

異文化を 伝えた人々 II

ハインリッヒ・フォン・シーボルトの蒐集資料

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Transmitters of Another Culture II
The Collection of Heinrich von Siebold

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National Museum of Japanese History

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Heinrich von Siebold's Collections at the MAK – Museum of Applied Arts, Vienna

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Heinrich von Siebold's close relationship with Vienna's Imperial-Royal Austrian Museum of Art and Industry, today's MAK – Museum of Applied Arts, Vienna, began in 1883.¹ In March of that year, he wrote the following letter to the director of the museum, Rudolf Eitelberger (1817-1885):

During my more than eight years in Japan, I have assembled a collection of Japanese art objects, from the present time and from the older and best periods of art in this country, and they arrived here [Erbach Castle near Ulm] a few weeks ago. My dearest wish is to show them in a suitable hall of the Imperial-Royal Museum [of Art and Industry], and I add the hope that the objects may later be incorporated entirely.²

Siebold's request that the museum acquire his collection was not accepted at the time. The director replied in May: "As far as the acquisition of your collection is concerned, however, the museum's funds are fully committed for the near future."³ However, this first small exhibition of Siebold's collection, suggested in his letter, opened in that same month. Heinrich von Siebold himself wrote a short catalogue, which was published in *Mitteilungen*, the magazine of the Imperial-Royal Austrian Museum of Art and Industry

¹ The Imperial-Royal Austrian Museum of Art and Industry (k. k. Österreichisches Museum für Kunst und Industrie), which opened in 1864, was subsequently known by the following names: Austrian Museum of Art and Industry (Österreichisches Museum für Kunst und Industrie, 1918-1938); State Arts and Crafts Museum in Vienna (Staatliches Kunstgewerbemuseum in Wien, 1938-1947); Austrian Museum of Applied Arts (Österreichisches Museum für angewandte Kunst, 1947-1990); MAK – Austrian Museum of Applied Arts, abbreviated as MAK (MAK – Österreichisches Museum für angewandte Kunst; Kurzform, MAK, ca. 1990-2018). Since 2018, the museum has been known as the MAK – Museum of Applied Arts (MAK – Museum für angewandte Kunst).

The MAK's collection also contains a large number of objects originally owned by the Imperial-Royal Austrian Trade Museum (k. k. Österreichisches Handelsmuseum), the majority of whose collection was acquired in 1907. This museum was founded in 1874 as the Oriental Museum (Orientalisches Museum) and was renamed the Imperial-Royal Austrian Trade Museum in 1886. The Trade Museum closed in the 1930s.

² Archive of the MAK – Museum of Applied Arts, Vienna, act 1883/ 207.

³ Archive of the MAK – Museum of Applied Arts, Vienna, act 1883/ 305.

(hereafter Museum of Art and Industry);⁴ the manuscript has been preserved in the

