The crown replica was transferred to Bueckeberg in 1939, then from 1941 kept in Meissen, and then stored in a salt mine from 1944 where it was discovered by American soldiers after 1945. They returned the replica to Aachen on 26 May 1945.

Publications:

Werner Tschacher und Dirk Toelke: *Denkmaeler der Geschichte. Die Nachbildungen der Reichskleiodien im Kroenungsfestsaal des AAchener Rathauses*, Aachen 2002.

Exhibition history:

Exhibited in *Charlemagne: Power. Art. Treasures*. 20.06.2014 - 21.09.2014, Aachen, Germany

Tageszeiten-Zyklus: Der Mittag (The Times of Day), Caspar David Friedrich, c.1821, German, oil on canvas

PNM 383

Painting: 200 x 305mm

Framed: 315 x 400 x 70mm



Lent by: Niedersächsisches Landesmuseum Hannover, Ily-Brandt-Allee 5, 30169 Hannover, Germany

Provenance: Purchased by the Niedersächsisches Landesmuseum Hannover in 1916 from the Galerie Karl Haberstock Berlin.

Ownership between 1933 – 1945: Niedersächsisches Landesmuseum Hannover

Publications:

http://de.wikipedia.org/wiki/Nieders%C3%A4chsisches_Landesmuseum_Hannover

H. Börsch Supan/K.W.Jähniß, Caspar David Friedrich. *Gemälde, Druckgraphik und bildmäßige Zeichnungen*, München 1973, Nr. 296

Best.-Kat. *Die Gemälde des neunzehnten und zwanzigsten Jahrhunderts in der Niedersächsischen Landesgalerie Hannover*, Hannover 1990

Innere Ansicht der Paulskirche whrend der Deutschen Nationalversammlung (Internal view of the Paulskirche during the National Assembly), Ludwig von Elliot, 1848, German, coloured print on paper

C 10472, K 349

Height: 328mm Width: 439mm



Lent by : Historisches Museum Frankfurt , Solmsstraße 18, D-60486 Frankfurt am Main, Germany

Provenance: The object was donated to the Historisches Museum Frankfurt by the family of a private individual on 21st February 1896. It has remained part of the collection since then.

Ownership between 1933 – 1945: Historisches Museum Frankfurt (during the war removed from display into storage with other important items of the collection)

Exhibition history:

De l'Allemagne, 1800-1939. De Friedrich á Beckmann, exhibition held at the Louvre, Paris, 28. March- 24. June 2013

Goethe in der romischen Campagna, Johann Tischbein, 1787, German, oil on canvas
No. 1157
Picture: H 1640mm x W: 2060mm
Framed: H 1980 x W 2420 x D 140mm

Lent by: Städel Museum, Dürerstr. 2, 60596 Frankfurt am Main, Germany

Provenance: Painting was donated to the Städel Museum in 1887 from a German Baroness, whose ancestors acquired it during an Italy trip in the 1840's. Whilst it was in the family's ownership, it hung in the family mansion in Günthersburg, Germany. From 1887 onwards, it has remained in the collection of Städel Museum.

Ownership between 1933 – 1945: In possession of Städel Museum



Publications:

Sabine Schulze (Hrsg.): Goethe und die Kunst. Hatje, Ostfildern 1994
Jutta Assel | Georg Jäger: Goethe-Motive auf Postkarten: Tischbeins "Goethe in der Campagna" <http://www.goethezeitportal.de/index.php?id=434>

Joachim Kahl: Goethe in der Campagna di Roma – ein Weltbürger unterwegs und doch bei sich selbst- Ein humanistisches Programmbild Philosophische Bildmeditation zu Tischbeins Goethe- Portrait

Vortrag in der Philipps-Universität am 22.6.2009 auf Einladung des Marburger Senioren-Kollegs e. V.

http://www.kahl-marburg.privat.t-online.de/Kahl_Tischbein.pdf

Exhibition history:

De l'Allemagne, 1800-1939. De Friedrich á Beckmann, exhibition held at the Louvre, Paris, 28. March- 24. June 2013

100 Meisterwerke aus dem Städel Museum in Frankfurt am Main, held at the Palazzo delle Esposizioni, Rome, 01.04.2011- 17.07.2011



'Betty' by Gerhard Richter, 1991, German, print on card after the painting, limited edition following artist's permission
DB111D

Picture: 1640 x 2060mm
Framed: 1285 x 1025 x 45mm

Lent by: Sammlung Deutsche Bank AG c/o Städel Museum, Dürerstr. 2, 60596 Frankfurt am Main, Germany

Provenance: Acquired by Deutsche Bank in 1992 from an art dealer in Munich. Painting belongs to Deutsche Bank and it is on long term loan to the Städel Museum.

Ownership between 1933 – 1945: Not applicable, recent production



Statue Fürst von Blücher nach dem Berliner Blücher-Denkmal by Christian Daniel Rauch (1777-1857), Royal Berlin Iron Foundry, c. 1826-7, iron
PL-2008/112
Height: 660mm

Lent by: Klassik Stiftung Weimar, Frauenplan 1, 99423 Weimar, Germany

Provenance: The sculptor Christian Daniel Rauch himself commissioned this version after the original in 1824, which served as a model for larger versions in bronze and iron. It is not known exactly when the small iron version came to Weimar, but it is mentioned for the first time in 1869 in the museum catalogue of the Großherzogliches Museum Weimar.

Ownership between 1933 – 1945: Klassik Stiftung Weimar (Großherzogliches Museum, Weimar)

Publications:

Jutta von Simson: Christian Daniel Rauch. Oeuvre-Katalog, Berlin 1996. Das Weimarer Exemplar ist hier leider nicht erwähnt.



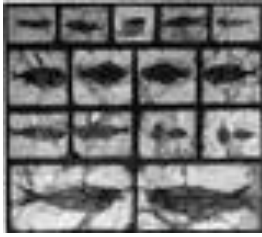
Van Dyke Skull, c.17th century, Flemish, Bone
Height: 150mm Width: 180mm Depth: 150mm

Lent by: Klassik Stiftung Weimar, Frauenplan 1, 99423 Weimar, Germany

Provenance: Johann Wolfgang von Goethe (1749-1832) acquired the skull from England and it remained in his possession until his death in 1832. The skull passed into the ownership of his heirs, but after the death of Goethe's grandson in 1885, the Goethe estate, house and scientific and art collections transferred to the Goethe Nationalmuseum in Weimar, which was founded in 1885. In 1913 and 1935 additional museum buildings were built to house and display the collection in Weimar. Since 2003 the Goethe Nationalmuseum has been assimilated into the Klassik Stiftung Weimar.

Ownership between 1933 – 1945: Goethe Nationalmuseum (now part of the Klassik Stiftung Weimar)

Set of Fish Fossils collected by Goethe (1749-1832), German, Geological samples
kat.167- GNG 02185
Height: 522mm Width: 360mm Depth: 34mm



Lent by: Klassik Stiftung Weimar, Frauenplan 1, 99423 Weimar, Germany

Provenance: Johann Wolfgang von Goethe (1749-1832) acquired the set of fish fossils and they remained in his possession until his death in 1832. The set of fish fossils passed into the ownership of his heirs, but after the death of Goethe's grandson in 1885, the Goethe estate, house and scientific and art collections transferred to the Goethe Nationalmuseum in Weimar, which was founded in 1885. In 1913 and 1935 additional museum buildings were built to house and display the collection in Weimar. Since 2003 the Goethe Nationalmuseum has been assimilated into the Klassik Stiftung Weimar.

