

Paper for the FAC on 17th November 2020

This paper and the supporting documentation was discussed by Chapter at its meeting on the 5th November 2020 and is being presented to the FAC at its meeting on the 17th November 2020

Purpose of the Paper:

1. To provide the required documentation in respect of an application from the Reiss–Engelhorn Museum in Mannheim, Germany for the loan of up to three folios of MS 3500 (Exon Domesday) to be exhibited as part of the prestigious exhibition ‘The Normans: A story of Mobility, Conquest and Innovation’, 18th September 2022 – 26th February 2023.

Application for the loan of up to three folios in support of ‘The Normans: A story of Mobility, Conquest and Innovation’ Exhibition.

1. Introduction

In July 2020 the Library and Archives received a formal request for the loan of up to three folios from Exon Domesday to the Reiss–Engelhorn Museum in Mannheim [REM].

- The formal application for the loan, including the Museum’s motivation for the loan and ‘Information for Lenders’ detailing key factors that the Museum would provide for items on loan. [[Appendix 1](#)].
- Facilities Report – Special exhibition area. This follows the Standard Facility Report of the Registrars Committee of the American Association of Museums, and includes a list of the organisations that the REM has borrowed from. This is compatible with the equivalent British standards. [[Appendix 2](#)].
- Signed Loan Agreement [[Appendix 3](#)].

2. Items Requested

MS 3500 (Exon Domesday) folio 29r and/or folio 95r. and/or folio 175.

3. REM's Statement of Motivation for the Request

Extract from the Request of Loan document:

"The greatest action of William the Conqueror, the first Norman King of England, (or the one most keenly felt), was the Great Survey ordered by him in 1085, which prompted the creation of the so-called Domesday Book. However the Domesday Book was not the only source and result of the inquest commissioned by William. Some would argue that even more interesting are the so-called Domesday satellites, that is the surviving preparation documents containing the raw data for the inquest. While most of these 'satellites' are preserved only in later copies, the *Liber Exoniensis* or "Exon Domesday" has survived as a precious original, which reveals some interesting details about the collecting and processing of information. The name "Liber Exoniensis" is a bit misleading, because it was not written as a book, but is rather a collection of 103 *libelli* (which are brief documents written on individual folio's of parchment) later bound in a single volume. A team of different scribes worked on the collection, probably in the royal scriptorium at Winchester recording information provided by the returns of the survey-commissioners. It is reasonable to suppose that there were thousands of similar documents for all territories included in the records known as "the king's book". Unfortunately most of them have perished or been destroyed and it is a real stroke of luck, that the Exeter booklets containing entries for Somerset, Devon, Cornwall and partially of Dorset and Wiltshire have been deemed important enough to be preserved.

These records bear witness to the actual working of the collecting and recording activities which involved many people and took much effort, which is not that evident just looking at Great and Little Domesday, which were more uniformly worked and structured. In many respects, Exon Domesday appears as an unedited version of the respective entries in Great Domesday which cut out much information about tax records, people, livestock and land. Moreover the documentation gives some insight into grievances and disputes related to the changes between 1066 and 1086 as well as to the treatment meted out to the English people by their Norman conquerors and overlords.

One Chapter of the Exhibition will focus completely on the events that led to the Conquest of England and the strategies employed by William to secure his new dominion. In this context, the great survey, its realisation and its documentation are of the greatest importance. The Domesday book and even more so the more detailed circuit working papers, most of all Exon Domesday – the only one surviving as an original bear witness to some of the most revolutionary events in English history, events that led to great changes in its society and altered the course of its destiny. It is therefore crucial to be able to illustrate these aspects by displaying at least one of the folios of Exon Domesday, despite knowing their extraordinary value and fragility (ideally that containing fol. 29r: Queen Mathilda's lands in Dorset). In our exhibition we try to highlight some female figures beside the dominating male ones – and/or fol. 175r with its reference to Bishop Walkelin of Winchester and the hearing of Salisbury and/or fol.95r which tells the story of the collected information recorded by different scribes relaying information about disputes and due payments. Without any doubt it would be the highlight of the entire chapter, if not the entire exhibition. Moreover it might help introduce our visitors to an aspect of Norman history which is without doubt very well known in England, but much less in other parts of Europe."

4. Library & Archives' Consultation

The Library & Archives initially treated the loan request with a mixture of excitement and caution. This is the first time in several decades that a serious loan request has been received from a non-UK institution. The team were not familiar with the REM. In order to assess the request, approaches were made to contacts with expertise in the field:

Julia Crick (Professor of Palaeography and Manuscript Studies at King's College London and Lead Investigator for the 'Conqueror's Commissioners: The Domesday Survey of the South West' Project, October 2014–September 2018)

Prof. Crick and Dr Stephen Baxter of *The Conqueror's Commissioners* project on Exon Domesday were aware of the proposed exhibition. Prof. Crick confirmed that Dr Baxter is to speak at a conference on the 15th 16th October 2020 'in preparation for the international historic cultural exhibition. The involvement of Dr Baxter and the Exon Domesday research team in this project are considered sound evidence of the credentials of the REM and that the Exhibition is worthy of support. Prof. Crick considers that it would be excellent publicity for the manuscript and the Cathedral. She observed that the correspondents had made good use of the Exon Domesday website [<https://www.exonduomesday.ac.uk/>] in their research.

Claire Breay (Head of Ancient Medieval Manuscripts at the British Library)

The British Library will be loaning six manuscripts to the Normans exhibition. The British Library does not have concerns about loaning items to the REM, and German museums are controlled by very high standards regarding security, conservation and environmental conditions. Claire has introduced us to a member of the British Library staff as a mentor and guide on loaning the manuscript to REM.

Financial Support

We are very aware of the financial needs of the Cathedral and the Library and Archives. It is not usual for Museums to offer a financial incentive towards a loan however following discussions with the Dean a case has been made to the Exhibitions Project Manager to ascertain if any money would be available. She has proved open to the request and we anticipate she is waiting to hear whether the loan will be permitted before discussing the matter further.

Permissions required

This application will have to go to the Dean and Chapter, Exeter Cathedral Fabric Advisory Committee and it is possible that the Cathedrals Fabric Commission England will call it in due to the value and uniqueness of the document and that it is going out of the Country.

Note: All the above will be dependent on the Coronavirus restrictions in place at the time.

Recommendation

This is a serious, legitimate, and reasonable proposal from a reputable institution with a demonstrable track record, for the inclusion of part of the Exon Domesday manuscript in a prestigious exhibition, at least on a par with the recent Anglo Saxon Kingdoms exhibition at the British Library to which the Cathedral loaned three manuscripts (the Exeter Book, folios from the Exon Domesday and the Golden Charter). There is already an online Exon Domesday web resource which can be used both before and during The

Normans exhibition to raise awareness of this extremely important manuscript and enable people from all over Europe to understand our shared history better. It offers the Cathedral and its collections recognition in Europe, and it places Exon Domesday at the centre of an important period in history. It will also offer us valuable experience in loaning items outside the UK.

Having made enquires with appropriate experts, and read in detail the information provided from REM, the Library & Archives would like to recommend that the loan request be approved.

Ann Barwood

on behalf of the Library and Archives Team

October 2020

Appendix 1: Loan Application

Prof. Dr. Alfred Wiczorek | rem gGmbH | C4, 8 | 68159 Mannheim

Mrs Ann Barwood BEM
–Canon Librarian–
Exeter Cathedral
1 The Cloisters,
EXETER, EX1 1HS
GROSSBRITANNIEN

**Exhibition “The Normans” – A Story of Mobility, Conquest
and Innovation**
Reiss-Engelhorn Museums, Mannheim, 18.09.2022-26.02.2023

Dear Mrs Barwood

From September 2022, the Reiss-Engelhorn-Museums, Mannheim, will dedicate a major exhibition to the fascinating subject of the Normans. For the first time in German-speaking countries and for the first time in such an extensive and complete manner, the exhibition will present the Norman rise to power and will bring to light aspects of a history of medieval migration and integration that can inspire us in the present day.

The exhibition thus aims to contribute to the creation of a European identity and emphasise the importance of transregional and transnational development, which has been crucial in the formation of a dynamic cultural identity open to dialogue and has persistently influenced and shaped the history of Europe.

The contemporary world and the current political situation are strongly characterised by conflicts, economic imbalances and migratory movements that influence global social structures, especially that of Europe, and modify them in a lasting way. Themes concerning integration and migration have therefore recently gained an importance that was unforeseeable only a few years ago.

Despite the distinctiveness of the present political and social environment, the fundamental mechanisms and processes of extensive and intercultural migratory movements, as well as the way in which one relates to them, are not new. Indeed, throughout the course of history it is possible to observe numerous similar occurrences. Exemplary is the Carolingian period, in which the cultural area was formed that could that could loosely be defined as ‘Europe’, as well as the Anglo-Saxon period in England, which was marked and profoundly influenced by migration and conquest.

By the end of the ninth century, the impetus for this process was coming from a group outside this cultural area. They were the “men from the North” or, as they subsequently became known in some parts of Europe, the “Normans” – a name which should not be taken to mean a unified group. These people long-lastingly transformed and influenced the face of Europe. Their story unites Northern Europe with Italy and the entire Mediterranean area and Western Europe to Eastern Europe as far as the Black Sea.