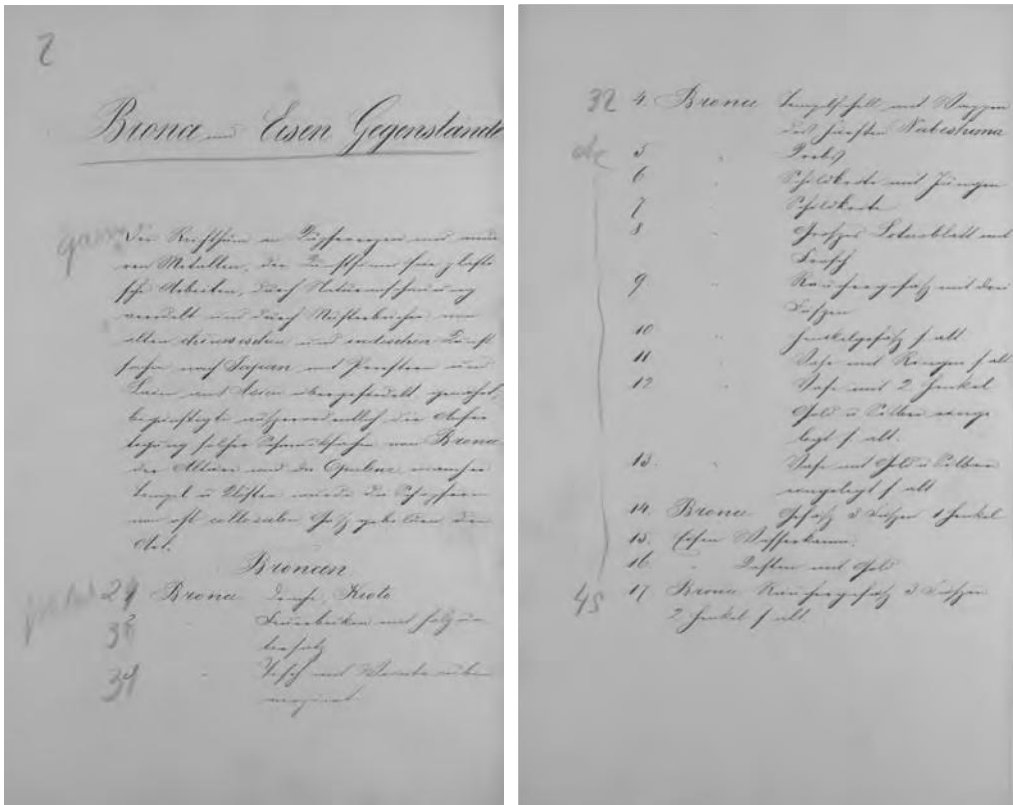


Fig. 1 Heinrich Siebold, handwritten catalogue of the 1883 exhibition at the Imperial-Royal Austrian Museum of Art and Industry. Archive of the MAK – Museum of Applied Arts, Vienna, act 1883/474.

museum’s archives (fig. 1). Siebold lists eighty catalogue numbers, divided into chapters, sorted by object material.

In preparation for the recent exhibition *Japan in the Meiji Era: The Collection Heinrich von Siebold* (*Japan zur Meiji-Zeit: Die Sammlung Heinrich von Siebold*), Bettina Zorn, curator of the East Asian collection of the Weltmuseum Wien, identified in that museum’s collection forty-seven of the eighty objects shown in 1883 based on the almost identical descriptions of these objects in the inventories.⁵ Objects in the MAK’s collection make up much of the remainder; these can be identified on the basis of Heinrich von Siebold’s descriptions. The “collection of lacquer samples” listed under catalogue number

⁴ *Mittheilungen des k. k. Österreichischen Museums für Kunst und Industrie* 18 (1883), pp. 441-45.

⁵ Bettina Zorn, “Auf Spurensuche zur Sammlung Heinrich von Siebold des Weltmuseum Wien,” in Kaori Hidaka and Bettina Zorn (eds.), *Japan zur Meiji-Zeit: Die Sammlung Heinrich von Siebold*, exh. cat. (Vienna: Weltmuseum Wien, 2020), pp. 27-29.

27 is probably the three panels of sword scabbard samples that Heinrich von Siebold donated to the museum at the end of 1883 (inv. nos. LA 117-LA 119 [1883]; fig. 2).

Furthermore, the “dress [mantle] of the high priests of the Mouto sect, red silk with

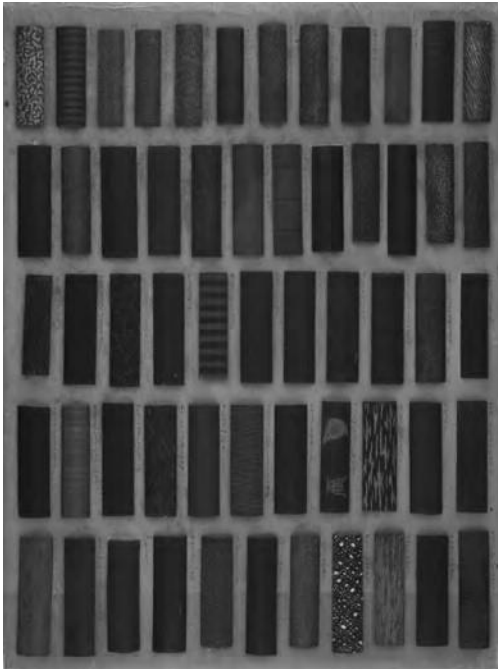


Fig. 2 Collection of lacquer samples, nineteenth century. MAK – Museum of Applied Arts, Vienna, Heinrich Siebold collection, inv. nos. LA 117-LA 119 (1883). Photo: © MAK/Georg Mayer.