Ownership between 1933 – 1945: Goethe Nationalmuseum (now part of the Klassik Stiftung Weimar)

Publications:

Wolfgang Holler, Gudrun Pueschel, Bettina Werche, *Lebensfluten-Tatensturm*. Klassik Stiftung Weimar. Cat. 167

Stevenson's Rocket Model, c. 1826-29, German, Wood, cardboard
Kat. 202 - KKg/00636/001
Height: 85mm (of chimney) Width: 65mm Depth: 50mm Length 280mm



Lent by: Klassik Stiftung Weimar, Frauenplan 1, 99423 Weimar, Germany

Provenance: Goethe acquired the rocket model and it remained in his possession until his death in 1832. The model passed into the ownership of his heirs, but after the death of Goethe's grandson in 1885, the Goethe estate, house and scientific and art collections transferred to the Goethe Nationalmuseum in Weimar, which was founded in 1885. In 1913 and 1935 additional museum buildings were built to house and display the collection in Weimar. Since 2003 the Goethe Nationalmuseum has been assimilated into the Klassik Stiftung Weimar.

Ownership between 1933 – 1945: Goethe Nationalmuseum (now part of the Klassik Stiftung Weimar)

12 colour theory postcards, early 19th century, German, watercolour and gouache on card
GFz 014, GFz 016, GFz 017, GFz 020, GFz 021, GFz 023, GFz 026, GFz 030, GFz 031, GFz 035, GFz 036, GFz 037
Height: 58mm Width: 100mm, Mounted together on board sized 695mm x 540mm x 30mm



Lent by: Klassik Stiftung Weimar, Frauenplan 1, 99423 Weimar, Germany

Provenance: The postcards were made by Goethe and remained in his possession until his death in 1832. The postcards then passed into the ownership of his heirs, but after the death of Goethe's grandson in 1885, the Goethe estate, house and scientific and art collections transferred to the Goethe Nationalmuseum in Weimar, which was founded in 1885. In 1913 and 1935 additional museum buildings were built to house and display the collection in Weimar. Since 2003 the Goethe Nationalmuseum has been assimilated into the Klassik Stiftung Weimar.

Ownership between 1933 – 1945: Goethe Nationalmuseum (now part of the Klassik Stiftung Weimar)

Publications:

Wolfgang Holler, Gudrun Pueschel, Bettina Werche, *Lebensfluten-Tatensturm*. Klassik Stiftung Weimar.



Postcard No. 11 for the Bauhaus Exhibition in Weimar, summer 1923, Herbert Bayer, Reineck & Klein, Weimar, colour lithograph
3586/4
Height 154mm Width 104mm

Lent by: Bauhaus-Archiv / Museum für Gestaltung, Klingelhöferstraße 14, D - 10785 Berlin, Germany

Provenance: Gifted to the Bauhaus-Archiv by a private individual in 1978.

Ownership between 1933 – 1945: Unknown, but item is in the ownership of the official repository for the school which produced it. Das Staatliche Bauhaus was a state-sponsored art school that operated for 34 years in the three locations Weimar, Dessau and Berlin. The school moved in 1925 to Dessau and 1933 to Berlin and closed in the same year. The postcard was one of many used to promote Bauhaus exhibitions in the 1920s and 1930s.



English title: Postcard No. 16 for the Bauhaus Exhibition in Weimar, summer 1923, Ludwig Hirschfeld-Mack, Reineck & Klein, Weimar, colour lithograph
934
Height: 104mm Width: 151mm

Lent by: Bauhaus-Archiv / Museum für Gestaltung, Klingelhöferstraße 14, D - 10785 Berlin, Germany

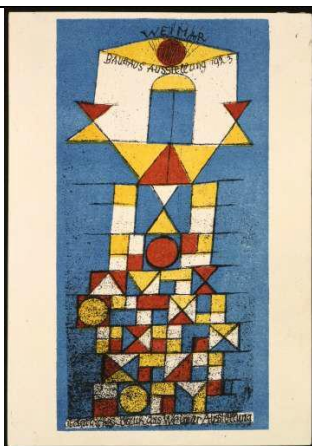
Provenance: Officially entered the Bauhaus-Archiv in 1966. Believed to be a gift from Walter Gropius (1883 – 1969), the Bauhaus director
Ownership between 1933 – 1945: Believed to be in hands of Walter Gropius (1883 – 1969), the Bauhaus director



Postcard No. 1 for the Bauhaus Exhibition in Weimar, summer 1923, Wassily Kandinsky, Reineck & Klein, Weimar, colour lithograph
922
Height: 150mm Width: 105mm

Lent by: Bauhaus-Archiv / Museum für Gestaltung, Klingelhöferstraße 14, D - 10785 Berlin, Germany

Provenance: Officially entered the Bauhaus-Archiv in 1966. Believed to be a gift from Walter Gropius (1883 – 1969), the Bauhaus director
Ownership between 1933 – 1945: Believed to be in hands of Walter Gropius (1883 – 1969), the Bauhaus director



Postcard No. 4 for the Bauhaus Exhibition in Weimar, summer 1923, Paul Klee, Reineck & Klein, Weimar, colour lithograph
923
Height: 150mm Width: 106mm

Lent by: Bauhaus-Archiv / Museum für Gestaltung, Klingelhöferstraße 14, D - 10785 Berlin, Germany

Provenance: Officially entered the Bauhaus-Archiv in 1966. Believed to be a gift from Walter Gropius (1883 – 1969), the Bauhaus director
Ownership between 1933 – 1945: Believed to be in hands of Walter Gropius (1883 – 1969), the Bauhaus director



Postcard No. 6 for the Bauhaus Exhibition in Weimar, summer 1923, Gerhard Marcks, Reineck & Klein, Weimar, colour lithograph
7067/2
Height: 152mm Width: 106mm

Lent by: Bauhaus-Archiv / Museum für Gestaltung, Klingelhöferstraße 14, D - 10785 Berlin, Germany

Provenance: Donated to the Bauhaus-Archiv in 1960 by Walter Gropius (1883 – 1969), the Bauhaus director
Ownership between 1933 – 1945: Walter Gropius (1883 – 1969), the Bauhaus director



Postcard No. 7 for the Bauhaus Exhibition in Weimar, summer 1923, László Moholy-Nagy, Reineck & Klein, Weimar, colour lithograph
2414
Height: 142mm Width: 93mm

Lent by: Bauhaus-Archiv / Museum für Gestaltung, Klingelhöferstraße 14, D - 10785 Berlin, Germany

Provenance: Donated to the Bauhaus-Archiv in 1960 by Walter Gropius (1883 – 1969), the Bauhaus director
Ownership between 1933 – 1945: Walter Gropius (1883 – 1969), the Bauhaus director



Buchenwald camp gate (replica), c. 2009, German, metal - white and red paint
Height: 1865mm Width: 987mm (plus hinges)

Lent by: Stiftung Gedenkstätte Buchenwald, Buchenwald and Mittelbau-Dora Memorials Foundation 99427 Weimar, Germany

Provenance: This replica of the original Buchenwald concentration camp gate was commissioned by the Stiftung Gedenkstätte Buchenwald to be made to replace the original that was shown in the exhibition *Paul Ehrlich. Ein Bauhaeusler im Widerstand und Konzentrationslager* (Weimar, August – October 2009).

Ownership between 1933 – 1945: Not applicable – recent construction



Schadow Princesses Luise and Frederica from Prussia, KPM (Königliche Porzellan-Manufaktur Berlin) after Johann Gottfried Schadow, 1975, biscuit porcelain
KGK 75/1
Height: 548mm Width: 287mm Depth: 198mm

Lent by: Stiftung Stadtmuseum Berlin, Poststrasse 13-14, 10178 Berlin, Germany

Provenance: Donated to the Stiftung Stadtmuseum by a private individual in 1975. From 1975 – present, current collection of Stiftung Stadtmuseum.