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Amtsgericht Mannheim HRB 717547
www.rem-mannheim.de

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Tel. +49 (0)621-293 21 19
Fax +49 (0)621-293 30 99
rem.sekretariat@mannheim.de

Bankverbindung – Bank details

Kontonr. – account 0532036 00
BLZ – bank code 67070024
IBAN DE98 6707 0024 0053 2036 00
BIC DEUTDE33HAN
Deutsche Bank AG Mannheim

**Beiratsvorsitzender –
Chairman supervisory board**
Prof. Dr. Alfred Wiczorek

Geschäftsführer – CEO
Dr. Susanne Wichert | Direktorin
Steffen Heilmann | Kaufmännische Leitung

Direktion – Board of Directors
Prof. Dr. Alfred Wiczorek | Direktor
Dr. Susanne Wichert | Direktorin

Tuesday, the 30th of June, 2020

Die Reiss-Engelhorn-Museen bestehen aus - The Reiss-Engelhorn-Museums are:

Museum Zeughaus mit Forum Internationale Photographie (FIP) C5 / Museum Weltkulturen D5 /

Museum Bassemannhaus für Musik und Kunst mit ZEPHYR Raum für Fotografie C4 / Museum Schillerhaus B5,7 /

Museum Peter und Traudl Engelhorn-Haus (in Gründung) / Curt-Engelhorn-Zentrum Kunst- und Kulturgeschichte C4 / Curt-Engelhorn-Zentrum Archäometrie D6 /

Klaus-Tschira-Archäometrie-Zentrum C4, Institut an der Universität Heidelberg / Forschungsstelle Geschichte und Kulturelles Erbe (FGKE), Universität Heidelberg, Villa Poensgen

Wherever they reached, the Normans, along with the use of military force, always focussed on integrating into the pre-existing structures, upon which they then imposed their own mark. They cleverly knew to make use of cultural techniques to safeguard their power and to further increase it. The success of this strategy soon bore fruit and permitted the Normans in the space of a few generations to integrate almost entirely into the indigenous population and in a short time they were no longer perceived as foreign sovereigns or even as invaders.

The international approach of the exhibition is also reflected in the scientific development of the exhibition project. Due to its direction and subject, a European perspective and the involvement of the locations central to the Norman sphere of activity – Eastern Europe, France, England, Italy and the Mediterranean – are indispensable. The Reiss-Engelhorn Museums, together with the Department of History at the University of Heidelberg and the combined Research Centre for History and Cultural Heritage, are closely aligned with an international network of researchers who will support them in the scientific development of this subject and with whom a conference connected to the project will be organised.

Moreover, two partners in Normandy – the Réunion des Musées Métropolitains Rouen and the Musée de Normandie in Caen – have joined the overall project and an adapted version of the exhibition will be presented in Rouen in 2023 while, at the same time, Caen will dedicate a co-project to the reception of the Normans.

During the exhibition there will be presented the findings of the most recent research and emphasised the vast network of social, political, cultural and economic connections that already existed in the Middle Ages. Furthermore, the exhibition will explain the often surprising contemporary relevance of certain topics and offer insights not only for the understanding of the past but also for the confrontation of questions that are today of great significance.

In agreement with our scientific coordinators we therefore extend to you a request for the loan of one of the most important treasures from the Exeter Cathedral Library which would be of fundamental value to our exhibition. We would be immensely grateful if you were to support our project with the loan of the object attached to this letter.

Lastly, for the preparation and publication of the exhibition as well as for all publications related to it and the voluminous exhibition catalogue, we would have need of photographic reproductions of all the pieces in the exposition. Accordingly, we ask that you make available to the rem gGmbH appropriate reproductions (colour photographs in digital format, at least 300 dpi on an A4 sheet) and to grant us their right of use for all printed material and online communications relating to the exhibition.

We remain entirely at your disposal for further information or clarification.

Yours sincerely



Prof. Dr. Alfried Wieczorek
General Director of the Reiss-Engelhorn Museum
Stiftungsmuseen Director (lit. foundation museums)



Dr. Viola Skiba
Responsible for the project
Administrative head of the Department of
General Direction
Head of the Department of the Development
of Projects

Attached:

Informative leaflet on the exhibition project
Motivations for the loan request
Printouts of the database
Information for the lending institutions
Facility-report

Motivation for the loan request

Liber Exoniensis

Exeter, Cathedral Library, MS 3500, fol. 29r and/or fol. 95r and/or fol. 175r

Parchment, 103 libelli, 28 x 17 cm

England, 1086

One of the most famous written documents of English history is intimately connected to the Normans, and in particular to one of their most famous leaders: William the Conqueror, the first Norman King of England.

When he, as Duke of Normandy, conquered England in 1066 he won a prize that was much sought after at the time, despite not being the only contender for the English crown.

Born illegitimately as William "the Bastard" circa 1027 to the Duke of Normandy, Robert I (1027-1035), he became duke in 1035 when his father died at Nicaea during a pilgrimage to the Holy Land. Too young to reign independently, William had to face years of struggle over power and even his life before squashing the rebellion and establishing his authority over Normandy. Over the years, he met with challenges from various nobles and members of his own family, but in the end succeeded in consolidating his control over the dukedom. In the 1050s, he married – despite papal prohibition – Matilda of Flanders, daughter of the powerful Count of Flanders. His bride, through her dowry and her connections provided him with important allies and the means for further campaigns. Gradually William expanded his sphere of influence, securing control of neighbouring regions and thus expanding his territory. During this time, the Duke became also a contender for the English throne, held by a king who was his kin and expected to die childless: Edward the Confessor (1042-1066). Edward was the son of the first Norman Queen of England, Emma (d. 1016), who had been William's great-aunt. Based on this connection and on a promise reportedly made to him by the king, William staked his claim for the crown when Edward died in January 1066. There were, however, other claimants and one of these, Harold Godwinson, succeeded as the new king. William decided to act and claimed that Harold had sworn him allegiance and promised to support his claim to the English throne. During spring and summer, the Duke collected troops and built a fleet. He crossed the Channel on the night of 27/28 September whilst Harold was marching northwards to confront another contender to the throne: Harald Hardrada, the King of Norway. Harold was victorious at Stamford Bridge and Harald died in the battle, but the campaign took its toll on his army and when Harold confronted William at the Battle of Hastings, it spelled disaster. Harold was defeated and killed on the battlefield (14th October) and the victorious Duke marched toward the capital where he was crowned king at Westminster Abbey on Christmas Day 1066.

While the actual conquest was swift, the assertion of power was not. For most of his reign, William had to deal with rebellions and the shifting alliances of his various enemies. Amongst these, he numbered not only many conquered and subsequently dispossessed Anglo-Saxon nobles, but also the King of France, members of the French nobility and the Danes. The king responded to these threats with peremptoriness and ruthlessness, travelling back and forth between his territories.

Initially, William followed the local traditions regarding the administrative system (such as coinage, usage of writs, regional organization (shires etc.)), which was more complex than that in Normandy, but during the 1070s he wrought great changes in the social structure of his kingdom. Normans loyal to William now occupied nearly all positions of great power, and intermarriages between Norman and Anglo-Saxon families were encouraged. The English Church was similarly affected and a number of bishops and abbots were removed and replaced by Normans (according to the Anglo-Saxon Chronicler for example, Lanfranc, the Abbot of Caen, came to England to become Archbishop of Canterbury).

The greatest action of the King, or at least the one most keenly felt, was however the Great Survey ordered by William in 1085 which prompted the creation of the so-called Domesday Book. This name was not given to it at the time but used from the twelfth century onwards because the information recorded in the book was considered irreversible (*That is why we have called the book 'the Book of Judgement' [...] because its decisions, like those of the Last Judgment, are unalterable*, Richard FitzNeal, *Dialogus de Scaccario*, Lib.1, XVI). William commissioned the survey as a demonstration of power, asserting his rights and, at the same time, to get a better idea of his assets as well as the taxes he could raise to fund his various military campaigns. The major effort made to collect the requested data is also recorded by the Anglo-Saxon Chronicle:

Then, at the midwinter [1085], was the King in Gloucester with his council, and held his court there for five days [...]. After this the King had great thought and very deep conversation with his council about this land; how it was occupied, or with which men. Then he sent his men all over England into every shire and had them ascertain how many hundreds of hides there were in the shire, or what land and livestock the king himself had in the land, or what dues he ought to have in 12 months from the shire.

In the first half of 1086, commissioners were sent on circuit to collect the requested data by visiting every town, village, hamlet or manor to ask the same questions and record the answers. The list of 23 questions have survived and starts with "What is the estate called? Who owned it in the time of King Edward the Confessor [1066]? Who owns it now [1086]?" and continues with questions regarding people, their status (villans, freemen, cottars, slaves), livestock, ploughs and an assessment of the land (how many pastures, meadows, fishponds or mills?). The last questions concerned the changes and financial status of the estates: What were they worth [in the time of King Edward]? What were they worth now? How much did and does anyone have? And the most important question: is there to be had more than at present?

The collected information was compiled, processed and sorted during spring and summer and only seven months later, sometime before 1 August 1086, were the first drafts finished and brought together.

The sheer amount of the collected and processed data is impressive and gives a unique and fascinating insight into the social structure of England in the second half of the eleventh century and the changes brought about by the Norman Conquest. The Domesday Book is not the only source and "result" of the inquest commissioned by William I. Even more interesting under certain points of view, are the so-called Domesday-satellites, that is, the surviving preparing documents containing raw data for the inquest. While most of these "satellites" are preserved only in later copies, with the *Liber Exoniensis* or "Exon Domesday" has survived a precious original, which reveals some interesting details about the collecting and processing of information. The name "Liber Exoniensis" is a bit misleading, because it was not written as a "book", but is rather a collection of 103 *libelli*, later bound in a single volume. A team of different scribes worked on the collection, probably in the royal scriptorium at Winchester, recording information provided by the returns of the survey-commissioners. It is reasonable to suppose that there were thousands of similar documents for all territories included in the records known as "the king's book". Unfortunately, most of them have perished or been destroyed and it might be counted as a real stroke of luck, that the Exeter booklets containing entries for Somerset, Devon, Cornwall and partially of Dorset and Wiltshire as well have been deemed important enough to preserve. The *libelli* bear witness to the actual working of the collecting and recording activities which involved many people and took much effort, which is not that evident just looking at Great and Little Domesday, which were more uniformly worked and structured. In many respects, Exon Domesday appears as an unedited version of the respective entries in Great Domesday which cut out much information about tax records, people, livestock and land. Moreover, the documentation gives some insight into grievances and disputes related to the changes between 1066 and 1086 as well as to the treatment meted out to the English people by their Norman conquerors and overlords. By reviewing all the information, it becomes clear how an Anglo-Saxon ruling class was replaced by a group of "new arrivals" from the North of France, bound to the king in different ways and forming a new aristocracy. Still more impressive is the position held by the king himself, who possessed a huge amount of land (about a seventh of the kingdom) directly as his property. A quarter of the land was held by the Church and another quarter was enfeoffed to twelve tenants-in-chief, all of them closely connected to William. One of these was Odo, Bishop of Bayeux and half-brother of the King, and there are important female figures as well, like Queen Edith, the widow of Edward the Confessor, Queen Mathilda and Judith, a niece of William. By 1086, there were only few important Anglo-Saxon landholders left and out of approximately 1,400 tenants-in-chief recorded in Domesday, only two were Anglo-Saxons.

