




November 2018


Anhang zum Antrag um Erteilung einer Rückgabegarantie von Museum Rietberg Zürich vom 6. Dezember 2018

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 Kreativitätsdatum; 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 Herstellungs- 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)
Kagami, Spiegel Japan, Edo-Periode, 18. Jahrhundert Inv. Nr. 7508 / 10339 Bronze oder Silber, D. 37,1 cm, L. 50,9 cm Museo d'Arte Orientale Polo museale del Veneto	Until 1907, property of Prince Enrico di Borbone and Princess Aldegonda di Braganza. 1907 acquired by the company C. Trau in Vienna, but the collection remained in the Palazzo Vendramin-Calergi in Venice. Franz Trau sold the artworks from Venice. When World War I started, Trau's properties – being an Austrian company – in Italy were seized. In 1924, after the Saint-Germain treatise, it was decided that the Trau properties would become Italian to repair war damages. Trau was refunded by the Austrian State. Since 1924, property of the Museo d'Arte Orientale di Venezia.		

Datum und Visum der antragstellender Person:

Alh.

	<p>Utagawa Kunisada Woman at the mirror Japan, ca. 1840 Inv. Nr. 3342 / 11045 Holzdruck, 37,4 x 26,2 cm Museo d'Arte Orientale Polo museale del Veneto</p>	<p>Until 1907, property of Prince Enrico di Borbone and Princess Aldegonda di Braganza. 1907 acquired by the company C. Trau in Vienna, but the collection remained in the Palazzo Vendramin-Calergi in Venice. Franz Trau sold the artworks from Venice. When World War I started, Trau's properties – being an Austrian company – in Italy were seized. In 1924, after the Saint-Germain treatise, it was decided that the Trau properties would become Italian to repair war damages. Trau was refunded by the Austrian State. Since 1924, property of the Museo d'Arte Orientale di Venezia.</p>	
<p>Kyōdai with two fushibako, a maru kagamibako, one abura oke and a brush Japan, 18. Jahrhundert Inv. Nr. 8150 / 10333 Lack und Bronze, 27 x 27 x 63 cm Museo d'Arte Orientale Polo museale del Veneto</p>	<p>Until 1907, property of Prince Enrico di Borbone and Princess Aldegonda di Braganza. 1907 acquired by the company C. Trau in Vienna, but the collection remained in the Palazzo Vendramin-Calergi in Venice. Franz Trau sold the artworks from Venice. When World War I started, Trau's properties – being an Austrian company – in Italy were seized. In 1924, after the Saint-Germain treatise, it was decided that the Trau properties would become Italian to repair war damages. Trau was refunded by the Austrian State. Since 1924, property of the Museo d'Arte Orientale di Venezia.</p>	<p>Until 1907, property of Prince Enrico di Borbone and Princess Aldegonda di Braganza. 1907 acquired by the company C. Trau in Vienna, but the collection remained in the Palazzo Vendramin-Calergi in Venice. Franz Trau sold the artworks from Venice. When World War I started, Trau's properties – being an Austrian company – in Italy were seized. In 1924, after the Saint-Germain treatise, it was decided that the Trau properties would become Italian to repair war damages. Trau was refunded by the Austrian State. Since 1924, property of the Museo d'Arte Orientale di Venezia.</p>	

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