Ownership between 1933 – 1945: Not applicable - the object is a new moulding of the plastic "Prinzessinnengruppe" from 1975 by KPM (Königliche Porzellan-Manufaktur Berlin). It is exemplar 7 of 25.

Exhibition history:

Exhibited in public exhibition "Unser Schadow" 2014, Stiftung Stadtmuseum Berlin

Gotischer Dom am Wasser, Karl Friedrich Schinkel, 1813, German, Oil on canvas
A III 842
Picture: Height: 800mm, Width: 1065mm
Framed dimensions: H: 970, W: 1240, D: 115mm

Lent by: Staatliche Museen zu Berlin (Alte Nationalgalerie), Stauffenbergstraße 41, 10785 Berlin, Germany

Provenance: The painting came from the Schinkel Museum (as part of Schinkel's inheritance) to the Staatliche Museen zu Berlin (Alte Nationalgalerie) in 1914 and it has remained in this collection since.

After 1945 Schinkel's painting was mistaken with a painted copy from 1823 by Wilhelm Ahlborn (Collection Wagener, WS 207). This issue was fully investigated and experts confirmed that this painting was by Schinkel in 2009-10. The work has been widely published.

Ownership between 1933 – 1945: Staatliche Museen zu Berlin (Alte Nationalgalerie)



Publications:

Börsch-Supan, Eva, *Berliner Baukunst nach Schinkel 1840-1870*, München 1977

Forsman, Erik, *Karl Friedrich Schinkel. Bauwerke und Baugedanken*, München 1981

Grisebach, August, *Carl Friedrich Schinkel. Architekt - Städtebauer - Maler*, Leipzig 1924

"Karl Friedrich Schinkel", *Ausstellungskatalog, Ausstellung aus der Deutschen Demokratischen Republik*, Berlin 1982

Kugler, Franz, *Karl Friedrich Schinkel. Eine Charakteristik seiner künstlerischen Wirksamkeit*, Berlin 1842

"Ludwig Persius - Architekt des Königs, *Baukunst unter Friedrich Wilhelm IV.*",

Ausstellungskatalog, Herausgeg. von der Generaldirektion der Stiftung Preuß. Schlösser und Gärten Berlin-Brandenburg, Potsdam 2003

Posener, Julius, *From Schinkel to the Bauhaus*, London 1972

Posener, Julius, *Schinkel zu Ehren. Festreden 1846-1980*, Berlin 1981

Pundt, Hermann G., *Schinkel's Berlin*, Cambridge 1972

Rave, Paul Ortwin, *Karl Friedrich Schinkel, München und Berlin* 1953

Riemann, Gottfried (Hrsg.), *Karl Friedrich Schinkel. Reisen nach Italien*, Berlin 1979

Riemann, Gottfried (Hrsg.), *Karl Friedrich Schinkel. Reise nach England, Schottland und Paris im Jahre 1826*, Berlin 1986

The four evangelists by Tilman Riemenschneider (St John), c. 1490-92, German, lime wood
405

Height: 730mm Width: 450mm Depth: 250mm Weight: 10kg

Lent by: Staatliche Museen zu Berlin (Skulpturensammlung und Museum für Byzantinische Kunst), Stauffenbergstraße 41, 10785 Berlin, Germany



Provenance: The evangelists were removed from the altarpiece of the parish church of Mary Magdalen in Münnerstadt during its 1649-1653 refurbishment. They entered the collection of Wilhelm Sattler at Mainberg Castle near Schweinfurt before 1826. The Staatliche Museen zu Berlin purchased the evangelists at auction in Vienna in 1887. From 1887 – present, they have remained in the collection of the Staatliche Museen zu Berlin (Skulpturensammlung und Museum für Byzantinische Kunst)

Ownership between 1933 – 1945: Staatliche Museen zu Berlin (Skulpturensammlung und Museum für Byzantinische Kunst)

Publications:

Tilman Riemenschneiders vier Evangelisten vom Münnerstädter Altar (Studienhefte der Stulpturenabteilung / Staatliche Museen Preussischer Kulturbesitz)

Tilman Riemenschneider und seine Werkstatt: Mit einem Katalog der allgemein als Arbeiten Riemenschneiders und seiner Werkstatt akzeptierten Werke [Gebundene Ausgabe]

Iris Kalden-Rosenfeld (Autor), Jörg Rosenfeld (Vorwort)

The four evangelists by Tilman Riemenschneider (St Mark), c. 1490-92, German, lime wood
404
Height: 735mm Width: 400mm Depth: 250mm Weight: 10kg



Lent by: Staatliche Museen zu Berlin (Skulpturensammlung und Museum für Byzantinische Kunst), Stauffenbergstraße 41, 10785 Berlin, Germany

Provenance: The evangelists were removed from the altarpiece of the parish church of Mary Magdalen in Münnerstadt during its 1649-1653 refurbishment. They entered the collection of Wilhelm Sattler at Mainberg Castle near Schweinfurt before 1826. The Staatliche Museen zu Berlin purchased the evangelists at auction in Vienna in 1887. From 1887 – present, they have remained in the collection of the Staatliche Museen zu Berlin (Skulpturensammlung und Museum für Byzantinische Kunst)
Ownership between 1933 – 1945: Staatliche Museen zu Berlin (Skulpturensammlung und Museum für Byzantinische Kunst)

Publications:

Tilman Riemenschneiders vier Evangelisten vom Münnerstädter Altar (Studienhefte der Stulpturenabteilung / Staatliche Museen Preussischer Kulturbesitz)

Tilman Riemenschneider und seine Werkstatt: Mit einem Katalog der allgemein als Arbeiten Riemenschneiders und seiner Werkstatt akzeptierten Werke [Gebundene Ausgabe]

Iris Kalden-Rosenfeld (Autor), Jörg Rosenfeld (Vorwort)

The four evangelists by Tilman Riemenschneider (St Matthew), c. 1490-92, German, lime wood
402
Height: 725mm Width: 350mm Depth: 320mm Weight: 10kg



Lent by: Staatliche Museen zu Berlin (Skulpturensammlung und Museum für Byzantinische Kunst), Stauffenbergstraße 41, 10785 Berlin, Germany

Provenance: The evangelists were removed from the altarpiece of the parish church of Mary Magdalen in Münnerstadt during its 1649-1653 refurbishment. They entered the collection of Wilhelm Sattler at Mainberg Castle near Schweinfurt before 1826. The Staatliche Museen zu Berlin purchased the evangelists at auction in Vienna in 1887. From 1887 – present, they have remained in the collection of the Staatliche Museen zu Berlin (Skulpturensammlung und Museum für Byzantinische Kunst)
Ownership between 1933 – 1945: Staatliche Museen zu Berlin (Skulpturensammlung und Museum für Byzantinische Kunst)

Publications:

Tilman Riemenschneiders vier Evangelisten vom Münnerstädter Altar (Studienhefte der Stulpturenabteilung / Staatliche Museen Preussischer Kulturbesitz)

Tilman Riemenschneider und seine Werkstatt: Mit einem Katalog der allgemein als Arbeiten Riemenschneiders und seiner Werkstatt akzeptierten Werke [Gebundene Ausgabe]

Iris Kalden-Rosenfeld (Autor), Jörg Rosenfeld (Vorwort)

The four evangelists by Tilman Riemenschneider (St Luke), c. 1490-92, German, lime wood
403
Height: 770mm Width: 440mm Depth: 240mm Weight: 10kg



Lent by: Staatliche Museen zu Berlin (Skulpturensammlung und Museum für Byzantinische Kunst), Stauffenbergstraße 41, 10785 Berlin, Germany