蝶楼國貞画. MAK – Museum of Applied Arts, Vienna, Heinrich Siebold collection, inv. no. KI 14989-6 (1883). Photo: © MAK.

Fig. 3 Standing beauty (given title), painting on silk. Signed Ko-cho-ro Kunisadaga 香

the emperor’s coat of arms in gold; eighteenth century,” described under catalogue number 63, can be identified as the Buddhist priest vestment (*kesa* 袈裟) inventoried under number OR 247. This object entered the Museum of Art and Industry’s collection when the collection of the Imperial-Royal Austrian Trade Museum (hereafter Trade Museum) was divided between the Museum of Art and Industry and the Anthropological/Ethnographic Department in the Imperial-Royal Court Museum of Natural History (k. k. naturhistorisches Hofmuseum) in 1907.⁶ Number 46 in Siebold’s catalogue is a “collection of around twenty-eight pictures mounted on cardboard, compiled by the best Japanese artists.” Ten of these were inventoried under the number KI 14989 (1883) in 1994 (fig. 3).

⁶ Peter Noever, ed., *Japan Yesterday: Spuren und Objekte der Siebold-Reisen*, exh. cat. (Vienna: MAK, 1997), cat. no. 180, ill.

The descriptions of the other objects, predominantly weapons and paintings, are unfortunately so general that exact identification is not possible.

Immediately after this first Siebold exhibition, a historical bronze exhibition took place in 1883 at the Museum of Art and Industry, with over 1,600 objects from “all over the world” on display. Thirty-five objects were again loaned by Heinrich von Siebold, who stated in a letter that he had “asked Mr. von Scala to send the Japanese and Chinese bronzes from my collection in the Oriental Museum.” It is noteworthy that only three of Siebold’s loans were Japanese; all others were of Chinese origin. From this letter we learn that parts of Siebold’s collection had already been deposited in the Oriental Museum, the precursor to the Trade Museum. Unfortunately, the archives of this museum can no longer be found; therefore, we do not know which objects were deposited there and when.

Siebold’s contacts with the progenitor of the Oriental Museum began in 1873, when the Vienna World’s Exposition took place. Siebold was part of the Japanese delegation, and Arthur von Scala (1845-1909) was part of the Circle Oriental. Founded on the occasion of the world exhibition and represented with its own pavilion on the exhibition grounds, the Circle Oriental aimed to intensify economic and cultural contacts between the Austro-Hungarian monarchy and Asian countries. In 1875, Scala became the founding director of the Oriental Museum, which was established in 1874 from the Circle Oriental. In 1886, it was renamed the Imperial-Royal Austrian Trade Museum. The museum’s focus was primarily on economic interests, but Scala developed a lively collecting activity that went beyond the official goals of this institution. He thereby created a sizeable collection of Asian art in just a few years.⁷ Scala was also able to cooperate with the network of Austrian missions abroad, which helped to support museums with so-called consular collections, whose materials, samples, and handicraft objects were collected in part by members of diplomatic missions. The contribution of this museum to laying the groundwork for the understanding in Austria today of the Asian world can hardly be emphasized enough.

Unfortunately, research into this museum must remain incomplete at present because this institution and its archives no longer exist and some volumes of the inventory have been lost. The acquisition data in the existing inventories of the MAK does show, however, that Heinrich von Siebold’s collection was registered in the years 1892-1893. There is evidence of 1,064 inventory numbers with the provenance “Heinrich von Siebold.” These represent a still larger number of objects.

Additional clues lie in the Trade Museum’s annual report for 1892, which contains two short but unfortunately ambiguous references to the acquisition of Heinrich von Siebold’s collection. The following announcement can be found in a note on ongoing activities during that year: “The museum’s collections are likely to receive a very

⁷ Johannes Wieninger, “‘Er brachte viel Eigenartiges und Notwendiges mit’: Arthur von Scala als Mittler zwischen Ost und West und die Grundlegung der Asiensammlung des heutigen Museums für angewandte Kunst 1868-1909,” in *Ausstellungskatalog: Kunst und Industrie — die Anfänge des Museums für angewandte Kunst* (Vienna: MAK, 2000).