This strategy, enforced by swift and ruthless military campaigns and the placement of castles all over England, subdued any resistance put forth by the old Anglo-Saxon elite. When William died, he left a secured kingdom that was, without a doubt, the crown jewel of his possessions. Today, the Conquest of England is perceived as the most important and well-known Norman campaign in history. However, despite its uniqueness, there are certain aspects that are characteristic of Norman strategy in general and we find connections into the "Norman World" that go well beyond the English kingdom and the sphere of influence of William the Conqueror. While the desire to conquer and wield power was not that unusual at the time, the Normans were very apt and skilful in their way of gaining new territories. Their military dexterity and their adaptiveness helped them succeed where others failed. The Normans asserted themselves with a mix of violence, intimidation and cooperation, forging links with the pre-existing social structures and traditions. With this strategy, they were able to counterbalance their lack of numbers, which made it impossible to rule by sheer force over a longer stretch of time.

England at the time of its conquest was not only one of the wealthiest but also one of the best-organized kingdoms in all Christendom. It possessed a sophisticated administrative structure that could be accessed by the new ruler. William and his supporters did not change the system but recognised its advantages, which ultimately led to the commission of the Great Survey and the creation of the Domesday Book(s), which were so much more than a record, but also a demonstration and assertion of power. As the Anglo-Saxon-Chronicle puts it:

“So narrowly did he [William] have it done, that there was not even a single hide, not one yard of land, no not even – shameful as it is to tell, though not thought shameful to him to do it – not even one ox, not one cow, not one pig was left out, that was not set down in his record. (Peterborough manuscript)”

One chapter of the exhibition “The Normans. A Story of Mobility, Conquest and Innovation” will focus completely on the events that led to the Conquest of England by William the Conqueror and the strategies employed by him to secure his new dominion. In this context, the Great Survey, its realisation and its documentation are of the greatest importance. The Domesday Book and even more so the more detailed circuit-working papers, most of all the *Liber Exoniensis* – the only one surviving as an original –, bear witness to some of the most revolutionary events in English history, events that led to great changes in its society and altered the course of its destiny. It is therefore crucial to be able to illustrate these aspects by displaying at least one of the *libelli* of the Exon Domesday, despite knowing their extraordinary value and fragility (ideally those containing fol. 29r: Queen Mathildas lands in Dorset – in our exhibition we try to highlight some female figures beside the dominating male ones – and/or fol. 175r with its reference to Bishop Walkelin of Winchester and the hearing of Salisbury and/or fol. 95r which tells the story of the collected information recorded by different scribes relaying information about disputes and due payments). Without any doubt, it would be the highlight of the entire chapter, if not the entire exhibition. Moreover, it might help introduce our visitors to an aspect of Norman history which is without doubt very well-known in England, but much less in other parts of Europe.

Ausstellung: Die Normannen

Objektübersicht zum Leihgeber

Exeter Cathedral - Library

Exeter

147

GB

Inventarnr.	Bezeichnung / Descrizione / Description	Herkunft	Datierung	Materialart	Objektnummer	Maße / misure / measurements (cm); Gewicht / peso / weight (g)
MS 3500, fol. 29r and/or fol. 95r and/or fol. 175r	Exon Domesday: Vorbereitungsdokument für die Erstellung des Domesday Books für Somerset, Cornwall und einen Teil von Devon	England	1086	Pergament	147.001.001	Höhe / altezza / height 28 Breite / larghezza / width 17 Tiefe / profondità / depth Durchmesser / diametro / diameter Gewicht / peso / weight



INFORMATION FOR LENDERS

EXHIBITION

The international exhibition 'The Normans: A Story of Mobility, Conquest and Innovation' (Mannheim, from the 18th of September, 2022, to the 26th of February, 2023) is a project that pursues both cultural and academic objectives. There will be realized an exhibition catalogue whose contributions and articles will reflect the current state of research regarding the topics involved.

ORGANISER OF THE EXHIBITION AND EXHIBITION SITE

Organiser:

Rem gGmbH, C 4,8, D-68159 Mannheim

Exhibition site:

Reiss-Engelhorn-Museen Mannheim, C5 Museum Zeughaus, D-68159 Mannheim

PROJECT MANAGEMENT

Dr. Viola Skiba

Tel.: 0049 621 293 3775

e-mail: viola.skiba@mannheim.de

Giulia Worf M.A.

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Department head responsible for all technical aspects regarding the exhibitions:

Eva-Maria Günther M.A.

Tel.: 0049 621 293 3814

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For questions regarding contracts, loan agreements, transport and insurances:

Registrar Marianne Aselmeier M.A.

Tel.: 0049 621 293 2184

e-mail: marianne.aselmeier@mannheim.de

CONTRACTS, LOAN AGREEMENTS AND INSURANCE

To simplify the loan procedure and facilitate your work, we propose to provide loan contracts tailored specifically to the exhibition in question. Naturally, we are fully prepared to consider your requests and requirements for modification. Our insurance company, specialised in insuring and protecting works of art, is the renowned AXA ART Versicherung AG, Colonia-Allee 10-20, 51067 Cologne, Germany; contact: Dr. Jürgen Kronauer.

TRANSPORT AND MANAGEMENT OF THE EXHIBITS

For all transport operations will be engaged an international transport company with proven experience in the field of transporting and handling works of art. This team will be complemented by specialised conservators who will supervise and accompany the entire process of unpacking and packing as well as the handling of the exhibit-pieces at the exhibition site. The lender will provide the borrower with the exhibits at least fourteen days before the press conference. The dates of packing and unpacking are to be fixed by the borrower. The lender may send a courier to supervise the procedures. For the couriers from Germany, the borrower defrays the costs of the journey (plane tickets in Economy-Class; train tickets second class) and the accommodation for two nights in one of our contracted hotels. The daily allowance is determined by the German national law regarding travel expenses.

CONSERVATION AND RESTAURATION

The conservation of the objects will be ensured by our ten qualified and specialised conservators who can handle interventions on the exhibits when urgently needed. In that circumstance the decision on the 'right of intervention' – if stipulated in the contract – belongs to exclusively to the lender or their delegates.

CLIMATIC CONDITIONS

The optimal climatic conditions required for the conservation and the display of objects will be ensured according to the specifications given by the lender (through the technical equipment of the exhibition space or of the display cases) and the international standards for the treatment of the respective materials will be taken into consideration and respected. The data will be monitored and controlled via mechanical, chemical or if necessary electronical indicating devices.

The majority of the display cases used for the exhibitions are custom-built by specialised companies with a fixed structure of glass and steel and fitted with a light fixture in optical fibre without radiation of UV (cold light) and are dimmable. Furthermore, the cases are equipped with internationally recognised security-glass (VSG, laminated glass). The interior of the display cases is protected with security locks and equipped with a contaminant-free interior fitting. All the cases are furnished with Silica gel or Pro-Sorb and in addition can also be attached to a humidifying device. The maintenance of these appliances can be conducted without opening the case or interfering with the interior. The same applies to the maintenance of the light fixtures and the electronic measuring devices.

ILLUMINATION

The illumination will be adapted to the conservation requirements of the single exhibits. They will not be exposed to direct light (daylight). For particularly light-sensitive objects the special requirements and technical specifications given by the lender will be applied. In any case, the international guidelines regarding the sensitivity of different materials and their appropriate light levels will be respected.

SURVEILLANCE

The exhibition spaces will be secured around-the clock (24/7) by a fire alarm and an anti-theft alarm system (with a direct line to the fire brigade and the police) as well as protected by security personnel. During the opening hours there are employed additional security guards in the exhibition spaces. In all the rooms there is a strict ban on smoking; portable fire extinguishers and smoke detectors are provided.

PHOTOGRAPHIC RECORDINGS, SHOOTINGS AND PUBLICATION

For the preparation, publicity purposes and the publication of accompanying publications such as the exhibition catalogue we require high-quality images of all the exhibit-pieces. The borrower therefore asks the lender to supply suitable pictures (printable, coloured, against a neutral background) and to give permission to use them in connection with all print media concerning the exhibition and online communication. Moreover, the borrower asks the lender for the permission to use these images for publications in all forms of media (analogue and digital) in connection with the exhibition.

NOTE

Special requirements will be determined within the loan contract under 'supplementary/additional provisions'.

Read and confirmed

Date / signature

.....

Place, institution

Die Reiss-Engelhorn-Museen bestehen aus - The Reiss-Engelhorn-Museums are:
 Museum Zeughaus mit Forum Internationale Photographie (FIP) C5 / Museum Weltkulturen D5 /
 Museum Bassermannhaus für Musik und Kunst mit ZEPHYR Raum für Fotografie C4 / Museum Schillerhaus B5,7 /
 Museum Peter und Traudl Engelhorn-Haus (in Gründung) / Curt-Engelhorn-Zentrum Kunst- und Kulturgeschichte C4 / Curt-Engelhorn-Zentrum Archäometrie D6 /
 Klaus-Tschira-Archäometrie-Zentrum C4, Institut an der Universität Heidelberg / Forschungsstelle Geschichte und Kulturelles Erbe (FGKE), Universität Heidelberg, Villa Poensgen

Appendix 2: Facility Report

Facility Report

Zeughaus, C5 - Special exhibition area

following the *Standard Facility Report of the Registrars Committee of the American Association of Museums*

LIST OF ENCLOSURES

- List of the staff members (24 hrs availability in emergency cases)
- Outside view of the exhibition building
- Layout plan of the individual storeys with escape and rescue routes and drawn-in position of both the portable fire extinguishers and the special exhibition space.