Provenance: The evangelists were removed from the altarpiece of the parish church of Mary Magdalen in Münnerstadt during its 1649-1653 refurbishment. They entered the collection of Wilhelm Sattler at Mainberg Castle near Schweinfurt before 1826. The Staatliche Museen zu Berlin purchased the evangelists at auction in Vienna in 1887. From 1887 – present, they have remained in the collection of the Staatliche Museen zu Berlin (Skulpturensammlung und Museum für Byzantinische Kunst)
Ownership between 1933 – 1945: Staatliche Museen zu Berlin (Skulpturensammlung und Museum für Byzantinische Kunst)

Publications:

Tilman Riemenschneiders vier Evangelisten vom Münnerstädter Altar (Studienhefte der Stulpturenabteilung / Staatliche Museen Preussischer Kulturbesitz)

Tilman Riemenschneider und seine Werkstatt: Mit einem Katalog der allgemein als Arbeiten Riemenschneiders und seiner Werkstatt akzeptierten Werke [Gebundene Ausgabe]

Iris Kalden-Rosenfeld (Autor), Jörg Rosenfeld (Vorwort)

'Great Elector Sculpture' (Der Große Kurfürst als heiliger Georg, by Gottfried Leygebe) 1860, iron
856



Height: 277mm Width: 250mm Depth: 120mm

Lent by: Staatliche Museen zu Berlin (Skulpturensammlung und Museum für Byzantinische Kunst), Stauffenbergstraße 41, 10785 Berlin, Germany

Provenance: The statue was made for the Prince-Elector of Prussia and it remained in the Prussian princely collection (Kunstammer) until it dissolved in 1875 and the piece entered the collections of the Staatliche Museen zu Berlin (Skulpturensammlung und Museum für Byzantinische Kunst)

Ownership between 1933 – 1945: Staatliche Museen zu Berlin (Skulpturensammlung und Museum für Byzantinische Kunst)

Leipzig demonstration banner/ placard, 1989, German, cardboard, paper, paint, wood
DG90/6408.1

Height: 1600mm (overall including pole) Width: 600mm

Lent by: Deutsches Historisches Museum, Unter den Linden 2, 10117 Berlin, Germany

Provenance: Purchased by the Deutsches Historisches Museum directly from its maker on 14th May 1990. From 1990 to present, it has remained in the collection of Deutsches Historisches Museum. The maker (a German Democratic Republic citizen) made the banner from what he called "West- cardboard". The banner was carried at a demonstration in Berlin on 9th December 1989 in the Lustgarten (pleasure garden), with the aim of speeding up the unification of the two states.

Ownership between 1933 – 1945: Not applicable – modern construction



Publications:

Deutsche Geschichte in Bildern und Zeugnissen, hrsg. von Hans Ottomeyer und Hans-Jörg Czech, Edition Minerva (Hardcopy), 2009

Bilder und Zeugnisse der deutschen Geschichte, 1997

Michael Ochel in der "Berliner Zeitung" vom 11.12.1989

Bahrmann, Hannes, Christoph Links: Chronik der Wende. Berlin 1994

<http://www.bundestag.de/kulturundgeschichte/geschichte/ausstellungen/verfassung/tafel34>

Exhibition history:

9 November 1999 - 13 February 2000: "Let Berlin be next!" George Bush und die deutsche Einheit; Alliierten Museum, Berlin

3 June 2006- On Going: Permanent Display at Deutsches Historisches Museum

The German Flag from 1850, c. 1849-1852, German, linen/wool
Fa 77/64

Height: 840mm Width: 1090mm

Lent by: Deutsches Historisches Museum, Unter den Linden 2, 10117 Berlin, Germany

Provenance: Transfer - the flag was part of the collection of the German Democratic Republic Museum fuer Deutsche Geschichte (Museum for German History), which evolved into the Deutsches Historisches Museum in 1990. The flag was previously owned by the Jahn-Gedenkstätte (Jahn- Memorial) in Freyburg/Unstrut - it is the Imperial War Flag used by the German naval forces between 1848-1850. When the Frankfurt Parliament collapsed in 1850 the tricolour went out of use for nearly 70 years.

Ownership between 1933 – 1945: Thought to be in Jahn- Gedenkstätte (Jahn- Memorial) in Freyburg/Unstrut. This is a mass produced object used by the German naval forces between 1848-1850. The item has been published and appears on the Deutsches Historisches Museum's website catalogue.



Publications:

Deutsche Geschichte in Bildern und Zeugnissen, hrsg. von Hans Ottomeyer und Hans-Jörg Czech, Edition Minerva (Hardcopy), 2009,155

Adlers Fittiche. Wandlungen eines Wappenvogels. Dokumentation einer Präsentation des Geheimen Staatsarchivs Preußischer Kulturbesitz, Berlin 2008 Bahro, (Katalogbeitrag), in: Hohrath, Farben der Geschichte, 2008, 83

Exhibition history:

3 June 2006- On Going: Permanent Display at Deutsches Historisches Museum

Portrait of Dr Luther, Lucas Cranach, 1529, Wittenberg/ Germany, oil on beech wood
1989/1574.1

Picture: Height: 515mm Width: 363mm Depth: 32mm

Framed dimensions: Height 700mm Width 540mm Depth 85mm

Lent by: Deutsches Historisches Museum, Unter den Linden 2, 10117 Berlin, Germany

Provenance: The painting was purchased by the Museum fuer Deutsche Geschichte (Museum for German History) through auction by Christie's, London on 2nd May 1989. The Museum fuer Deutsche Geschichte (Museum for German History) eventually evolved into the Deutsches Historisches Museum in 1990.

Ownership between 1933 – 1945: Unknown – Art Loss Register check has been completed and no matches found. Item has been extensively published and exhibited. Paintings of Dr Luther and his wife became very popular in the 16th century. Cranach and his workshop created several copies of it, which were then copied by other workshops and artists of that time.

Publications:

Deutsche Geschichte in Bildern und Zeugnissen, hrsg. von Hans Ottomeyer und Hans-Jörg Czech, Edition Minerva (Hardcopy), 2009,49

Helmut Börsch-Supan, Bilder und Zeugnisse der deutschen Geschichte. Aus der Sammlung des Deutschen Historischen Museums, in: Kunstchronik, 48. Jg., Juli 1995, Heft 7, München 1995, S. 263-266

Kurzführer Bilder und Zeugnisse der deutschen Geschichte, 1995, 11

Luther. Sein Leben in Bildern und Texten, hg. von Gerhard Bott, Frankfurt a. M. 1983; 230

Martin Luther und die Reformation in Deutschland, Ausstellungskatalog Nürnberg 1983, Frankfurt a. M. 1983

Kurt Löcher, Bildnismalerei des späten Mittelalters und der Renaissance in Deutschland, in: Bruno Bushart, Altdeutsche Bilder der Sammlung Georg Schäfer Schweinfurt, Kunstsammlungen der Veste Coburg, Schweinfurt 1985; 31-56

Max J. Friedländer / Jakob Rosenberg, Die Gemälde von Lucas Cranach, Berlin 1932, 2. Aufl., hg. von Georg Schwartz, Stuttgart 1979; 108

Dieter Koeplin / Tilman Falk, Lucas Cranach, Ausstellungskatalog Basel 1974, 2 Bde., Basel/Stuttgart 1974; Vol. I, 295

Werner Schade, Die Malerfamilie Cranach, Wien/München 1977; 52

Martin Warnke, Cranachs Luther, Entwürfe für ein Image, Frankfurt a. M. 1984

Kunst der Reformationszeit, Ausstellungskatalog Berlin 1983, 318

Peter-Klaus Schuster, Individuelle Ewigkeit. Hoffnungen und Ansprüche im Bildnis der Lutherzeit, in: Biographie und Autobiographie in der Renaissance, Wiesbaden 1983, S. 121-173