substantial expansion in the near future through a larger Chinese and a no less important Japanese collection. The latter, the collection of Freiherr von Siebold, consists mainly of Japanese images and religious objects in wood, armors, and weapons as well as faience and textile objects. Both collections . . . are currently on display in the Trade Museum.”⁸The 1892 annual report highlights the new collection as follows: “A patron of our institution . . . found himself motivated to dedicate to the museum his collection, which he had built up during a long stay in China and Japan and increased through the well-known Siebold collection, which he had largely acquired. In one fell swoop, individual departments of the East Asian collection have achieved a significance that would otherwise have taken years.”⁹

The patron mentioned in description above can only be the Austrian industrialist Hermann Mandl (1856-1922), who, according to inventory entries, dedicated an extensive Asian collection to the Trade Museum in 1892. The text passage is somewhat unclear: on the one hand, it could mean that Mandl acquired the japonica in his collection from Siebold; but on the other hand, it could also mean that Mandl had acquired the entire Siebold collection before his 1892 donation to the museum. The latter scenario is indicated by the list of object groups, which contains “a collection of original sketches by Japanese painters, [and] finally an extensive series of hand-cut stencils.” But it is precisely these two “blocks” that are clearly noted in the Trade Museum’s inventory as “from the Heinrich von Siebold collection.” A definitive clarification of the relationship between the Mandl collection and the Siebold collection will likely be possible only on the basis of original archive materials, which are not available. In any case, one can assume that Mandl acquired the japonica in his collection from Heinrich von Siebold and that the annual report mixed up the description of the two donations.¹⁰

The objects in the MAK from the 1892 donation can be divided into the following large object groups: over 8,000 *katagami* 型紙 stencils (fig. 4); 117 *tsuba* 鐔 sword guards (fig. 5); 2,600 sumi-e ink drawings (fig. 6); 6 folding screens; 63 scroll paintings, 36 with Buddhist content; 3 Buddhist sculptures; 3 miniature shrines (*zushi* 厨子) small and 1 large portable altar (*butsudan* 仏壇); architectural fragments from the Tokugawa tomb at Zōjōji 増上寺 temple in the Shiba neighborhood in today’s Tokyo (the largest of the donated objects); fig. 7); 58 ceramic and porcelain objects, mainly Arita and Satsuma goods; approximately 20 pieces of lacquerwork, of which most are hairpins and combs in addition to a writing case and two small boxes; a small group of fewer than 10 metal objects, including 2 chevron-shaped gongs from the Kamakura period; and 30 textiles objects,

⁸ “Ausstellungen des k. k. österreichischen Handels-Museums,” *Das Handelsmuseum* 7 (1892), p. 639.

⁹ Franz Coronini, “Jahresbericht des k. k. Österreichischen Handelsmuseum für das Jahr 1892,” *Das Handelsmuseum* 8 (1893), pp. 317-21.

¹⁰ When the Museum of Art and Industry took over the bulk of the Trade Museum’s collection in 1907, the new provenance indication “from the Trade Museum” obscured the true origin of the Japanese collection. It is only since the 1990s that this donation from 1892, at least as far as today’s MAK is concerned, has been reconstructed.

including kimono, obi, tunics, and Buddhist vestments. Printed works such as books are remarkably few in number. Woodcuts were not included in this donation.

In 1897, Arthur von Scala left his post as director of the Trade Museum to become director of the Museum of Art and Industry. This change was connected with growing criticism of his collection policy, which was more vigorous than was necessary if the goal

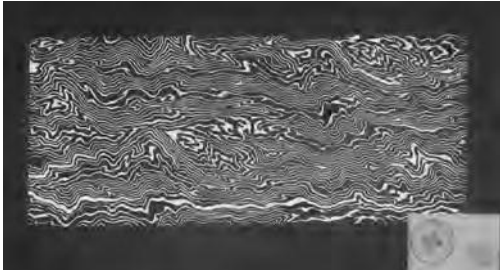


Fig.4 *Katagami* stencilwithwoodgrainpattern, nineteenthcentury.Imperial-RoyalAustrian TradeMuseum,HeinrichSieboldcollection, inv.no.OR 3925-978(1892/1907). Photo:©MAK/GeorgMayer.



Fig. 5 Sword guard (*tsuba*) with the demon Fig. 6 Smoking Bodhidharma, nineteenth cenqueller Sho^{ki} 鍾馗 (Zhong Kui) and a demon, tury, ink on paper (sumi-e). Imperial-Royal nineteenth century, Yokoya school. Imperial- Austrian Trade Museum, Heinrich Siebold Royal Austrian Trade Museum, Heinrich Siebold collection, inv. no. HM 13203 (1892/1907). collection, inv. no. OR 1305 (1892/1907). Photo: © MAK. Photo: © MAK/Katrin Wisskirchen.

