



Anhang zum Antrag um Erteilung einer Rückgabegarantie

von Museum Rietberg Zürich

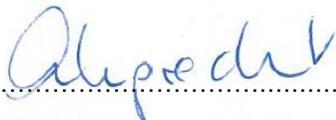
vom 5. Mai 2021

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>Illustrated manuscript of the <i>Tales of Ise</i> (<i>Ise monogatari zue</i> 伊勢物語圖會) Japan, ca. 1520–1560 <i>Nara-e hon</i> (3 folded books <i>orihon</i>), ink and colour on paper, 16.5 x 35.5 cm (per page) Or 904 The British Library</p>	<p>Philipp Franz von Siebold (1796–1866), a German physician, botanist and traveller from Würzburg, acquired the manuscript in Japan 1859–1862. Inherited by his son Alexander von Siebold (1845–1911) in 1866. Entered the collection of the British Library on 22 July 1868.</p>	
2	<p>Illustrated album of the <i>Tale of Genji</i> (<i>Genji monogatari kotoba</i> 源氏物語詞) Sumiyoshi Jokei 住吉如慶 (1599–1670) Japan, 1663–1666 Folded album, ink and colour on paper, 23.4 x 19.9 cm (each page) Or 1287 The British Library</p>	<p>Philipp Franz von Siebold (1796–1866), a German physician, botanist and traveller from Würzburg, acquired the manuscript in Japan 1859–1862. Inherited by his son Alexander von Siebold (1845–1911) in 1866. Entered the collection of the British Library on 22 July 1868.</p>	

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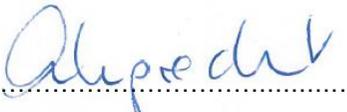
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<p>3</p>	<p>'The Great Embroidered Cap' (<i>Taishokan</i> 大織冠) Japan, Late Muromachi period (1333–1573), 16th c. Illustrated scroll (<i>emaki</i>; originally, <i>orihon</i> format), ink and colour on paper, 33 x 1356.6 cm Or 12690 The British Library</p>	<p>Previously owned by Kanbara Kanzō 神原甚造 (1884–1954), years of ownership unknown. Acquired at Isseido Booksellers, Tokyo in 1960 Entered the collection of the British Library in 1960</p> <p>Upon our request, the Lender could not provide more provenance information than what is supplied herewith.</p>	
<p>4</p>	<p>'The Great Embroidered Cap' (<i>Taishokan</i> 大織冠) Japan, Early Edo period, 17th c. <i>Nara ehon</i> (2 Vol.), ink and colour on <i>ganpi</i> paper, 17 x 25.2 cm each page Or 13129 The British Library</p>	<p>Acquired at Isseido Booksellers, Tokyo in 1967 Entered the collection of the British Library in 1967</p> <p>Upon our request, the Lender could not provide more provenance information than what is supplied herewith.</p>	
<p>5</p>	<p>Illustrated <i>Tale of the Monkeys</i> (<i>Saru no sōshi emaki</i> 猿草子絵巻) Tosa School Formerly attributed to Tosa Mitsuzumi (土佐光純) and then Ichii-no-tsubone (一位局) Japan, 1560–1570s Painting, handscroll, ink and colour on paper 30.9 x 1329.4 cm 1902,0606,0.1 The British Museum</p>	<p>Bequeathed to The British Museum by Sir Augustus Wollaston Franks (1826–1897). He was an English antiquary and museum administrator. Franks has been described as "arguably the most important collector in the history of the British Museum, and one of the greatest collectors of his age".</p> <p>Franks was born in Geneva. His long career at the BM began in 1851 with his appointment as assistant in the Department of Antiquities. He became the Museum's first Keeper of British and Medieval Antiquities and Ethnography (1866–1896). He greatly enriched the Museum's holdings through careful acquisition and the donation of his own vast and valuable collections. Franks was also one of the Trustees of the Christy Collection and associated Christy Fund, which from the late 1860s made major contributions to the development of the Museum's ethnographic and archaeological collections. As a Trustee of the Christy Collection, Franks often used both the Christy Fund and his own money to acquire objects which were later presented to The British Museum. His bequest included 70,000 items.</p>	