Martin Scharfe, Evangelische Andachtsbilder, Stuttgart 1968, 181-196

Exhibition history:

11 December 1998-11 April 1999: Kunst und Kultur der Hochrenaissance am Vatikan - Von Julius II. bis Clemens VII.; Bonn, Kunst- und Ausstellungshalle

24 February 2000 - 10 September 2000: Karl V. Kunst- und Ausstellungshalle Bonn (24

February – 24 May 2000) und Kunsthistorisches Museum Wien (9 June – 10 September 2000)

5 October 2000 - 12 January 2001: Carolus (Karl V); Museo de Santa Cruz, Toledo, Spanien

8 July 2003 - 12 October 2003: Blutige Weichenstellung - Massenschlacht und Machtkalkül bei Sievershausen 1553; Braunschweigisches Landesmuseum

22 October 2005 - 12 February 2006: Zuwanderungsland Deutschland. Die Hugenotten; DEUTCHES HISTORISCHES MUSEUM, Pei-Bau

10 November 2006 – 10 March 2007: Hugenotten. Von der Mosel bis Berlin. Die Wege des Exils, Temple Neuf, Metz

3 June 2006- On Going: Permanent Display at Deutsches Historisches Museum



Portrait of Mrs Luther, Lucas Cranach, 1529, Wittenberg/ Germany, oil on beech wood
1989/1574.2
Picture: Height: 518mm Width: 346mm Depth: 30mm
Framed dimensions: Height 705mm, Width 541mm, Depth 75mm

Lent by: Deutsches Historisches Museum, Unter den Linden 2, 10117 Berlin, Germany



Provenance: The painting was purchased by the Museum fuer Deutsche Geschichte (Museum for German History) through auction by Christie's, London on 2nd May 1989. The Museum fuer Deutsche Geschichte (Museum for German History) eventually evolved into the Deutsches Historisches Museum in 1990.

Ownership between 1933 – 1945: Unknown – Art Loss Register check has been completed and no matches found. Item has been extensively published and exhibited. Paintings of Dr Luther and his wife became very popular in the 16th century. Cranach and his workshop created several copies of it, which were then copied by other workshops and artists of that time.

Publications:

Deutsche Geschichte in Bildern und Zeugnissen, hrsg. von Hans Ottomeyer und Hans-Jörg Czech, Edition Minerva (Hardcopy), 2009, 49

Helmut Börsch-Supan, Bilder und Zeugnisse der deutschen Geschichte. Aus der Sammlung des Deutschen Historischen Museums, in: Kunstchronik, 48. Jg., Juli 1995, Heft 7, München 1995, S. 263-266

Exhibition history:

25 March 1999- 14 November 1999: 500. Geburtstag von Katharina von Bora; Lutherhalle Wittenebrg

24 February 2000 - 10 September 2000: Karl V. Kunst- und Ausstellungshalle Bonn (24

February – 24 May 2000) und Kunsthistorisches Museum Wien (9 June – 10 September 2000)

3 June 2006- On Going: Permanent Display at Deutsches Historisches Museum

'Entry of the French in Berlin on October 27 1806', Jacques François Swebach and Edme Joseph Bovinet, c. 1806, German, coloured etching on paper

1988/996.3

Height: 306mm Width: 471mm

Lent by: Deutsches Historisches Museum, Unter den Linden 2, 10117 Berlin, Germany



Provenance: Purchased in 1988 by the Museum fuer Deutsche Geschichte (Museum for German History) from its previous owner, an art dealer based in Berlin. The Museum fuer Deutsche Geschichte (Museum for German History) eventually evolved into the Deutsches Historisches Museum in 1990.

Ownership between 1933 – 1945: Unknown - Art Loss Register check has been completed and no matches found. The item has been published on the Deutsches Historisches Museum's website for some time.

Publications:

Published as part of publicly available/searchable collections records on the Deutsches Historisches Museum website:

[http://www.Deutsches Historisches Museum.de/datenbank/Deutsches Historisches Museum.php?seite=5&fld_0=GR102835](http://www.Deutsches-Historisches-Museum.de/datenbank/Deutsches-Historisches-Museum.php?seite=5&fld_0=GR102835)

Iron Cross, 1813, German, iron

O 57/65

Height: 40mm Width: 40mm

Lent by: Deutsches Historisches Museum, Unter den Linden 2, 10117 Berlin, Germany



Provenance: Purchased in 1957 by the Museum fuer Deutsche Geschichte (Museum for German History) from its previous owner, a private individual based in Germany. The Museum fuer Deutsche Geschichte (Museum for German History) eventually evolved into the Deutsches Historisches Museum in 1990.

Ownership between 1933 – 1945: Unknown – mass produced item, likely to be in possession of the donor's family. The item has been published on the Deutsches Historisches Museum's website catalogue.

Publications:

Published as part of publicly available/searchable collections records on the Deutsches Historisches Museum website:

[http://www.Deutsches Historisches Museum.de/datenbank/Deutsches Historisches Museum.php?seite=5&fld_0=MI007061](http://www.Deutsches-Historisches-Museum.de/datenbank/Deutsches-Historisches-Museum.php?seite=5&fld_0=MI007061)

Louisen Orden, c. 1866-1918, German, silver and enamel
O 262
Height: 31mm (34 with ball) width: 31mm



Lent by: Deutsches Historisches Museum, Unter den Linden 2, 10117 Berlin, Germany

Provenance: The order of Louise was part of the old Zeughaus (armoury) collection. Until March 1920 it was owned by the Preussische Generalordenskommission (Prussian general commission of orders/ medals). Between March 1920 and September 1921 it belonged to the Preussisches Staatsministerium (Prussian Ministry of State). After that it was transferred to the Kunstgewerbemuseum Berlin (Museum of Decorative Arts) from where it was transferred back to the Zeughaus, which evolved into the newly established Museum fuer Deutsche Geschichte (Museum for German History), which eventually evolved into the Deutsches Historisches Museum (officially in 1990).

Ownership between 1933 – 1945: In possession of the Kunstgewerbemuseum Berlin (Museum of Decorative Arts)

Publications:

Nimmergut, Jörg: Deutsche Orden und Ehrenzeichen bis 1945, II: Limburg-Reuss; p. 957-958

Napoleon's Hat, 1915, French, silk/wool/cotton/leather
U 353
Height: 250mm Width: 480mm



Lent by: Deutsches Historisches Museum, Unter den Linden 2, 10117 Berlin, Germany

Provenance: The hat was one of possibly three hats Napoleon Bonaparte took to the battlefield of Waterloo in 1815. After his defeat and flight from the area, the hat and his carriage was captured by the Prussian Army and several orders and medals were sent to the Zeughaus (armoury) in Berlin. In 1881 the Zeughaus was turned into a public display of military memorabilia. The hat formed one of the displayed highlights.

After the end of WWI and the following riots and revolutionary uprising, the hat and some orders and medals disappeared from the Zeughaus and stored in an unknown location. In 1934, the hat was given to Hermann Göring as a gift, who then returned it to the Zeughaus.

In 1945 the hat was seized by the Soviet Army and was sent to Moscow. In 1958 it was sent back to East- Berlin under agreements regarding the return of looted cultural assets and became, again, part of the collection of the Zeughaus, which evolved into the newly established Museum fuer Deutsche Geschichte (Museum for German History), which eventually evolved into the Deutsches Historisches Museum in 1990.

Ownership between 1933 – 1945: Removed from display into storage with other important items of the collection of the Zeughaus, Berlin. After the end of WWI and the following riots and revolutionary uprising, the hat disappeared, but it came back into the collection in 1934, when it was handed over to Hermann Göring as a gift, who then returned it to the Zeughaus.