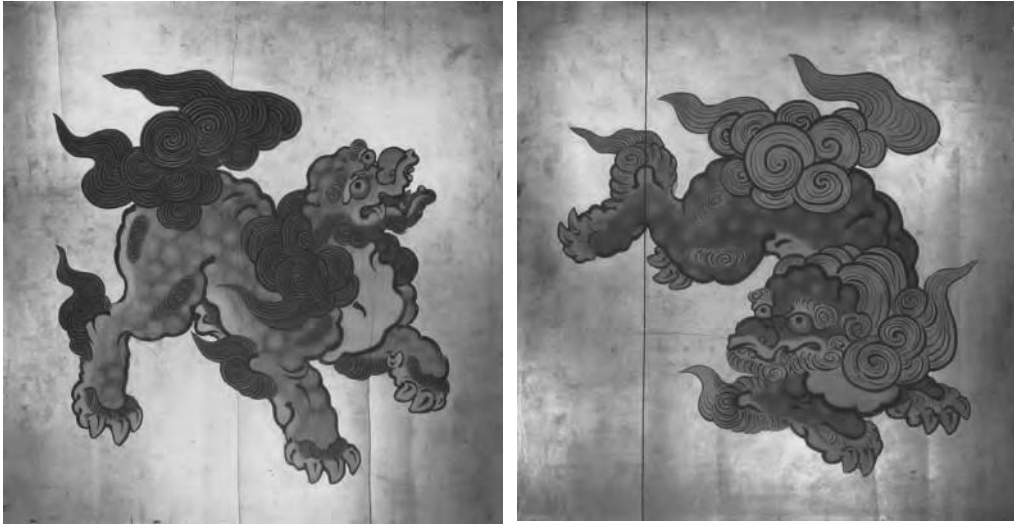


Fig. 7 Two panels of the interior of a memorial shrine from the Tokugawa burial area at Zojōji, Shiba, Tokyo, attributed to Kano Tsunenobu 狩野常信(1636-1713), about 1710. Imperial-Royal Austrian Trade Museum, Heinrich Siebold collection, inv. no. OR 3930-1/2 (1892/1907). Photo: © MAK/Georg Mayer.

were to promote the empire's commercial interests alone. In his new role at the Museum of Applied Arts and Industry, Scala brought his enthusiasm for Asian art and immediately started to organize major exhibitions: first, two on the subject of Japanese ukiyo-e woodblock prints, including the world's first major exhibition on Hokusai in 1901, and then in 1905, an "exhibition of older Japanese works of art," for which all of the museum's galleries had to be cleared. In addition to lenders from aristocratic and industrial circles, the Trade Museum and Heinrich von Siebold were the main lenders for this major exhibition. Considering that most of the exhibited works loaned by the Trade Museum originally came from Heinrich von Siebold's collection, we can conclude that the majority of the objects on display in the 1905 exhibition can be referred to as the "Heinrich von Siebold collection."

The 1905 exhibition's slim catalogue, which barely mentions individual objects, is important because it gives us insight into the collections that Heinrich von Siebold still owned at that time.¹¹ The description of the exhibition makes clear that a rich collection of objects was displayed, even if the descriptions themselves are unsystematic. For example, one section of Siebold's collection is only briefly described as follows: "Screens, *kakemono* 掛物 [hanging scrolls], and fans. In the middle is a Buddhist temple image from the fourteenth century. In the first showcase is lacquerwork, mainly toiletry objects; next to it a wood carved sutra table with a lidded box, both from the Kamakura period; [there is] a

¹¹ *Ausstellung von älteren japanischen Kunstwerken* (Vienna: k. k. Österreichischen Museums für Kunst und Industrie, 1905).

second showcase with silver vessels and lacquer bowls for making tea and for sipping the wine.”¹²

In any case, this list, which spans several pages, shows a rich and valuable collection, with many superior works of art, which were highlighted in the catalogue: “a cassette made of black lacquer with mother-of-pearl inlay and with painted decoration”; “a collection of old Japanese woven fabrics”; “a dagger in silver and gold from a temple in Ise,” which was displayed next to swords and sword ornaments; “a number of Japanese books with woodcuts and hand drawings”; a larger collection of armaments and ornaments; “a gold lacquer box with landscapes and flowers paintings (a gift from His Majesty the Emperor of Japan)”; “a round container for powdered tea (from [Ogata] Kōrin 尾形光琳),” and a number of Buddhist sculptures and paintings.

