





Anhang zum Antrag um Erteilung einer Rückgabegarantie

von Museum Rietberg Zürich

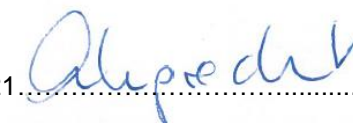
vom 3. November 2021




Beschreibung und Herkunft der Kulturgüter

Nr.	Beschreibung Erforderliche Angaben: Objekttyp, Material, Masse bzw. Gewicht, Motiv, Inschrift, Markierung, besondere Merkmale (namentlich Schäden und Reparaturen); Epoche oder Kurationsdatum, Urheber oder Urheberin, Titel, soweit diese Angaben bekannt sind oder mit vertretbarem Aufwand festgestellt werden können. Rahmen, Sockel oder andere Support sind Bestandteil der Werke.	Herkunft Möglichst genaue Angaben zu Herkunft (Voreigentümer) sowie Herstellungsort oder, wenn es sich um ein Ergebnis archäologischer oder paläontologischer Ausgrabungen oder Entdeckungen handelt, Fundort. Privatsammlungen müssen namentlich genannt werden.	Abbildung Farbige Abbildungen der Werke (inkl. ev. Rahmen, Sockel oder andere Supporte)
1	<p>Nadir Shah Muhammad Riza Hindi zugeschrieben (?) Iran, um 1740 Farben und Gold auf Leinwand; 179 x 116,5 cm Victoria and Albert Museum, London, IM.20-1919</p>	<p>The painting was presented to the South and Southeast Asian collection in 1919 by G.F. Welsford M.D. His letter accompanying the painting says it was brought from India much earlier by his wife's grandfather, who lived at Begberry Park, Kent. The back of the painting says it was the property of a Mr Willoughby, which is assumed to be Mr. Welsford's wife's family maiden name. The painting had been in the UK for close to a century before being presented to the Victoria & Albert Museum in 1919.</p>	
2	<p>Sultan Mehmed II. Costanzo da Ferrara Neapel, 1481 Bronze; D. 12,7 cm Victoria and Albert Museum, London, A.208-1910</p>	<p>Owned by George Salting (1835–1909) possibly since 1874. After his death in 1909, bequeathed to the Victoria and Albert Museum in the so-called Salting Bequest.</p> <p>Biography George Salting was born in Sydney, Australia, on 15 August 1835. Having inherited a considerable fortune in 1865, he began collecting. Such was the extent of the accumulations that in 1874 Salting started to deposit items on loan in the South Kensington Museum (later V&A). The Frederic Spitzer sale of Medieval and Renaissance objects d'art in 1893</p>	

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		resulted in a diversification of Salting's collecting interests. When he died on 12 December 1909, Salting left his vast collections to the National Gallery, the British Museum and the Victoria and Albert Museum.	
3	Sultan Selim III. Luigi Schiavonetti nach Konstantin Kapıdağlı London, 1807–1808 Punktierstich, gedruckt in Schwarz, Braun, Rot und Blau; 40,6 x 24,9 cm Victoria and Albert Museum, London, SP.172	Acquired by Rodney Searight (1909–1991), who lived and worked in the Middle East, accumulating drawings, prints, paintings and books reflecting life in the region from mid-16th century to 1900. Bought from Searight by the Victoria and Albert Museum in 1985.	
4	König Jakob I. Nicholas Hilliard London, um 1609 Farbe auf Velum; H. 7,1 cm, B. 4,7 cm Victoria and Albert Museum, London, P.25-1975	Until 1975 in the collection of Mrs. Doris Herschorn (died 1975), London. 1975 acquired by the Victoria & Albert Museum under the terms of the will of the late Mrs Doris Herschorn. She bequeathed her collection of Hilliard and Oliver miniatures to the Victoria and Albert Museum, which she and her husband had purchased throughout their marriage, normally at auction.	
5	François-Hercule de Valois, Duc d'Anjou et d'Alençon François Clouet oder Werkstatt Frankreich, um 1570 Farben auf Velum, auf Karton montiert; H. 4,3 cm, B. 3,5 cm Victoria and Albert Museum, London, E.1176-1988	Entered the collection of Lewis Harcourt (1863–1922), 1st Viscount Harcourt, in 1907. Upon his death in 1922, passed on to his son, William Edward Harcourt, 2nd Viscount Harcourt (1908–1979) who was an English aristocrat and businessman (Harcourt was a member of the distinguished Harcourt family, who descended from the ancient House of Harcourt in Normandy). Upon his death, the manor house and the estate of Stanton Harcourt passed to his eldest daughter Elizabeth. Acquired from the descendant by the Victoria and Albert Museum in 1988.	