I. GENERAL INFORMATION

- 1.1 Mailing address: *Reiss-Engelhorn-Museen, Museum Weltkulturen, D5, 68159 Mannheim*
- 1.2 Address for deliveries: *Reiss-Engelhorn-Museen, Zeughaus C 5, 68159 Mannheim*
- 1.3 Telephone number: *Exhibition management department: ++49.621/293 2184*
- 1.4 Fax number: *++49.621/293 9539*
- 1.5 *The Reiss-Engelhorn-Museums Mannheim have been a member of the German Museum Association since 1957 and also members of the ICOM.*

CATEGORISATION AND ALIGNMENT OF THE MUSEUM

- 1.7 *Charitable non-profit museum for art and cultural history, history of the town, theatre and music history, archaeology, ethnology, natural sciences, Egyptology, and Forum Internationale Photographie*

VOLUNTARY STAFF MEMBERS

- 1.8 Volunteers or interns do not get in contact with the loan items.
- 1.9 Volunteers or interns are not responsible for the security of the museum / the exhibition space.

II. Construction and Design of the Building

GENERAL

2.1 Building materials used for the exhibition building:

	Brick	Concrete	Glass	Safety glass	Steel	Stone	Wood	Fabric/ carpet/	Other
Outer walls		✓				✓			
Inner walls		✓	✓			✓			Rigips, metal
Floors						✓	✓		
Ceilings		✓					✓		Plasterboard
Developers		✓			✓	✓			

2.2. The building was erected between 1777 and 1779 and completely renovated and extended in 2006 according to state-of-the-art museum standards.

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- 2.3 The building is freestanding.
- 2.4 No renovation measures are planned for the duration of the exhibition.
- 2.5 We are not expecting any larger construction work within the next two years.
- 2.6 The building consists of a basement, ground floor and five more storeys.
The individual storeys are accessible via staircases and with one passenger and one goods lift.

Exhibition space

- 2.7 The special exhibition space is located on the first floor. It consists of an unbuilt three-naved columned hall.
- 2.8 Load-bearing capacity inside the special exhibition space: 500 kg/m²
- 2.9 For special exhibitions, no areas located in spaces with public activities are used, such as foyers, lounges, corridors, libraries, cafes, lecture rooms.
- 2.10 The special exhibition spaces are only used for the inspection.
- 2.11 Water connections or supply lines such as water lines, sanitary equipment, sprinkler plant, fire extinguishers, water taps etc located inside the special exhibition spaces: Inside the special exhibition space, there are two hydrants with one fire extinguisher and one fire hose each.
- 2.12 Room partition system: Depending on the exhibition, the equipment used will include freestanding partition walls made of glass, chipboard or blockboard, partially with woodchip wallpaper glued on, and/or painted with water-based wall colour.
- 2.13 Eating or drinking will not be allowed inside the special exhibition area or in the temporary storage room for the exhibits, nor in the delivery area, nor in the preparation area for the special exhibitions.
- 2.14 We are carrying out routine examinations against problems with rodents, insects or microorganisms on a regular basis. The staff members of the natural science department of our house inspect the building at irregular intervals. Mechanical traps are used against rodents, while insects are for instance prevented by external gassing in times without special exhibitions.
- 2.15 We are not carrying out any extermination/gassing measures on a routine basis.

Transport and incoming deliveries

- 2.16 We have a ground-level entrance from the side of the square, door dimensions: height 2,90 m, width 2,70 m, and from the side of the court, door dimensions: height 2,70 m, width 2,50 m, which means that we do not need any raised loading ramps or loading bridge. We have no crane and no forklift, but a lift truck for loads up to 1.000 kg. Maximum box size fitting through our door for incoming deliveries: Height x width 2,85 m x 2,60 m
- 2.17 Times for acceptance of incoming goods: As a rule, incoming deliveries are accepted between 7 - 17 o'clock.
- 2.18 By arrangement, deliveries may also be accepted at other times.

- 2.19 Inside our loading area, a truck with a length of up to 16 m (including trailer) or a corresponding number of vans can be parked for loading or unloading.
- 2.20 The (un-)loading area is located directly in front of the door for incoming deliveries, it is at ground level and located within a plain pedestrians area.
- 2.21 Security measures inside the loading area: Guarding staff will be present during loading and unloading.
- 2.22 Access to the incoming-deliveries area will be checked by guarding and supervising staff plus personal name badges with photographs.
- 2.23 Usually, unpacking/packing of the exhibits and their preparation for the exhibition is usually done inside the exhibition area.
- 2.24 We are not using any packing/preparation areas which would not be located inside our building.
- 2.25 Packing and unpacking is permanently monitored by a trained staff member of the house.
- 2.26 Items on loan are usually stored inside the exhibition area prior to their being installed.
- 2.27 We have a goods lift. Interior dimensions (length x width, ceiling height) 3,20 m x 2,80 m x 2,50 m, lift door: h. 2,50 m, w. 2,00 m; load-bearing capacity up to 5,000 kg.

Storage

- 2.28 We have a security storage room for items on loan. All items on loan will be stored in the special exhibition area, exhibits that are already unpacked are enclosed in showcases overnight. The area is locked, secured by alarms and air-conditioned. Apart from that, it is possible to store exhibits in the adjacent central museum depot on the basement floor. This area, too, is locked, secured by alarms and air-conditioned.
[Please refer to the detailed air-conditioning information in section III.]
The scientist responsible for the exhibition as well as the corresponding conservators have access rights, the head of the supervisory staff keeps the master key.
Access is controlled by supervising staff and personalised name badges with photographs. The access paths to the special exhibition area are under video surveillance.
- 2.29 Our storage room is provided with a fire protection.
[Please refer to the detailed fire protection information in section IV.]
- 2.30 We have a highly secured storage area for valuable small-sized objects. This is a former multi-level bank safe made of steel, concrete and natural stone with a total area of 400 m².
- 2.31 Where possible, empty boxes are stored in one of our museum buildings.

III. ENVIRONMENT

HEATING AND AIR CONDITIONING

3.1 Type and position of our climate controlling system:

	In the entire building	Only in the special exhibition area	Only in storage rooms for special exhibitions
Centralised 24-hour climate control through heating and cooling ceilings, wall surface temperature control, supply and discharge of cooled and dehumidified air	✓ Year-round, with digital control		
Centralised 24-hours air filtering installation	✓ 24 hours active		

3.2 Heating system (e.g. electrical heating, compressed air, solar heating):

	Type	Manufacturer	Year of installation
In the special exhibition area	Centralised wall surface temperature control, heating and cooling ceilings, district heating, with digital control	Carrier, refrigeration systems Wolfferts	2006

3.3 Humidity control system:

The museum has a centralised humidity control system. Monitoring of the climatic values is done through building control technology with transmission to an on-call service manned 24 hours. Thermo-hygrographs are installed in addition.

3.4 Period of use of the climate control systems: year-round, 24 hours

3.5 The climate control systems are inspected multiple times per year.

3.6 Areas of variation of temperature and relative air humidity:

	Special exhibition areas		Storage rooms for special exhibitions	
	Temperature °C	Relative humidity %	Temperature °C	Relative humidity %
Summer	18 - 23	55 (+/- 5)	-	-
Spring/Autumn/ Winter	20 (+/- 2)	Adjustable from 35 - 55 (+/- 5)	-	-

3.7 In very hot summers, air humidity may vary by a maximum of 2.5 percent points over 24 hours. Maximum temperature in very hot summers may be up to max. 23 °C. In spring, autumn and winter, values are held constant by the controlling installation.

3.8 The changes of temperature and relative air humidity are recorded.

3.9 We are able to modify the level of both temperature and relative humidity so as to adapt to different objects. There is a possibility of either creating climate-controlled zones or of creating a uniform air humidity inside the showcases independently of temperature.

3.10 The following devices are at our disposal:

- Thermo-hygrographs *10, more if needed.*
- Hygrometers *20, more if needed.*

These devices are gauged or conditioned once per year, or more frequently depending on the demand.

3.11 We check the level of temperature and that of the relative air humidity inside the special exhibition areas, the storage rooms for special exhibitions and the showcases containing sensitive exhibits on a daily basis by the central recording feature of the climate supervision and, should need be, with recording thermo-hygrographs, mechanical measuring dials and indicator paper.

The conservators and the technical staff acting in coordination with the competent conservators are responsible for the supervision of these values.

3.12 The special exhibition area is subject to separate control.

3.13 In individual cases and upon request, we are able to build showcases meeting specific climatic conditions.

3.14 The showcases are not equipped with dust filters, since they are dust-tight.

3.15 No objects will ever be placed above or in the vicinity of any heating, air-conditioning on air-humidifying/dehumidifying equipment.

3.16 There are no outer doors opening directly into the special exhibition area.

3.17 The outer windows have doubled security by a second alarm-secured interior window plus an interior window blind, so that no external windows would open directly into the special exhibition area.

Illumination

3.18 Type of illumination within the special exhibition area:

Daylight (windows)		Skylights		Artificial light				
				Fluorescent tubes with UV filters	Lightbulbs with UV filters	Halogen spotlights with UV filters	Light distribution through glass fibre technology with UV filters	Working spotlights with UV filters
-	-	-	-	✓ Basic illumination	✓ Emergency illumination	✓	✓	✓

3.19 We have a light measuring device.

3.20 We can darken our rooms down to 2.5 Lux.

3.21 The display cases can also be illuminated from inside. Kind of interior illumination: fluorescent tubes, UV filters, halogen via glass-fibre technology.