This exhibition presented an opportune occasion for the Museum of Art and Industry to make a major purchase from Heinrich von Siebold. First and foremost was the collection of over eight hundred ukiyo-e, as single sheets and also glued into albums, which formed the basis for the collection of Japanese prints in today’s museum (fig. 8).

The second large group of this purchase was the “collection of ancient Japanese woven fabrics (especially for court costumes, priestly robes, and women’s belts)” in the exhibition catalogue. The textile samples were purchased in two installments, in 1905 and 1907. This part of the collection was the first to be scientifically processed and published. Moritz Dreger (1868-1939), curator and internationally recognized textile expert at the museum, is likely to have encouraged this purchase. Indeed, one can assume that he also advocated the acquisition of the ukiyo-e collection, as the fabrics reproduced in the prints are of utmost importance for a textile specialist. For Dreger, this textile collection was the occasion for publishing a historical outline of Japanese textile science. His introduction explains in the history of the collection:

The exhibition of older Japanese works of art gave the museum the opportunity to acquire a number of excellent old Japanese color woodcuts and old East Asian fabric samples. . . . They were previously collected by Philipp Franz von Siebold,

¹² In the foreword, director Arthur von Scala writes: “Dr. Nakanome had together with the well-known connoisseur of Japan, Baron Heinrich von Siebold, the goodness of helping us with the preparation of the catalogue, for which we are thankful, as Baron von Siebold supported us in every manner on this occasion. Nakanome is that Japanese Germanist Nakanome Akira 中目覚, who was studying geography in Vienna from 1888. Nakanome already taught Count Coudenhove-Kalergie in Japanese and in 1924 published a small volume *German Letters* in Osaka, which contains, among other things, his correspondence with Heinrich von Siebold.”

who is still highly valued as a geographer today, at a time when the land was still almost inaccessible to strangers.¹³

From this account we learn that Heinrich von Siebold also owned and passed on objects from the collection of his father, Philipp Franz. One of the fabric samples in Philipp Franz's collection is identical to the fabric of a noh costume from Heinrich's collection, which can hereby also be described as having its origins in the father's collecting activities. We also find documentary support for this provenance with respect to the books acquired on the occasion of the exhibition: the books from Heinrich von Siebold's collection came with his father's ex libris stamp "von Siebold Jedo" as well as a Japanese collector's stamp, which is also on the handscroll *The Story of the Rich Man of Umezu* (Geschichte vom reichen Mann zu Umezu; inv. no. OR 3228), an object that does not seem to fit into the overall picture of the son's collection.¹⁴ There are a number of such intersections between these two Siebold collections, which they become visible only by chance.

Heinrich von Siebold died on August 11, 1908, and his collection was placed on sale in Vienna beginning in March 1909. A leaflet from the gallery Au Mikado, which handled the sale, states that the Heinrich von Siebold collection "was exhibited in Würzburg in 1897. Part of this collection was later displayed in 1905 on the occasion of the exhibition

¹³ Moritz Dreger, "Ältere ostasiatische Gewebe im k. k. Österreichischen Museum für Kunst und Industrie," *Kunst und Kunsthandwerk* 8 (1905), pp. 625-53.

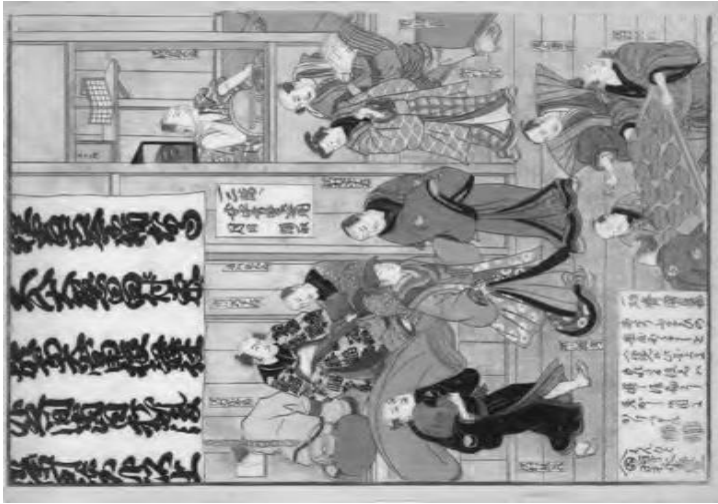
¹⁴ Tsuji Eiko, *Zaigai Nihon emaki no kenkyū to shiryō: Zoku hen, kenkyū hen, Kasama sōsho* 366 (Tokyo: Kasama Shoin, 2006), pp. 197-218.