Publications:

Deutsche Geschichte in Bildern und Zeugnissen, hrsg. von Ottomeyer und Czech, 2009, p. 140

Deutsche Geschichte in Bildern und Zeugnissen, hrsg. von Hans Ottomeyer und Hans-Jörg Czech, Edition Minerva (Hard copy), 2009

Lamellen 'turning' picture with Bismarck and Kaiser Friedrich Wilhelm, Albin Förster, c. 1882, German, wood/board
AK 99/318
Framed: Height: 643mm Width: 515mm Depth: 55mm



Lent by: Deutsches Historisches Museum, Unter den Linden 2, 10117 Berlin, Germany

Provenance: Object was donated to the Deutsches Historisches Museum by a private individual based in Berlin in June 1999.

Ownership between 1933 – 1945: Unknown- Art Loss Register check has been completed and no matches found. The artwork has been published and exhibited.

Publications:

Lorenz/Nekes, Wechselbilder, 1993

Exhibition history:

3 June 2006- On Going: Permanent Display at Deutsches Historisches Museum

Published as part of publicly available/searchable collections records on the Deutsches Historisches Museum website:

http://dhm.de/datenbank/dhm.php?seite=5&fld_0=99002541

Bismarck as Smith, smithing the new German empire, c.1900, German, terracotta and bronze (sword)
PL 2009/3
Height: 350mm 180mm (185mm with sword) Depth: 135mm (160mm with sword). Plinth width: 165mm depth: 135 mm



Lent by: Deutsches Historisches Museum, Unter den Linden 2, 10117 Berlin, Germany

Provenance: Purchased by the Deutsches Historisches Museum from a private individual based in Berlin, 17th December 2009. From 2009 – present, collection of Deutsches Historisches Museum.

Ownership between 1933 – 1945: Unknown, but these statues were mass produced items and very popular at the beginning of the 20th century. The item has been published and appears on the Deutsches Historisches Museum's website catalogue.

Publications:

Koschnick, Leonore: Mythos zu Lebzeiten - Bismarck als nationale Kultfigur. In: Ausst.-Kat. Bismarck, Deutsches Historisches Museum 1990, S. 455-477

<http://www.DeutschesHistorischesMuseum.de/lemo/html/kaiserreich/innenpolitik/reichsgruendung/>

First edition of Grimms Fairy tales, Grimm brothers Jacob and Wilhelm, 1812, German, paper R 92/963 -1
Height: 165mm Width: 100mm (closed) 190mm (opened) Depth: 30mm

Lent by: Deutsches Historisches Museum, Unter den Linden 2, 10117 Berlin, Germany

Provenance: Purchased by the Deutsches Historisches Museum from a second hand book shop in Berlin on 20th January 1991

Ownership between 1933 – 1945: Unknown - The fairy tales were mass produced, quite common and popular when they were first published, several versions were in circulation. The volume has appeared in a number of publications as well as temporary and permanent exhibitions at the Deutsches Historisches Museum.



Publications:

EBilder und Zeugnisse der deutschen Geschichte, 1997; I, 315

Die Sprache Deutsch, hrsg. von H. Anderlik und K. Kaiser, Ausst.kat. Deutsches Historisches Museum Berlin, Dresden 2009

Exhibition history:

2 December 2011 – 24 March 2012: Unter Bäumen. Die Deutschen und der Wald, Deutsches Historisches Museum special exhibition

15 January 2009 – 3 May 2009: Sprache Deutsch, Deutsches Historisches Museum special exhibition

3 June 2006- On Going: Permanent Display at Deutsches Historisches Museum

Refugee cart, pre 1945, German, Iron, wood, wire, textile string
AK 2009/113
Height: 610mm With: 1000mm Depth: 620mm Drawbar: 910mm



Lent by: Deutsches Historisches Museum, Unter den Linden 2, 10117 Berlin, Germany

Provenance: Acquired by the Deutsches Historisches Museum on 12th May 2009 from a private individual whose relative was expelled from her home in Alt Haferiese (Pomerania) during the expulsion of Germans in that era; she used this handcart for her belongings during her flight to Potsdam. From 2009 – present, collection of Deutsches Historisches Museum.

Ownership between 1933 – 1945: In possession of the expelled family who passed on the cart to the Deutsches Historisches Museum.

Model of cart from first production of Brecht's Mother Courage - Mutter Courage, c. 1970, German, glass, wood, canvas, metal
SI 71/1
Height: 500mm Width: 640mm Depth: 700mm



Lent by: Deutsches Historisches Museum, Unter den Linden 2, 10117 Berlin, Germany

Provenance: The Deutsches Historisches Museum purchased this stage model from the production of Mother Courage at the Berliner Ensemble (theatre) in 1971. 1971 – present, collection of Deutsches Historisches Museum.
Ownership between 1933 – 1945: Not applicable – modern construction

Publications:
Deutsche Geschichte in Bildern und Zeugnissen, hrsg. von Hans Ottomeyer und Hans-Jörg Czech, Edition Minerva (Hardcopy), 2009, 325
Exhibition history:

3 June 2006- On Going: Permanent Display at Deutsches Historisches Museum

Plague mask (Pesthaube), c. 1601-1700, Germany/Austria, leather, crystalline, gypsum, velvet
AK 2006/51
Height: 480mm



Lent by: Deutsches Historisches Museum, Unter den Linden 2, 10117 Berlin, Germany

Provenance: Purchased by the Deutsches Historisches Museum through auction from private art dealer based in Vienna on 10th April 2006. From 2006 to present, collection of Deutsches Historisches Museum.

Ownership between 1933 – 1945: Unknown – this item of social history would have passed through many family hands. The mask has appeared in a number of publications as well as exhibitions at the Deutsches Historisches Museum.

Publications:
Deutsche Geschichte in Bildern und Zeugnissen, hrsg. von Hans Ottomeyer und Hans-Jörg Czech, Edition Minerva (Hardcopy), 2009, 78

Published as part of publicly available/searchable collections records on the Deutsches Historisches Museum website:

http://dhm.de/datenbank/dhm.php?seite=5&fld_0=20060584

Exhibition history:

3 June 2006- On Going: Permanent Display at Deutsches Historisches Museum

Metal cross made of nails (Nageltafel) presenting an image of an eagle, Gottfried Glasmachers, 1918, German, iron, wood, brass
MK 86/123
Height: 450mm Width: 450mm Depth 23mm



Lent by: Deutsches Historisches Museum, Unter den Linden 2, 10117 Berlin, Germany

Provenance: Purchased in 1986 by the Museum fuer Deutsche Geschichte (Museum for German History) from a Berlin based private collector. The Museum fuer Deutsche Geschichte (Museum for German History) eventually evolved into the Deutsches Historisches Museum in 1990.

Ownership between 1933 – 1945: Unknown- images and objects made of nails were very common during the First World War, there were many produced and in circulation. The item has been published on the Deutsches Historisches Museum's website catalogue.

Publications:
Published as part of publicly available/searchable collections records on the Deutsches Historisches Museum website:

http://www.Deutsches Historisches Museum.de/datenbank/Deutsches Historisches Museum.php?seite=5&fld_0=AK700181

Paper clothes, c. 1916-1918, German, paper
Kte 74/17
Height: 340mm Width: 360mm Depth: 60mm (Waist)

Lent by: Deutsches Historisches Museum, Unter den Linden 2, 10117 Berlin, Germany



Provenance: Acquired by the Museum fuer Deutsche Geschichte (Museum for German History) in 1974 from private individual based in Berlin. The Museum fuer Deutsche Geschichte (Museum for German History) eventually evolved into the Deutsches Historisches Museum in 1990.