3.22 The objects inside the showcases are protected from ultraviolet rays and heat accumulation caused by the interior illumination. Protection of the objects from ultraviolet rays is achieved by UV filters or the use of glass-fibre technology, and from heat accumulation by light boxes which are separated from the interior space of the display cases and equipped with upward ventilation slots.

IV. FIRE PROTECTION

- 4.1 Our building is resistant to fire and has been treated with fire retardants (Promatect). The interior materials have a fire-retarding finishing, they have been rendered flame resistant through the use of flame inhibiting finishing.
- 4.2 The entire building is equipped with a fire and/or smoke detector/alarm system. Manufacturer: Siemens AG.
- 4.3 The fire detector/alarm systems of our museum have been accepted by the „Verband deutscher Sachversicherer (VdS)“ (Association of German Property Insurers), and the detectors are installed and certified according to the VdS regulations.
- 4.4 All emergency exits are secured by alarm. The emergency exits are secured through the central alarm system.
- 4.5 Both the internal systems and the external connections of the alarm systems with the police and the fire brigade are checked every three months by the company of Siemens.
- 4.6 The fire and/or smoke detector/alarm systems are triggered by:

	Inside the special exhibition premises:
Self triggered by smoke development	By ionic modifications in the room air

- 4.7 The fire alarm system will trigger a signal tone inside the house and cause an alarm at the local fire fighting forces through a dedicated line.
- 4.8 Fire restricting/suppressing systems in place:
 - cabinets with fire hoses according to the local fire regulations
 - portable fire extinguishers with dry chemicals
- 4.9 Our local fire regulations require the test of the portable fire extinguishers every two years.
- 4.10 The Fire Brigade provides a regular instruction to the staff.
- 4.11 Smoking is strictly forbidden in the entire building.
- 4.12 The museum is about 1000 m away from the local fire station as the crow flies.
- 4.13 The local fire station is manned 24 hours per day.
- 4.14 The fire fighting forces will take 5 minutes to reach us after a fire alarm.
- 4.15 There are two fire hydrants inside the special exhibition area.

V. SECURITY

- 5.1 The security of our museum is ensured without interruption. Our house is under electronic surveillance.
- 5.2 Guarding of our museum is performed by an external guarding company and own staff.
- 5.3 We have a qualified security agent for this house.

- 5.4 The guarding service is specifically instructed for the building and the existing exhibitions. The contents of this instruction consists in the inspection of the building, the individual tasks, the objects/situations requiring particular focus as well as the rules of conduct in case of theft, vandalism, fire etc. In addition, a particular security instruction is given for each new exhibition.
- 5.5 The guarding staff is equipped with radio devices.
- 5.6 The guarding the staff have to prove an impeccable police certificate of conduct.
- 5.7 Depending on the requirements, we are usually employing the following number of guarding staff:

	In the entire building		Within the special exhibition spaces	
	Stationary	On patrol		On patrol
During the opening hours 11 – 18 o'clock	1	2		Depending on the needs, as required by the size of the exhibition
Outside the opening hours, while open for the employees and events	1	As required		-

- 5.8 All exhibition areas are subject to centralised supervision by cameras.
- 5.9 In the course of the erection and dismantling work, guarding staff or own staff will be present.
- 5.10 The exhibition areas being under camera supervision will be additionally monitored by patrolling guarding staff during the opening hours. Outside of the opening hours, camera systems, alarm systems and motion detectors are active.
- 5.11 During special exhibitions, visual object checks will be performed on a daily basis. The conservators are responsible for these checks.
- 5.12 We prepare a photographic documentation of the objects inside each special exhibition space.
- 5.13 We are keeping records of internal movements and for the retrieval of objects on loan.
- 5.14 During the opening hours, inspections will be carried out on a rotational principle so that no firm location of the supervising staff can be identified.
- 5.15 For reason of inadvertently caused damage to the exhibition items, any bulky, sharp-edged objects, in particular brief and camera cases, large video cameras, tripods, sticks, umbrellas of any size as well as knapsacks and bags have to be stored in the wardrobe area provided for this purpose. In cases of exception, bags up to the size of DIN A4, i.e. approximately 20x30 cm, may be admitted.
- 5.16 Position/title of the persons having the signatory right to permit the removal of museum objects out of the building:
 Prof. Dr. Alfred Wiczorek, director-general
 Dr. Christoph Lind, Director rem, arts and cultural history

- 5.17 An external check of the building is carried out on a regular basis.
- 5.18 Our employees (both paid and voluntary) and special guests are carrying name badges as long as they are staying in non-public areas of our building.
- 5.19. Emergency measures in case of burglary: The central office and the police will be automatically alarmed.
- 5.20 Emergency measures in case of theft or vandalism: The central office will be alarmed. The central office will then alarm the police forces without delay.

VI. HANDLING AND PACKING

- 6.1 Depending on the needs, we have 8 -10 persons available for loading and unloading.
- 6.2 We have employees who are specifically trained for packing and unpacking objects. They comprise ten conservators and five technicians. They are supervised by the competent management of the exhibition department.
- 6.3 Through the services of the conservators in charge, we establish written status records at the time of the arrival and exit of all exhibits.
- 6.4 If necessary, gloves will be worn during the handling of the objects.
- 6.5 We have the possibility of building boxes inside the house.
- 6.6 The preparation and framing of passe-partouts can be carried out in our house by our paper conservator.
- 6.7 We have a van, which is suitable for transporting objects.
- 6.8 Over the duration of our museum, the following companies (airborne or terrestrial transport) have provided good and reliable services in transporting exhibits:

Company name	Contact	Telephone number
Schenker, Frankfurt	Nicole Keusen	49 69 - 247441061
Hasenkamp, Frankfurt - Kelsterbach	Daniel Koch	+49 6142- 8353-118

VII. INSURANCE

- 7.1 Insurance companies offering insurance protection for our museum:

Company name	Contact	Telephone number
AXA ART Versicherung AG: Barth & Schmidt Versicherungsmakler GmbH	Boris Barth	+49 (0) 621 / 4376779
Mannheimer Versicherung	Birgit Rolfes	+49 621 457 4696

- 7.2 With regard to borrowed exhibits, our policy includes the following coverage:

- All-risk coverage, nail-to-nail term (beginning with the moment of time were the pieces of art are removed from the spot where they have been kept before all transports, periods of pre-, intermediate and post storage occurring during that time, including the required packing and unpacking and repacking and re-unpacking, the erection and dismantling and for the exhibition as such), with the usual exclusions.

- Coverage against damage caused by accident of means of transportation
- Coverage against damage caused by burglary and theft, loss, robbery, breakage and damage (Including those caused by wilful or malicious acts by third parties, external individuals, vandalism)
- Coverage against damage caused by elementary events such as earthquake, fire, lightning, explosion, acts of God, thunderstorm and wetness.
- Coverage against damage caused by aeroplane hijacking (Hijack).
- Coverage against damage caused by the absence of, or deficiencies in, packing materials customary for use with art work.
- Coverage against damage caused by polish cracks, detaching of glued parts, breaking tubes or threads and oxidation resulting from an insured hazard.
- Coverage against damage caused by photographic, film and TV recordings.
- Coverage against damage caused by temperature and air pressure variations, air humidity, frost, heat, effects of light and rays.
- Coverage against damage caused by terrorist acts of violence during transportation.
- We are not aware of any coverage limit.

VIII. LOAN HISTORY

8.1 Temporary exhibitions we have hosted:

Titel	Organisation	Jahr
Chromatik	Reiss-Engelhorn-Museen Mannheim	2019/20
Java Gold	Reiss-Engelhorn-Museen Mannheim	2019/20
Gaston Paris	Centre Pompidou, Paris / Reiss-Engelhorn-Museen Mannheim	2019
Margiana	Berlin, SMB PK, Museum für Vor- und Frühgeschichte	2018/19
Mumien Geheimnisse des Lebens	Reiss-Engelhorn-Museen Mannheim	2018/19
Schätze der Archäologie Vietnams	LWL-Museum für Archäologie Westfälisches Landesmuseum, Herne	2017/18
Reformation! Der Südwesten und Europa	Reiss-Engelhorn-Museen Mannheim	2017/18
Die Päpste und die Einheit der lateinischen Welt	Reiss-Engelhorn-Museen Mannheim	2017
Barock-Nur schöner Schein?	Reiss-Engelhorn-Museen Mannheim	2016/17
Zart und rau	Reiss-Engelhorn-Museen Mannheim	2015/16
Die Duckomenta	Reiss-Engelhorn-Museen Mannheim	2015/16
Mensch.Natur.Katastrophe	Reiss-Engelhorn-Museen in Kooperation mit dem Cluster of Excellence Asia and Europe an der Universität Heidelberg und der TU Darmstadt	2014/15
Kaiser Maximilian I. Der letzte Ritter und das Höfische Turnier	Kunsthistorisches Museum Wien	2014
Die Wittelsbacher am Rhein	Reiss-Engelhorn-Museen Mannheim	2013/14
Die Medici – Menschen, Macht, Leidenschaft	Reiss-Engelhorn-Museen Mannheim	2013
Die Geburtsstunde der Fotografie	Reiss-Engelhorn-Museen Mannheim	2012/13
China Architecture – The One hundred projects	China International Exhibition Agency, Beijing	2012/13
75 Jahre Eishockeystadt Mannheim	Reiss-Engelhorn-Museen Mannheim in Kooperation mit „Die Adler“ Mannheim, Eishockeyspielbetriebs GmbH	2012/13
Benedikt und die Welt der frühen Klöster	Reiss-Engelhorn-Museen Mannheim in Kooperation mit dem Benediktinerkloster St. Paul	2012/13