Fig. 8. Utagawa Kunisada (初代歌川国貞) (1786-1864), Bustle in the dressing rooms of the sold-out Ichimura Theater at Fukiyamachi (1905). ©MAK.



(triptych), about 1811.



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Fig. 9 Cabinet, *nanban* lacquerware, about 1620. MAK – Museum of Applied Arts, Vienna, Heinrich Siebold collection, inv. no. LA 158 (1909). © MAK.

of older Japanese art objects.” In the same leaflet, a keyword-like description of the collection is given: cult objects, weapons, armor, bronzes, porcelain (especially Satsuma goods), lacquerware, textiles, embroidery, clothes, hanging scroll paintings (the oldest and most valuable is from) Kanaoka (“painted in the year 870”), books, manuscripts, maps, screens, netsuke, *tsuba*, coins, flags, rifles, “objects from the Stone and Bronze Ages,” and “many ethnographic objects,” among other items. The “extraordinarily impressive collection of antique stencils” has its own description: “To get an idea of the great variety of these stencils, we should note that among the approximately 120,000 existing stencils in the collection, there are almost none of the same.”¹⁵

The Museum of Art and Industry acquired only a few objects in this sale, including the “black lacquer cassette with mother-of-pearl inlay and with painted decoration.” This object, which had been exhibited in 1905, is a *nanban* writing cabinet from the early seventeenth century (inv. no. LA 158 [1909]; fig. 9).

¹⁵ The indication of 120,000 *katagami* is probably a misprint in the announcement, because Heinrich von Siebold was in sales negotiations with the Grassi Museum in Leipzig shortly before his death, and in a letter identical to the one in the Vienna leaflet, he mentions only 12,000 stencils. Kindly communicated by Wolfgang Scheppe, curator of the exhibition *Logical Rain / The Logic of Regens*, Dresden State Art Collections, 2015.

A summary of Heinrich von Siebold's collection points to impressive quantities of objects. This leads us to ask: Where did he acquire the large number of *katagami*? How did he obtain thousands of ink drawings? How was it possible for a single collector to acquire such a large number of Buddhist paintings, sword ornaments, samurai armor, and other works of art and bring them to Europe? How did he acquire the shrine from Zōjōji?

Let us try to answer some of these questions.

In the eighteenth and nineteenth centuries, the production and trade of *katagami* stencils were subject to strict regulations, in which the kimono shops in major cities played a central role. They had a large collection of *katagami* in stock. However, if there was not a suitable one, it had to be ordered and made. *Katagami* that were no longer usable were not discarded, but were instead kept in the archive and could be used as a template for future orders. In this way, extensive collections of *katagami* were amassed. With the social changes during the Meiji period (1868-1912), production conditions, contemporary tastes, clients, and fashion changed. Fashion stores had to reorient themselves or close, and the extensive *katagami* collections that had been created over generations were worthless and often destroyed.

The upheavals of the Meiji period affected Buddhist complexes to an even greater degree. Heinrich von Siebold's contemporary Ernest F. Fenollosa offers his perspective on this subject:

Just at this moment the Japanese themselves were turning from all their old traditions. . . . In the breakup of the feudal system, many of the proudest old lords or "daimyo" had been reduced to poverty. Their retainers suffered a similar fate. Collections of paintings, porcelains, lacquers, bronzes, and prints were scattered, and treasures that are now almost priceless could at that time be bought for a few yen. . . . The abolition of Buddhism as a national religion, so to speak, came with the downfall of feudalism, and as a consequence, the treasures of the temples fared only a little less badly than those of private homes and castles.¹⁶

During such tumult, Heinrich von Siebold may have succeeded in acquiring parts of a temple collection. Specifically, some notes pertaining to the group of religious objects in Siebold's collection seem to indicate that both paintings and liturgical vestments came from a temple on the outskirts of Kyoto. For example, on the backside of the Five Large Kokuzō Bodhisattva Mandala hanging scroll (OR 3237), there is a dedicatory inscription with the following note: "Written in 1801 by a priest of Kazan Genkeiji [*sic*] 花山元慶寺, Bisshū

¹⁶ Ernest F. Fenollosa, *Epochs of Chinese and Japanese Art: An Outline History of East Asiatic Design* (London: Dover, 1912) vol. 1, pp. xiv-xv.