Ownership between 1933 – 1945: Unknown- paper clothes were mass produced at the end of the First World War and shortly after, due to lack of any other materials. The item has appeared in a number of publications as well as exhibitions at the Deutsches Historisches Museum.

Publications:

Junker, Almut; Stille, Eva: Zur Geschichte der Unterwäsche 1700-1960. 3. Aufl., Frankfurt am Main August 1988, 168, 243

Bilder und Zeugnisse der deutschen Geschichte, 1997, II, 536

Exhibition history:

Until 1989: permanent display at the MfDG (Museum für deutsche Geschichte), Berlin (East)
December 1993 - September 1996: Bilder und Zeugnisse der deutschen Geschichte, Deutsches Historisches Museum; Berlin, Deutsches Historisches Museum

3 June 2006- On Going: Permanent Display at Deutsches Historisches Museum

Veteran begging statue, Karel Niestrath, 1925, German, bronze
Pl 97/3
Height: 231mm Width: 188mm Depth 203mm



Lent by: Deutsches Historisches Museum, Unter den Linden 2, 10117 Berlin, Germany

Provenance: The statue was listed in the artist's inheritance after his death in 1971. It was sold by the artist's family via Düsseldorf art dealers on 2nd June 1997 to the Deutsches Historisches Museum. From 1997 it has remained in the collection of Deutsches Historisches Museum.

Ownership between 1933 – 1945: In possession of artist

Publications:

Published as part of publicly available/searchable collections records on the DHM website:

http://www.dhm.de/datenbank/dhm.php?seite=5&fld_0=97002822

Exhibition history:

3 June 2006- On Going: Permanent Display at Deutsches Historisches Museum

Nazi Propaganda poster for the exhibition "The Eternal Jew", Hans Stalüter, before 1937, German, paper
P63/600
Height: 1190mm Width 855mm, Mounted dimensions: 90 x 70cm



Lent by: Deutsches Historisches Museum, Unter den Linden 2, 10117 Berlin, Germany

Provenance: Transfer - the poster was part of the collection of the German Democratic Republic Museum fuer Deutsche Geschichte (Museum for German History), who received the poster from a Dresden based private collector. The Museum fuer Deutsche Geschichte (Museum for German History) eventually evolved into the Deutsches Historisches Museum in 1990.

Ownership between 1933 – 1945: Unknown- mass produced item, many were in circulation. The item has appeared in a number of publications.

Publications:

13 December 2007 - 3 August 2008: Ausstellung zum Harlan-Film "Jud Süß"; Museum des Hauses der Geschichte Baden-Württemberg

29 April 1999 - 20 August 1999: Abgestempelt - Judenfeindliche Postkarten; Museum für Post und Kommunikation; Frankfurt am Main

Truemmer frau (rubble woman), Max Lachnit, c. 1945-1956, German, hard plaster, tesserae
Pl 96/3
Height: 520mm Width: 420mm Depth: 290mm

Lent by: Deutsches Historisches Museum , Unter den Linden 2, 10117 Berlin, Germany



Provenance: Purchased by the Deutsches Historisches Museum from previous owner (artist's widow) through art dealer on 22nd April 1996.

Ownership between 1933 – 1945: Not applicable – post 1945 production.

The bust is composed of hundreds polished marble and basalt stones that were collected by the artist from the ruins of Dresden after the air strike in February 1945

Publications:

<http://www.berliner-zeitung.de/archiv/zeughaus-zeigt-truemmerfrau-kopf,10810590,9124558.html>

Bilder und Zeugnisse der deutschen Geschichte, 1997, II, 707

Deutsche Geschichte in Bildern und Zeugnissen, hrsg. von Hans Ottomeyer und Hans-Jörg Czech, Edition Minerva (Hard copy), 2009, 309

Exhibition history:

22 May 1999 - 10. October 1999: Einigkeit und Recht und Freiheit; Martin-Gropius-Bau, Berlin

28 April 2005 - 23 October 2005: :Kriegsende und Erinnerungspolitik in Deutschland. Eine Ausstellung zum 60. Jahrestag des 8. Mai 1945; Pei-Bau; Historia-Ausstellungsdatenbank

3 June 2006- On Going: Permanent Display at Deutsches Historisches Museum

Map of occupied Germany showing the 4 allied areas, Atlanta-Service c. 1945, German, paper
Do2 90/2544

Height: 596mm Width: 418mm



Lent by: Deutsches Historisches Museum , Unter den Linden 2, 10117 Berlin, Germany

Provenance: Purchased from previous owner, a private collector based in Berlin, in 1990. From 1990 to present, in the collection of Deutsches Historisches Museum.

Ownership between 1933 – 1945: Not applicable – item was produced after war years

Publications:

Published as part of publicly available/searchable collections records on the Deutsches Historisches Museum website:

http://www.Deutsches Historisches Museum.de/datenbank/Deutsches Historisches Museum.php?seite=5&fld_0=D2Z07855

Soap canister made of an old hand grenade, c. after 1945, German, iron
AK 98/106

Height: 75mm Width: 59mm



Lent by: Deutsches Historisches Museum, Unter den Linden 2, 10117 Berlin, Germany

Provenance: Purchased by the Deutsches Historisches Museum from a German based auction house in 1998.

Ownership between 1933 – 1945: Not applicable – post 1945 production.

The canister was made from a WWII German hand grenade, mass produced by German manufacturers during the war years. The item has been published and is part of the Deutsches Historisches Museum's permanent display.

Publications:

Deutsche Geschichte in Bildern und Zeugnissen, hrsg. von Hans Ottomeyer und Hans-Jörg Czech, Edition Minerva (Hardcopy), 2009, 310

Exhibition history:

3 June 2006- On Going: Permanent Display at Deutsches Historisches Museum



Model of first synagogue and community centre in Offenbach, built after WWII, Hermann Zwi Guttman, c. 1955, German, cardboard and wood painted
LD 2002/60
Height: 50mm Width: 180mm Depth: 345mm

Lent by: Artist's Family c/o Deutsches Historisches Museum, Unter den Linden 2, 10117 Berlin, Germany

Provenance: On long term loan to the Deutsches Historisches Museum from the artist's family since 16th December 2002
Ownership between 1933 – 1945: Not applicable – post 1945 construction

Exhibition history:
3 June 2006- On Going: Permanent Display at Deutsches Historisches Museum



Wet suit, Metallwarenfabrik: VEB Solidor Heiligenstadt, 1987, German, Neoprene
Kte 90/786
Height: 1450mm Width: 360mm (Shoulder)

Lent by: Deutsches Historisches Museum, Unter den Linden 2, 10117 Berlin, Germany

Provenance: The object belonged to private individuals from Leipzig, used in an attempted flight from the German Democratic Republic. The object was saved by the BDVP- Leipzig-K-Dezernat II-Asservatenstelle (Department of Court Exhibits), Leipzig. From there, the object was donated to the collection of the German Democratic Republic Museum fuer Deutsche Geschichte (Museum for German History), which evolved into the Deutsches Historisches Museum in 1990. On 9th May 1994 the Deutsches Historisches Museum formally acquired the item, with permission granted from the individual who originally owned the wetsuit.

Ownership between 1933 – 1945: Not applicable – recent construction made in 1987

Publications:
Bilder und Zeugnisse der deutschen Geschichte, 1997



Station model of DDR 1970 Border crossing, Friedrichstraße Station. c. 1970, German, wood, metal, tin, plate, enamel
SI 90/384
Height: 250mm Width: 700mm Depth: 900mm

Lent by: Deutsches Historisches Museum, Unter den Linden 2, 10117 Berlin, Germany

Provenance: Acquired in 1990 when the object was part of the collection of the German Democratic Republic Museum fuer Deutsche Geschichte (Museum for German History), which evolved into the Deutsches Historisches Museum in 1990. From 1990 – present, in the collection of Deutsches Historisches Museum.