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Alpöckel

<p>6</p>	<p>Porträt einer Dame im Profil à l'antique Nachfolger von Nicholas Hilliard England, um 1610 Farben auf Velum, auf Karton montiert; H. 4,1 cm, B. 3,5 cm Victoria and Albert Museum, London, E.1173-1988</p>	<p>Entered the collection of Lewis Harcourt (1863–1922), 1st Viscount Harcourt, in 1907. Upon his death in 1922, passed on to his son, William Edward Harcourt, 2nd Viscount Harcourt (1908–1979) who was an English aristocrat and businessman (Harcourt was a member of the distinguished Harcourt family, who descended from the ancient House of Harcourt in Normandy). Upon his death, the manor house and the estate of Stanton Harcourt passed to his eldest daughter Elizabeth. Acquired from the descendant by the Victoria and Albert Museum in 1988.</p>	
<p>7</p>	<p>Porträt eines unbekanntes Mannes Nicholas Hilliard England, um 1580–1585 Farben auf Velum, auf Karton montiert; H. 4,8 cm, B. 4,1 cm Victoria and Albert Museum, London, E.1178-1988</p>	<p>Entered the collection of Lewis Harcourt (1863–1922), 1st Viscount Harcourt, in 1907. Upon his death in 1922, passed on to his son, William Edward Harcourt, 2nd Viscount Harcourt (1908–1979) who was an English aristocrat and businessman (Harcourt was a member of the distinguished Harcourt family, who descended from the ancient House of Harcourt in Normandy). Upon his death, the manor house and the estate of Stanton Harcourt passed to his eldest daughter Elizabeth. Acquired from the descendant by the Victoria and Albert Museum in 1988.</p>	
<p>8</p>	<p>Becken Ägypten oder Syrien, 1300–1350 Messing, gehämmert und mit Silbereinlage; H. 16 cm, D. 39,7 cm Victoria and Albert Museum, London, 2735-1856</p>	<p>For this one it is a lot harder to trace its history pre-entry to the museum in the 19th century – all the registers say is that it was bought, but they do not list who the seller was. However, since it came in in 1856, it is probably safe to say that the seller was one of those 19th century dealer / travellers who bought the object directly from Egypt or Syria.</p>	
<p>9</p>	<p>Kopf eines Mannes Saint-Gilles-du-Gard (Frankreich), 1150–1175 Kalkstein; H. 18 cm, B. 14,6 cm, T. 10,2 cm Victoria and Albert Museum, London, A.1-1988</p>	<p>Crypt of the Abbey Church of Saint-Gilles-du-Gard in 1910 (see photograph published in Charles-Roux 1910, p. 295). In the collection of Dikran Kelekian (1867–1951), Paris, until 1941. Kelekian was a notable collector and dealer of Islamic art. Entered the Phillips Collection, Washington DC in 1941. Purchased by the Victoria and Albert Museum at Christie's London, 8 December 1987, lot 97.</p>	

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<p>10</p>	<p>Diptychon mit Madonna mit Jesuskind und Kreuzigung Paris, um 1330–1350 Elfenbein; H. 16,9 cm, B. 23,1 cm Victoria and Albert Museum, London, 294:1-1867</p>	<p>In the collection of Prince Petr Soltykoff, Paris, until 1861. Soltykoff was a Russian art collector who moved to Paris in 1840 where he assembled an important collection of medieval objects. These were auctioned from 8 April until 1 May 1861 at Hôtel Drouot, Paris. Bought at the 1861 auction by John Webb, London (lot 254) Purchased by the Victoria and Albert Museum from Webb in 1867.</p>	
<p>11</p>	<p>'Ali Teheran, um 1990 Offset-Druck auf Papier; 49,7 x 34,9 cm Victoria and Albert Museum, London, ME.15-2011</p>	<p>This print came to the Victoria and Albert Museum in 2011. It was one of a series of 22 posters made in Iran during the years 1979–1990, and gifted to the museum by Dr Patricia Baker (she died whilst the acquisition was still in progress and it was then completed according to the details in her will). This one was made in the mid-1990s. She bought it, and all of the posters in this lot, directly in Iran at the time, so she was the only owner.</p>	

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