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Titel	Organisation	Jahr
Sammeln! Die Kunstkammer des Kaisers in Wien	Kunsthistorisches Museum Wien	2012
Ferne Gefährten. 150 Jahre deutsch-japanische Beziehungen	Reiss-Engelhorn-Museen Mannheim	2011/12
Schädelkult – Kopf und Schädel in der Kulturgeschichte des Menschen	Reiss-Engelhorn-Museen Mannheim	2011/12
Die Stauer und Italien	Reiss-Engelhorn-Museen Mannheim	2010/11
Die Rückkehr der Götter	Antikensammlung, Staatliche Museen zu Berlin - Preußischer Kulturbesitz	2010/11
Gold der Steppe	Kunsthalle Leoben	2009/10
Alexander der Große und die Öffnung der Welt – Asiens Kulturen im Wandel	Reiss-Engelhorn-Museen in Kooperation mit der Eurasien-Abteilung des Deutschen Archäologischen Instituts	2009/10
Fundsache Luther – Archäologen auf den Spuren des Reformators	Landesmuseum für Vorgeschichte, Halle	2009
Evet – Ja ich will! Hochzeitskultur und Mode von 1800 bis heute Eine deutsch-türkische Begegnung	Reiss-Engelhorn-Museen und das Museum für Kunst- und Kulturgeschichte, Dortmund	2009
Homer – Der Mythos von Troia in Dichtung und Kunst	Reiss-Engelhorn-Museen	2008/09
Weltstars der Fotografie - Die Preisträger der Hasselblad Foundation	Reiss-Engelhorn-Museen	2008/09
Ursprünge der Seidenstraße	Reiss-Engelhorn-Museen	2008
Mumien – Der Traum vom ewigen Leben	Reiss-Engelhorn-Museen	2007
Pferdestärken – Das Pferd bewegt die Menschheit	Reiss-Engelhorn-Museen Mannheim	2007
Saladin und die Kreuzfahrer	Reiss-Engelhorn-Museen Mannheim	2006
Der geschmiedete Himmel – Die Himmelsscheibe von Nebra	Landesmuseum für Vorgeschichte, Halle	2006
Krieg und Frieden im alten Ägypten – Pharao siegt immer	Reiss-Engelhorn-Museen Mannheim	2005
Pompeji – Die Stunden des Untergangs. 24. August 79 n.Chr	Reiss-Engelhorn-Museen Mannheim	2004/05
Zeit der Morgenröte – Japans Geschichte und Kultur von den Anfängen bis zu den ersten Kaisern	Reiss-Engelhorn-Museen Mannheim, Martin-Gropius-Bau (Geschäftsbereich Berliner Festspiele in der KBB GmbH) in Kooperation mit der Agency for Cultural Affairs, Tokyo, The Japan Foundation	2004
Fokus Mensch – Menschenbilder aus der Photosammlung Helmut Gernsheim	Reiss-Engelhorn-Museen Mannheim	2003/04
Europas Mitte um 1000	Reiss-Museum Mannheim, Präsidium der Deutschen Verbände für Altertumsforschung, Deutsches Historisches Museum Berlin	2001/02
Das Gold der Barbarenfürsten	Reiss-Museum Mannheim, Réunion des Musées Nationaux Paris	2001
Des Kaisers teure Kleider. Mode am Wiener Kaiserhof	Kunsthistorisches Museum Wien	2000/01
Von Babylon bis Jerusalem – Die Welt der altorientalischen Königsstädte	Reiss-Museum Mannheim	1999
Die Pharaonen des Goldlandes – Antike Königreiche im Sudan	Institut du Monde Arabe, Paris	1998
Die Verbotene Stadt – Aus dem Leben der letzten Kaiser von China	Reiss-Museum Mannheim	1997/98
Die Franken – Wegbereiter Europas	Reiss-Museum Mannheim	1996/97
Versunkene Königreiche Indonesiens	Roemer- und Pelizaeus-Museum, Hildesheim	1995/96
Dinosaurier – Faszination und Wissenschaft	Reiss-Museum Mannheim, National History Museum London	1994
Die Welt der Maya in Mannheim	Roemer- und Pelizaeus-Museum, Hildesheim	1993/94

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8.2 Institutions we have borrowed from (including year of loan):

Institution	Jahr
Aachen, Gagat International Research Project Rokokorelevanz	2016/ 17
Aargau, Aargauer Kunsthaus	2008/09
Altenburg, Thüringisches Staatsarchiv Altenburg	2009
Altshausen, SKH Dr. h.c. Carl Herzog von Württemberg	2013/14
Amberg, Baustadel/Stadtmuseum	2013/14
Amberg, Staatsarchiv	2013/14
Amberg, Stadtarchiv	2013/14
Amiens, Musée de Picardie	2016/ 17
Amsterdam, Hendrik Kerstens	2016/ 17
Amsterdam, Rijksmuseum	2006
Ankara, Ankara Etnografya Müzesi	2009
Ankershagen, Heinrich-Schliemann-Museum	2008/09
Antwerpen, Etnografisch Museum	2009
Aschgabat, Staatliches Museum Turkmenistans	2019
Ashgabat, Turk-menbaschi-Museum der Bildenden Künste Turkmenistans	2019
Asow, SGfK Asovskyis historisch-archäologisches und paläontologisches Naturschutzgebiet-Museum	2009/10
Assen, Drents Museum	2007, 2018/19
Athen, Museum of Anthropology of University of Athen	2011/12
Athen, National Archaeological Museum	2008/09
Augsburg, Eishockeymuseum Hall of Fame Deutschland e.V	2012/ 2013
Augsburg, Evangelisch-Lutherische Kirchengemeinde St. Anna	2016/ 17
Augst, Römerstadt Augusta Raurica, Römermuseum Augst	2008/09
Austin/ Texas, Harry Ransom Humidities Reseach Center	2003/04, 2012/13
Avignon, Bibliothèque municipale d'Avignon	2017
Avignon, Musée du Petit Palais	2017
Avignon, Musée Lapidaire, annexe Archéologique du Musée Calvet	2017
Avignon, Palais des Papes	2017
Bad Homburg, Verwaltung der Staatlichen Schlösser und Gärten Hessens	2009/10, 2010/11, 2014/15, 2016/17
Bad Honnef-Rhöndorf, Stiftung Bundeskanzler-Adenauer-Haus, Geschäftsführung, Archiv, Edition	2011/12r
Bad Karlshafen, Deutsches-Hugenottenmuseum	2016/ 17
Bad Säckingen, Stadtarchiv Bad Säckingen	2011/12
Bad Wimpfen am Berg, Historisches Museum im Steinhaus	2010/11
Baden-Baden; Cistercienserinnen-Abtei Lichtenthal - Museum	2017/18
Baltimore, The Walters Art Museum	2005
Bamberg, Diözesanmuseum	2017
Bamberg, Staatsarchiv Bamberg	2017
Bamberg, Staatsbibliothek Bamberg	2017
Bari, Castello Svevo e Soprintendenza	2010/11
Bari, Museo della Basilica di San Nicola	2010/11
Bari, Museo Diocesano	2010/11
Bari, Pinacoteca Provinciale Corrado Giaquinto	2010/11
Barletta, Museo Civico, Castello Svevo, Pinacoteca Giuseppe de Nittis	2010/11
Basel, Antikenmuseum und Sammlung Ludwig	2008/09, 2009/10, 2010/11, 2014/15, 2017
Basel, Historisches Museum Basel	2014/15, 2017
Basel, Kunstmuseum	2008/09
Basel, Museum der Kulturen Basel	2011/12, 2018/19
Basel, Naturhistorisches Museum Basel	2011/12, 2013, 2018/19
Basel, Öffentliche Bibliothek der Universität Basel	2008/09, 2017
Basel, Skulpturhalle	2008/09
Bautzen, Sorbisches Museum	2009
Beckenried, Galerie Ruf AG	2011/ 2012

Die Reiss-Engelhorn-Museen bestehen aus - The Reiss-Engelhorn-Museums are:
 Museum Zeughaus mit Forum Internationale Photographie (FIP) C5 / Museum Weltkulturen D5 /
 Museum Bassermannhaus für Musik und Kunst mit ZEPHYR Raum für Fotografie C4 / Museum Schillerhaus B5.7 /
 Museum Peter und Traudl Engelhorn-Haus (in Gründung) / Curt-Engelhorn-Zentrum Kunst- und Kulturgeschichte C4 / Curt-Engelhorn-Zentrum Archäometrie D6 /
 Klaus-Tschira-Archäometrie-Zentrum C4, Institut an der Universität Heidelberg / Forschungsstelle Geschichte und Kulturelles Erbe (FGKE), Universität Heidelberg, Villa Poensgen