Ryōyu.”¹⁷ Gangyōji (the correct reading of the name) is a temple of the Tendai 天台 sect in the Yamashina 山科 area of Kyoto.

The formerly monumental and splendid Tokugawa mausoleum complex at Zōjōji was opened to the public during the Meiji period and was soon designated an “important cultural monument”; but it was largely destroyed by the bombing of Tokyo during World War II. In the temple’s archives we find a reference in 1878 that one of the numerous halls was demolished because of dilapidation and was not rebuilt. This was the memorial shrine for Tokugawa Tsunashige 徳川綱重(1644-1678), son of the third shogun, brother of the fourth and the fifth shoguns, and father of the sixth, Tokugawa Ienobu 徳川家宣 (1662-1712), who had the lavish shrine built for his father in 1710. It is very likely that the architectural fragments kept in Vienna are from this complex.¹⁸

Other sculptural reliefs in the MAK collection, one of which was also shown in the photographically recorded exhibition at Erbach Castle in 1884,¹⁹ show astonishing similarities with the reliefs inside the octagonal hall (*hakkakudō* 八角堂), which housed the tomb of the second Tokugawa shogun Hidetada 秀忠(1579-1632). These reliefs can also be dated to around 1630-1635, but whether they come from the octagonal hall, which was photographically documented only after 1882, cannot be determined exactly. However, these reliefs from the early seventeenth century as well as the eighteenth century fragments are the few remaining pieces of evidence of the lost architecture of the Tokugawa family in Edo.

If these parts of Heinrich von Siebold’s collection can be described as unique, this description does not also apply to the ink drawings, which date from the end of the eighteenth century to the early Meiji period. Ink drawing collections of similar size are now held in several Western museums (including Museum für Asiatische Kunst in Berlin and the British Museum in London). There is even a direct connection between the Viennese Siebold collection and the Erwin von Baelz collection in the Linden Museum in Stuttgart; several artists are represented in both collections.²⁰ All of these ink drawing collections can be characterized as studies produced by individual schools of painting. Among the many exercise sheets, often repeating the same subject, there are also those in the sure hand of a

¹⁷ Noever, *Japan Yesterday*, p. 194, cat. no. 190, ill.

¹⁸ Johannes Wieninger/Yohanesu Uīningā ヨハネス・ウィーニンガー, “Tōkan shūzō no Shiba Zōjōji shōrai Tokugawa reibyō kenchikubutsu danpen ni tsuite 当館収蔵の芝・増上寺将来徳川霊廟建築物断片について,” in Hirayama Ikuo 平山郁夫 and Kobayashi Tadashi 小林忠(eds.), *Hizō Nihon bijutsu taikan* 秘蔵日本美術大観, vol. 11 (Tokyo: Kodansha, 1993).

¹⁹ Hidaka and Zorn, *Japan zur Meiji-Zeit*, cat. no. 35, ill. (see n. 5).

²⁰ Doris Croissant and Misako Wakabayashi, *Japanese Paintings in the Linden Museum Stuttgart: A Selection from the Baelz Collection*, 2 vols. (Tokyo: Kodansha, 1991).

master. In addition to documenting artists' training, these collections also record a wide spectrum of religious iconography.

Since the rediscovery of Heinrich von Siebold's collection around 1990, parts of the MAK collection, often together with that of the Weltmuseum, have been presented in exhibitions, catalogues, essays, and symposia and have been made accessible to the public and to scholars. In the last ten years, great emphasis has been placed on making the Heinrich von Siebold collection internationally accessible via the museum's online database. A large part of this collection can be found in the MAK's online collections database using the search term "Siebold."²¹

²¹ The MAK collections database can be found at <https://sammlung.mak.at/>.