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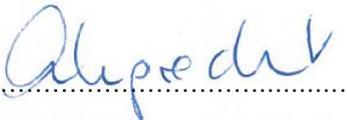
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6	<p>Parody of the episode of Akuta River (chapter 6) in the <i>Tales of Ise</i> (<i>Ise Monogatari Akutagawa no Mitate</i> 伊勢物語芥川の見立) Miyagawa Issho 宮川一笑 Japan, Edo period (before 1752) Hanging scroll, ink and colour on paper, 84.8 x 38.6 cm 1913,0501,0.346 The British Museum</p>	<p>Donated to The British Museum by Sir William Gwynne-Evans, Bt (1845–1927) in 1913.</p> <p>Sir William Gwynne-Evans was Director of the Real Estate Corporation of South Africa. In 1913, he donated to the Museum a collection of Japanese and Chinese paintings. In the same year, he was created a baronet, of Oaklands Park in Awre in the County of Gloucester.</p> <p>Entered the collection of The British Museum in 1913.</p>	
7	<p>Girl dreaming of the Tales of Ise – Parody of chapter 'Musashi Moor' of the Tales of Ise (<i>Ise Monogatari o yumemiru shōjo: Mitate Musashino</i> 伊勢物語を夢見る少女:見立て伊勢物語の武蔵野) Chobunsai Eishi 鳥文齋栄之 Japan, 1795-1818 Hanging scroll, ink, colours and gold on silk 88.7 x 31.2 cm 1913,0501,0.407 The British Museum</p>	<p>Donated to The British Museum by Sir William Gwynne-Evans, Bt (1845–1927) in 1913.</p> <p>Sir William Gwynne-Evans was Director of the Real Estate Corporation of South Africa. In 1913, he donated to the Museum a collection of Japanese and Chinese paintings. In the same year, he was created a baronet, of Oaklands Park in Awre in the County of Gloucester.</p> <p>Entered the collection of The British Museum in 1913.</p>	
8	<p>Parody of Third Princess from the <i>Tale of Genji</i> (<i>Mitate Onna San no Miya</i> 見立て女三宮) Hashimoto Chikanobu 橋本周延 Japan, Meiji Era, 1890s Hanging scroll, ink, colour and gold on silk 114.9 x 44.2 cm 1913,0501,0.284 The British Museum</p>	<p>Donated to The British Museum by Sir William Gwynne-Evans, Bt (1845–1927) in 1913.</p> <p>Sir William Gwynne-Evans was Director of the Real Estate Corporation of South Africa. In 1913, he donated to the Museum a collection of Japanese and Chinese paintings. In the same year, he was created a baronet, of Oaklands Park in Awre in the County of Gloucester.</p> <p>Entered the collection of The British Museum in 1913.</p>	

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<p>9</p>	<p>Scene from Ise monogatari: lovers hiding on Musashi moor (<i>Ise monogatari no Musashino zu</i>伊勢物語の武蔵野図) Nishikawa Sukenobu 西川祐信 Japan, 1736-1748 Hanging scroll, ink, colours and gold on paper 91.5 x 40 cm 1913,0501,0.393 The British Museum</p>	<p>Donated to The British Museum by Sir William Gwynne-Evans, Bt (1845–1927) in 1913.</p> <p>Sir William Gwynne-Evans was Director of the Real Estate Corporation of South Africa. In 1913, he donated to the Museum a collection of Japanese and Chinese paintings. In the same year, he was created a baronet, of Oaklands Park in Awre in the County of Gloucester.</p> <p>Entered the collection of The British Museum in 1913.</p>	
<p>10</p>	<p><i>Pine Seedlings on the First Rat Day (Kinoe no komatsu</i> 喜能会之故真通) Katsushika Hokusai 葛飾北斎 Japan, Edo period, 1814 Woodblock print (book illustration), ink and colour on paper, 18.9 x 26.6 cm OA+,0.109 The British Museum</p>	<p>"The Museum lacks information regarding the provenance and acquisition of this shunga print (erotic art). We assume our shunga were deposited anonymously at some point, as was the case at many other museums, and then catalogued in the 1970s. "Our guess is they were probably put there by Laurence Binyon [at the British Museum 1893–1933]. He was head of Oriental prints and paintings in the period up to World War II. Of course, he was a great connoisseur of ukiyo-e prints and built up a lot of the collection and he knew everyone in the London artistic world.</p> <p>This print was registered on 25 March 1974, curators: Alfred Haft and Rosina Buckland, Department of Asia, The British Museum.</p>	

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