The object came into the collection of the German Democratic Republic Museum fuer Deutsche Geschichte (Museum for German History) from the Ministerium für Staatssicherheit, Informationszentrum (Ministry of State Security, Information centre), German Democratic Republic, Berlin. It is believed that it was probably used as training for future members of the State Security (Stasi) to make them familiar with the Station and the Border crossing. The Model came to the museum as part of a group of objects that were supposed to be thrown away/disposed of – the museum staff saved this from such a fate.

Ownership between 1933 – 1945: Not applicable– modern construction

Publications:
Deutsche Geschichte in Bildern und Zeugnissen, hrsg. von Hans Ottomeyer und Hans-Jörg Czech, Edition Minerva (Hardcopy), 2009, 337
Bilder und Zeugnisse der deutschen Geschichte, 1997, 727
Exhibition history:
1994-1998: Bilder und Zeugnisse der deutschen Geschichte, Deutsches Historisches Museum, Berlin
22 May 1999 – 10 October 1999: Einigkeit und Recht und Freiheit; Martin-Gropius-Bau, Berlin
December 2002 - May 2003 (Leipzig) & May 2003 - September 2003 (Bonn): Duell im Dunkeln. Geheimdienste im geteilten Deutschland; Zeitgeschichtliches Forum Leipzig; Haus der Geschichte Bonn
3 June 2006- On Going: Permanent Display at Deutsches Historisches Museum

Begrüßungsgeld Poster (Welcome money poster, for GDR inhabitants), Finanzamt für Körperschaften, 1989, German, Plastic
Do2 96/1622
Height: 840mm Width: 600mm



Lent by: Deutsches Historisches Museum, Unter den Linden 2, 10117 Berlin, Germany

Provenance: Donated to the Deutsches Historisches Museum on 23rd April 1996 by Finanzamt für Körperschaften Berlin (Finance office). 1996 – present, current collection of Deutsches Historisches Museum.

Ownership between 1933 – 1945: Not applicable– item is a modern construction made in 1989.

Exhibition history:

22 October 2005 - 12 February 2006: Zuwanderungsland Deutschland. Migrationen 1500 – 2005, Deutsches Historisches Museum special exhibition

3 June 2006- On Going: Permanent Display at Deutsches Historisches Museum

Walhalla Monument (interior), Bernhard Grueber, c. 1842, German, coloured lithograph
Gr 2004/189
Height: 760mm Width: 625mm

Lent by: Deutsches Historisches Museum, Unter den Linden 2, 10117 Berlin, Germany

Provenance: Before 2002 the object was in possession of an Art Dealer in Paris. His heirs sold it in 2002 to private individuals in Berlin. The object was on a permanent loan to the Deutsches Historisches Museum from these private individuals until 2004 when the museum purchased the artwork. From 2004 – present, current collection of Deutsches Historisches Museum.
Ownership between 1933 – 1945: Unknown - Art Loss Register check has been completed and no matches found. The item has been extensively published and exhibited.



Publications:

Friedrich der Grosse. Verehrt-verklärt-verdammt, published by Deutsches Historisches Museum, Dresden, 2012

Koschnik, Leonore (ed.): Deutsches Historisches Museum- Deutsche Geschichte in Bildern und Zeugnissen, Prestel- Museumsführer, München/ Berlin/London/New York 2006; 85f.

Buttlar, Adrian von: Leo von Klenze. Leben-Werk-Vision, München, 1999; 156f.

Reidel, H.: Die Walhalla bei Regensburg 1814- 1842. In: Romantik und Restauration. Architektur in Bayern zur Zeit Ludwigs I. 1825- 1848; by W. Nerdinger (ed.), Exhibition catalogue München Stadtmuseum, München 1987

Exhibition history:

21 March 2012- 29 July 2012: Friedrich der Grosse- verehrt, verklärt, verdammt...; Deutsches Historisches Museum special exhibition

3 June 2006- On Going: Permanent Display at Deutsches Historisches Museum

Stack of hyperinflation notes, 1923, German, paper

N 94/74.1, N 94/83.2, N 94/83.3, N 94/83.4, N 94/84.1, N 94/84.2, N 94/84.3, N 94/84.4, N 94/84.5, N 94/86.1, N 94/86.2, N 94/86.3, N 94/86.4, N 94/86.5, N 94/86.6, N 94/86.7, N 94/86.8, N 94/86.9, N 94/86.10, N 94/86.11, N 94/86.12, N 94/86.13, N 94/86.14, N 94/86.15, N 94/88.1, N 94/88.2, N 94/88.3, N 94/88.4, N 94/88.5, N 94/88.6, N 94/88.7, N 94/88.8, N 94/88.9, N 94/88.10, N 94/88.11, N 94/89.1, N 94/91.1, N 94/91.2, N 94/91.3, N 94/91.4, N 94/91.5, N 94/91.6, N 94/91.7, N 94/91.8, N 94/91.9, N 94/91.10, N 94/91.11, N 94/91.12, N 94/91.13, N 94/91.14, N 94/91.15, N 90/4069, N 90/5490, N 90/5491, N 90/5492, N 90/5493, N 90/5494, N 90/5495, N 90/5496, N 90/5497, N 90/5498, N 90/5499, N 90/5500, N 90/5501, N 90/5502, N 90/5503, N 90/5504, N 90/5505, N 90/5506, N 90/5507, N 90/5508, N 90/5509, N 90/5510, N 90/5511, N 90/5512, N 90/5513, N 90/5514, N 90/5515, N 90/5516, N 90/5517, N 90/5518, N 90/5519, N 90/5520, N 90/5521, N 90/5522, N 90/5523, N 90/5524, N 90/5525, N 90/5526, N 90/5527, N 90/5528



Lent by: Deutsches Historisches Museum, Unter den Linden 2, 10117 Berlin, Germany

Provenance: Donated to Deutsches Historisches Museum by a Berlin based private collector on 9th September 1994

Ownership between 1933 – 1945: Main currency after WWI, mass produced and circulated

Publications:

12 August 1998 - 31 October 1998: Wahlverwandschaft. Skandinavien und Deutschland 1800- 1914; Norsk Folkemuseum Oslo

Hovering angelic figure, 1953, German, bronze. Third cast of the original angel made by Ernst Barlach, dated 1927. The original and the workmodel were destroyed during WW2.

P215

Height: 2130mm Width: 740mm Depth: 680mm

Lent by: Ernst Barlach Stiftung, Heidberg 15, D-18273 Barlachstadt Güstrow, Germany



Provenance: The sculpture was given to the Evangelisch-Lutherische Domgemeinde Güstrow in 1953 as a loan from the artist's son (as heir and copyright owner) – a gift from West Germany to the German Democratic Republic. Since 1994 the sculpture became the property of the Ernst Barlach Stiftung, Güstrow, when the entire estate of Ernst Barlach was transferred to this institution (in 1994 Ernst Barlach's entire inheritance, including the angel, was bought from the artist's heirs with the help of various donors, including Federal, State and Cultural Foundations. All Barlach artworks are now publically available in the Ernst Barlach Foundation).

Ownership between 1933 – 1945: Not applicable– post war production

Publications: *Ernst Barlach, Das Güstrower Ehrenmal*. Hg. von Volker Probst. Güstrow 1998

Exhibition history: The work, produced in West Germany in 1953, was given to Güstrow cathedral in the same year. Since then it has been shown in Moscow and Leningrad in 1970 and in the Nationalgalerie in Berlin (East) in 1981.