



**Kanô Yōsen'in Korenobu**

**Hanging Scroll, Mountain landscape with horsemen and wanderer**

Ink on silk, mounted on paper, 2230 x 758 mm

on recto, lower left, caption: signature in black ink and artist's chop

handwritten paper labels attached to upper and lower roller stick: "1977/61" [last number corrected from 31 to 61]; "Regal 232"

**Provenance:**

(...)

By latest 1945: Hildebrand Gurlitt, Aschbach

1945–1950 Central Collecting Point Wiesbaden, no. WIE 1977/61

From 15 December 1950: Hildebrand Gurlitt, Dusseldorf

Thence by descent to Cornelius Gurlitt, Munich/Salzburg

From 6 May 2014: Estate of Cornelius Gurlitt

**Primary sources:**

Hildebrand Gurlitt and Cornelius Gurlitt Papers:  
Seizure Inventory [Sicherstellungsverzeichnis], 2012, no. SV 39/001

National Archives, College Park, Maryland:  
M1947, Wiesbaden Central Collecting Point, Property Card no. WIE 1977/61  
[www.fold3.com/image/231953067/](http://www.fold3.com/image/231953067/) (22 September 2015)

**Further sources consulted (selected):**

*Chinesische und japanische Farbenholzschnitte, Rollenbilder, Malereien (...)*. Auct. cat., Dorotheum, Bücherabteilung, Vienna, 21–22 November 1930.

*Nihonga taisei*. Vol. 6, *Kanōha* [Kano School]. Tokyo: Tōhō Shoin, 1932.

Ashton, Leigh, and Laurence Binyon. *Chinese Art*. London: Kegan Paul, Trench, Trubner, 1935.

*Ink and Gold : Art of the Kano*. Exh. cat., Philadelphia Museum of Art, 16 February–10 May 2015.

Bayerische Staatsbibliothek, Munich (Erhard Göpel Papers)

bpk-Bildagentur

Bundesarchiv, Koblenz

Cultural Plunder by the Einsatzstab Reichsleiter Rosenberg: Database of Art Objects at the Jeu de Paume

Database "Central Collecting Point München"

Database "Kunstsammlung Hermann Göring"

Galerie Heinemann Online

Getty Provenance Index, German Sales Catalogs

Heidelberger Digitale Bibliothek (Auktionskataloge; Heidelberger Historische Bestände)

Landesarchiv Berlin (Records of the Amt für Wiedergutmachung)

Lootedart.com

Lost Art

Mahn- und Gedenkstätte Düsseldorf (Hildebrand Gurlitt Correspondence 1942–1943)

Médiathèque de l'architecture et du patrimoine, Fort de Saint-Cyr (Fonds Vizzavona)

Répertoire des Biens Spoliés

Rijksbureau voor Kunsthistorische Documentatie, The Hague

Staatliche Museen zu Berlin – Preußischer Kulturbesitz, Geheimes Staatsarchiv (Leopold Reidemeister Papers)

University of Trier, Richard Hamann-MacLean Photo Archive

Verzeichnis national wertvoller Kunstwerke ("Reichsliste von 1938")

Witt Library, London

Zentralarchiv der Staatlichen Museen zu Berlin – Preußischer Kulturbesitz

**Note:**

This scroll is a work of the Japanese artist Kanō Yōsen'in Korenobu (1753–1808).

The label "Regal 232" indicates the painting's specific location in the storage facilities of the Central Collecting Point Wiesbaden in the immediate post-war period.

The original report on the provenance of this work, as submitted to the Task Force Schwabing Art Trove, was made accessible online at [www.taskforce-kunstfund.de](http://www.taskforce-kunstfund.de) as of 14 January 2016. That report was updated by the Gurlitt Provenance Research Project on 30 October 2017.

**Rights:**

All rights to this report belong to the German Lost Art Foundation under whose administration the Gurlitt Provenance Research Project operates.

**Disclaimer:**

The Gurlitt Provenance Research Project, as the successor to the Task Force Schwabing Art Trove, focused exclusively on the provenance of the artwork described in this report. This report does not purport to make pronouncements on any legal claims and legal positions. Where individuals are referred to as descendants, this term is not legally binding. No liability will be accepted for conclusions drawn by third parties based on this report.

The Gurlitt Provenance Research Project endeavoured to ensure the accuracy and reliability of the information provided in this report. No liability will be accepted, in particular, for the accuracy of the used sources; the facts, analyses and conclusions contained therein; the exhaustiveness of research and evaluation of the available source material; any analyses or conclusions drawn from the sources in the course of research; the findings on the subject of the report and how they were derived; the authenticity of the artwork, its attribution to a particular artist, and/or its monetary value.

The conclusions drawn in this report may be revised, should additional relevant material be discovered. The Gurlitt Provenance Research Project welcomes any information that may augment or clarify the provenance of this work.