Institution	Jahr
Beijing, China International Exhibition Agency	2012/ 2013
Beppu, Beppu University	2011/ 2012
Berlin, Abguss-Sammlung Antiker Plastik	2009/10
Berlin, Ägyptisches Museum und Papyrussammlung, Staatliche Museen zu Berlin	2005, 2006, 2007, 2008/09, 2011/12, 2017
Berlin, Antikensammlung, Staatliche Museen zu Berlin -	2007, 2008/09, 2009/10, 2010/11, 2011/12
Berlin, Auswärtiges Amt, Politisches Archiv	2011/ 2012
Berlin, Charité – Universitätsmedizin Berlin, Institut für Mikrobiologie und Hygiene	2011/ 2012
Berlin, Deutsches Historisches Museum	2009, 2011/12
Berlin, Ethnologisches Museum, Staatliche Museen zu Berlin	2007
Berlin, Geheimes Staatsarchiv, Preußischer Kulturbesitz	2011/12
Berlin, Gipsformerei, Staatliche Museen zu Berlin	2010/11
Berlin, Humboldt Universität	2010/11, 2014/15
Berlin, InterDuck Kultur-Event Marketing GmbH	2015/16
Berlin, Kunstgewerbemuseum	2009, 2010/11
Berlin, Kupferstichkabinett, Staatliche Museen zu Berlin -	2009/10
Berlin, Ludger Engels	2016/ 17
Berlin, Mori-Ôgai-Gedenkstätte	2011/ 2012
Berlin, Münzkabinett, Staatliche Museen zu Berlin	2008/09, 2009/10, 2010/11, 2011/12, 2017
Berlin, Museum Europäischer Kulturen, Staatliche Museen zu Berlin -	2009
Berlin, Museum f. Asiatische Kunst, Staatliche Museen zu Berlin	2007, 2009/10
Berlin, Museum für Islamische Kunst, Staatliche Museen zu Berlin	2006, 2007, 2010/11
Berlin, Museum für Kommunikation Berlin	2014/ 2015
Berlin, Museum für Naturkunde	2011/ 2012
Berlin, Museum für Vor- und Frühgeschichte, Staatliche Museen zu Berlin	2001, 2007, 2008/09
Berlin, Skulpturensammlung und Museum für Byzantinische Kunst	2013, 2017
Berlin, Staatsbibliothek zu Berlin, Staatliche Museen zu Berlin - Preußischer Kulturbesitz	2001, 2007, 2009/10, 2011/12, 2017
Berlin, Vorderasiatisches Museum, Staatliche Museen zu Berlin - Preußischer Kulturbesitz	2007, 2009/10
Bern, Bernisches Historisches Museum	2006
Bern, Burgerbibliothek	2010/ 2011
Bern, Universität Bern - Medizinische Fakultät, Institut für Rechtsmedizin	2013
Biedenkopf, Hinterlandmuseum Schloss Biedenkopf	2009
Bielefeld, Universität Bielefeld	2011/ 2012
Bietigheim-Bissingen, Stadtarchiv	2011/ 2012
Bietigheim-Bissingen, Stadtmuseum Hornmoldhaus	2011/ 2012
Bisceglie, Museo Diocesano Direzione	2010/ 2011
Bitonto, Museo Diocesano	2010/ 2011
Böblingen; Stadtverwaltung Böblingen	2017/18
Bochum, Deutsches Bergbau-Museum	2008/09
Bochum, Kunstsammlungen der Ruhr-Universität Bochum	2008/09
Bochum, Ruhr-Universität Bochum, Fakultät für Ostasienwissenschaften	2011/ 2012
Bologna, Archivio di Stato	2010/ 2011
Bologna, Biblioteca Universitaria	2010/ 2011
Bonn, Akademisches Kunstmuseum der Universität Bonn	2008/09
Bonn, Friedrich-Ebert Stiftung e.V.	2014/ 2015
Bonn, Haus der Geschichte	2011/ 2012
Bonn, LVR-Landesmuseum Bonn, Rheinisches Landesmuseum für Archäologie, Kunst- und Kulturgeschichte	2010/ 2011, 2011/12
Bonn, Rheinischen Friedrich-Wilhelms Universität Abt. für Japanologie und Koreanistik	2011/ 2012

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Institution	Jahr
Bonn, Rheinischen Friedrich-Wilhelms Universität Bonn, Bonner Altamerika-Sammlung	2011/12
Bonn, Universitätsklinikum Bonn - Institut für Rechtsmedizin	2018/19
Boston, Museum of Fine Arts	1998, 2005
Boulogne-sur-Mer, Château-Musée de Boulogne-sur-Mer	2008/09
Bozen, EURAC Research - Institute for Mummy Studies	2018/19
Bratislava, Slovenské národné múzeum	2001/ 2002
Braubach, Europäisches Burgeninstitut Philippsburg	2010/ 2011
Braunschweig, Herzog-Anton-Ulrich-Museum	2009, 2013
Bremen, Staats- und Universitätsbibliothek Bremen	2009, 2014/15
Bremen, Universität Bremen	2011/ 2012
Bremerhaven, Deutsches Schifffahrtsmuseum	2016/ 17
Brescia, Curia Diocesana - Brescia -Duomo Vecchio, Capella delle Sante Croci	2010/ 2011
Brescia, Fondazione Brescia Musei. Musei Civici d'Arte e Storia. Santa Giulia. Museo della Città	2017
Brienno, Parrocchia SS. Nazaro e Celso	2010/ 2011
Bruchsal, Staatliche Schlösser und Gärten Baden-Württemberg	2013/ 2014, 2017/18
Brüssel, Muses Royaux des Beaux-Arts de Belgique	2016/ 17
Bruxelles, Bibliothèque Royale de Belgique	2005, 2008/09, 2010/ 2011
Bruxelles, Musées Royaux d'Art et d'Histoire	2008/09, 2009/10
Budapest, Bibliothek der Informationszentrum der Ungarischen Akademie der Wissenschaften/ MTA Könyvtár és Információs Központ	2013/ 2014
Budapest, Hungarian Natural History Museum	2007, 2011/12, 2018/19
Budapest, Ungarisches Nationalmuseum	2000, 2001, 2006
Bukarest, Muzeul Național de Istorie a Românie	2001, 2006
Bursa, Bursa Kent Müzesi	2009
Cambridge/ MA, Peabody Museum	1994/95
Capua, Museo Campano di Capua	2010/ 2011
Capua, Soprintendenza di beni architettonici, per il paesaggio e il patrimonio artistico	2010/ 2011
Cassino, Abbazia di Montecassino	2012
Cerreto Guidi, Villa Medicea di Cerreto Guidi e Museo storico della Caccia e del Territorio	2013
Chiusi, Museo Archeologico Nazionale	2008/09
Città del Vaticano, Arciconfraternita di Santa Maria della Pietà in Campo Santo dei Teutonici e Fiamminghi	2017
Città del Vaticano, Biblioteca Apostolica Vaticana	2001/02, 2010/ 2011; 2013/ 2014, 2017
Città del Vaticano, Fabbrica di San Pietro	2017
Città del Vaticano, Musei Vaticani	2008/09, 2013, 2017
Coburg, Kunstsammlungen der Veste Coburg	2009, 2016/17
Colmar, Musée Unterlinden	2017
Cosenza, Galleria Nazionale di Palazzo Arnone	2010/ 2011
Cremona, Museo Civico Ala Ponzone	2010/ 2011
Darmstadt, Hessisches Landesmuseum	2007, 2010/ 2011
Darmstadt, Universitäts- und Landesbibliothek Darmstadt	2013/14
Deidesheim, Deutsches Film- und Fotomuseum Deidesheim	2014/15
Desden, Hauptstaatsarchiv Dresden	2009
Dortmund, Museum für Kunst- und Kulturgeschichte	2009
Dresden, Gemäldegalerie Alte Meister – Staatliche Kunstsammlungen Dresden	2009
Dresden, Grünes Gewölbe – Staatliche Kunstsammlungen Dresden	2009
Dresden, Landesamt für Archäologie mit Landesmuseum für Vorgeschichte	2009
Dresden, Rüstkammer – Staatliche Kunstsammlungen Dresden	2009

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Institution	Jahr
Dresden, Sächsische Landesbibliothek - Staats- und Universitätsbibliothek Dresden	2013/14
Dresden, Sächsisches Staatsarchiv, Hauptstaatsarchiv Dresden	2016/ 17
Dresden, Skulpturensammlung, Staatliche Kunstsammlungen	2008/09, 2009/10
Dunkerque, FRAC Nord Pas-de-Calais	2008/09
Duschanbe, Nationalmuseum der Antike Tadschikistans	2009/10
Düsseldorf, Anna Maria Luisa d' Medici e.V.	2013
Düsseldorf, Hetjensmuseum – Deutsches Keramikmuseum	2009
Düsseldorf, Landesarchiv Nordrhein-Westfalen	2013/14
Düsseldorf, Museum kunst palast	2008/09
Düsseldorf, Schifffahrt-Museum	2013/14
Düsseldorf, Stadtmuseum Düsseldorf	2013
Ecouen, Musée national de la Renaissance	2008/09
Eichstätt, Diözesanarchiv Eichstätt	2017
Einsiedeln, Kloster Einsiedeln - Stiftsbibliothek	2017
Eisenach, Wartburg Stiftung	2017
Eisleben, Stadt Eisleben	2009
Eisleben, Stiftung Luthergedenkstätten in Sachsen-Anhalt Eisleben	2009
Eretria, Archaeological Museum	2008/09
Erfurt, Evangelische Andreaskirche	2009
Erfurt, Museum für Thüringer Volkskunde	2009
Erlangen, Siemens Healthcare GmbH	2018/19
Erlangen, Universitätsbibliothek der Friedrich-Alexander-Universität Erlangen-Nürnberg	2010/11; 2013/14
Esslingen am Neckar, Landesamt für Denkmalpflege	2011/12
Esslingen am Neckar, Stadtmuseum	2011/ 2012
Filderstadt; Evangelische Kirchengemeinde Plattenhardt	2017/18
Firenze, Archivio di Stato di Firenze	2013, 2014/15
Firenze, Biblioteca Medicea Laurenziana	2010/11, 2013, 2017
Firenze, Biblioteca Nazionale Centrale	2013
Firenze, Biblioteca Riccardiana	2013
Firenze, Compagnia dei Buonomini di San Martino	2013
Firenze, Comune di Firenze	2013
Firenze, Gabinetto Disegni e Stampe degli Uffizi	2010/11
Firenze, Galleria degli Uffizi	2013
Firenze, Galleria dell' Akademia	2017
Firenze, Galleria Palatina	2013, 2017
Firenze, Kunsthistorisches Institut in Florenz - Max-Planck-Institut	2014/15
Firenze, Museo Archeologico Nazionale	2008/09
Firenze, Museo degli Argenti e delle Porcellane degli Uffizi	2010/11, 2013
Firenze, Museo delle Cappelle Medicee	2013
Firenze, Museo di Palazzo Davanzati	2013
Firenze, Museo di San Marco	2017
Firenze, Museo di Storia Naturale di Firenze	2013
Firenze, Museo Egizio	2005
Firenze, Museo Nazionale del Bargello	2006, 2010/11, 2013, 2017
Firenze, Museo Stibbert	2008/09, 2010/11
Firenze, Regione Toscana, Giunta regionale	2013
Firenze, Università degli Studi di Firenze	2013
Firenze, Villa Medicea Careggi	2013
Firenze, Villa Medicea di Poggio Imperiale	2013
Flensburg, Museumsberg Flensburg, Städtische Museen und Sammlungen für den Landesteil Schleswig	2009
Foggia, Museo Civico	2010/11
Frankenthal (Pfalz); Erkenbert-Museum	2013/14, 2017/18
Frankfurt a. Main, DZ-Bank AG Kunstsammlung	2008/09

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Museum Peter und Traudl Engelhorn-Haus (in Gründung) / Curt-Engelhorn-Zentrum Kunst- und Kulturgeschichte C4 / Curt-Engelhorn-Zentrum Archäometrie D6 /

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Institution	Jahr
Frankfurt a. Main, Historisches Museum Frankfurt	2010/11
Frankfurt a. Main, Institut für Stadtgeschichte Stadt Frankfurt am Main	2010/11
Frankfurt a. Main, Museum für Angewandte Kunst	2010/11
Frankfurt a. Main, Museum für Kommunikation Frankfurt	2014/15
Frankfurt a. Main, Museum für Uhren, Schmuck und Kunst, Frankfurt am Main, e. V.	2016/17
Frankfurt a. Main, Städtische Galerie Liebieghaus, Museum Alter Plastik	2010/11
Frankfurt a. Main, Universitätsbibliothek Johann Christian Senckenberg	2016/ 17
Frankfurt am Main, Senckenberg Gesellschaft für Naturforschung	2011/12, 2014/15, 2018/19
Frankfurt am Main; Museum Angewandte Kunst	2017/18
Freiberg, TU Bergakademie Freiberg	2011/ 2012
Freiburg im Breisgau, Albert-Ludwigs-Universität Freiburg im Breisgau Universitätsbibliothek	2016/ 17
Freiburg im Breisgau, Städtische Museen Freiburg - Museum Natur und Mensch	2014/15
Freiburg im Breisgau, Universitätsarchiv Freiburg	2011/12
Freiburg im Breisgau, Universitätsbibliothek Freiburg im Breisgau	2014/15
Freising, Diözesanmuseum Freising	2016/ 17
Friedberg, Wetterau-Museum	2009
Fulda, Hochschul- und Landesbibliothek	2010/11
Fulda, Vonderau Museum, Stadt Fulda	2017
Gelnhausen, Pfalzruine, Verwaltung der Staatlichen Schlösser und Gärten, Außenstelle Steibau/Gelnhausen	2010/11
Genève, Bibliothèque de Genève	2008/09, 2017
Genova, Archivio di Stato di Genova	2010/11
Gießen, Justus-Liebig-Universität Gießen	2008/09, 2011/12, 2017
Goldau, Bergsturzmuseum	2014/15
Göppingen, Stadtarchiv Göppingen	2010/11
Göteborg, Hasselblad - Foundation	2008/09
Gotha, Forschungsbibliothek Gotha	2013/ 2014
Gotha, Museum für Regionalgeschichte und Volkskunde, Stiftung Schloss Friedenstein	2009; 2013/ 2014
Göttingen, Fachdienst für Bauordnung, Denkmalschutz und Archäologie	2009
Göttingen, Georg-August-Universität Göttingen, Niedersächsische Staats- und Universitätsbibliothek Göttingen	2010/ 2011; 2013/ 2014, 2016/ 17
Gravina di Puglia, Fondazione Ettore Pomarici Santomasi	2008/09
Graz, Landesmuseum Joanneum, Alte Galerie	2008/09
Greifswald, Pommersches Landesmuseum für Universitätssammlung Ernst- Moritz-Arndt-Universität	2009
Groß-Gerau, 4D Concepts GmbH	2018/19
Grünwald, EXPOCA GmbH	2011/12
Gundelsheim, Siebenbürgisches Museum e. V.	2009
Hagenau, Ville et Communauté de Communes de la Région de Hagenau - Musée Historique	2013/ 2014
Halle, Landesmuseum für Vorgeschichte	2006, 2007, 2009
Halle, Marienbibliothek	2009
Halle, Stadtarchiv Halle (Saale)	2009, 2010/11
Halle, Stiftung Moritzburg- Kunstmuseum des Landes Sachsen-Anhalt	2009
Halle, Universitäts- und Landesbibliothek Sachsen-Anhalt	2009
Halle, Zentrale Kustodie und Universitätsarchiv Martin-Luther Universität	2009
Hamburg, Altonaer Museum für Kunst und Kulturgeschichte Stiftung Historische Museen Hamburg	2009
Hamburg, Circulo Mexicano Aleman e. V.	2011/12
Hamburg, Deichtorhallen Hamburg/Haus der Photographie	2008/09
Hamburg, Hamburger Kunsthalle	2008/09

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Institution	Jahr
Hamburg, Museum für Kunst und Gewerbe	2008/09, 2009, 2010/11, 2011/12
Hamburg, Staats- und Universitätsbibliothek	2017
Hamburg, Staatsarchiv Hamburg	2011/ 2012
Hamburg, Stiftung F. C. Gundlach	2008/09
Hannover, Museum August Kestner	2009
Hannover, Niedersächsisches Landesmuseum Hannover	2011/12
Hanoi, National Museum of History	2017/ 18
Hayange, Presbytère de Saint-Martin	2010/11
Heidelberg, Abtei Neuburg	2012
Heidelberg, Archäologisches Institut, Antikenmuseum und Abguss-Sammlung	2008/09, 2009/10
Heidelberg, Deutsches Apotheken-Museum	2013; 2013/14
Heidelberg, Institut für Plastination e.K.	2018/19
Heidelberg, Kurpfälzisches Museum	2011/ 2012; 2013/14, 2016/ 17, 2017, 2017/18
Heidelberg, Landessternwarte Heidelberg-Königsstuhl	2013/ 2014
Heidelberg, Ruprecht-Karls-Universität Heidelberg	2011/ 2012
Heidelberg, Ruprecht-Karls-Universität Heidelberg Romanisches Seminar - Bibliothek	2014/15
Heidelberg, Südasien-Institut - Bibliothek	2014/15
Heidelberg, Universitätsarchiv	2013/14, 2017/18
Heidelberg, Universitätsbibliothek der Ruprecht -Karls-Universität Heidelberg	2010/11; 2011/12; 2013/ 2014, 2014/15, 2016/ 17, 2017, 2017/18
Heidelberg, Universitätsmuseum Heidelberg - Rektorat der Universität	2013/ 2014
Heidelberg, Völkerkundemuseum vPST	2011/12
Heidelberg; Fakultätsbibliothek Theologie	2017/18
Heidelberg; Heidelberger Akademie der Wissenschaften	2017/18
Heiligenkreuz, Zisterzienserabtei Stift Heiligenkreuz - Stiftsbibliothek	2017
Helvoirt, Joos van de Plas	2016/ 17
Hikari, Hikari City Cultural Center	2011/ 2012
Hilden, Wilhelm-Fabry-Museum	2013
Hildesheim, Römer- und Pelizaeus Museum	1993/94, 1995/96, 2005, 2007, 2018/19
Hirschhorn, Langbeinmuseum	2010/11
Ingelheim, Kaiserpfalz	2010/11
Ingolstadt, Bayerisches Armeemuseum	2013/14
Ingolstadt, Deutsches Medizinhistorisches Museum	2013, 2016/ 17
Ingolstadt, Stadtmuseum Ingolstadt	2016/ 17
Iraklion, Archaeological Museum	2008/09
Istanbul, 500.Yil Vakfi Türk Musevileri Müzesi	2009
Istanbul, Sadberk Hanım Müzesi	2009
Istanbul, Topkapı Sarayı Müzesi,	2009
Istanbul, Türk ve İslam Eserleri Müzesi	2009
Istanbul, Yapı Kredi Vedat Nedim Tör Müzesi	2009
Jakarta, Nationalmuseum	1995/96
Jena, Evangelisch-Lutherische Kirchengemeinde	2009
Jena, Thüringer Universitäts- und Landesbibliothek Jena	2017
Jerusalem, The Israel Antiquities Authority	2006; 2011/12
Kabul, National Museum of Afghanistan	2009/10
Kaiserslautern, Museum Pfalzgalerie Kaiserslautern	2013/14
Kaiserslautern, Theodor-Zink-Museum und Wadgasserhof	2010/11
Karlsruhe, Badische Landesbibliothek	2013/14, 2017

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Institution	Jahr
Karlsruhe, Badisches Landesmuseum	2008/09, 2009/10, 2010/11; 2013/14, 2016/ 17, 2017, 2017/18
Karlsruhe, Generallandesarchiv	2010/11; 2013/14
Karlsruhe, Staatliche Kunsthalle Karlsruhe	2014/15
Karlsruhe; Evangelischer Oberkirchenrat -Landeskirchliches Archiv-	2017/18
Kassel, Museum für Sepulkralkultur	2011/12
Kassel, museumslandschaft hessen kassel, Schloß Wilhelmshöhe	2008/09, 2009
Kelheim, Archäologisches Museum der Stadt Kelheim	2013/14
Kiel, Schleswig-Holsteinische Landesbibliothek	2011/12
Kiew, National Historical Museum of Ukraine (Museum of Historical Treasures of Ukraine)	2009/10
Knossos, Stratigraphisches Museum	2008/09
Koblenz, Generaldirektion Kulturelles Erbe Rheinland-Pfalz,	2011/12
Koblenz, Landeshauptarchiv	2013/14
Köln, Historisches Archiv der Stadt Köln	2013/14
Köln, Japanisches Kulturinstitut	2014/15
Köln, LETTER Stiftung	2011/12
Köln, Museum für Angewandte Kunst	2011/12, 2016/ 17
Köln, Museum für Ostasiatische Kunst Köln	2011/12
Köln, St. Ursula - Die Goldene Kammer: Kath. Pfarramt St. Agnes	2013/14
Köln, Universität Köln, Institut für Altertumskunde, Papyrologie	2008/09
Konstanz, Stadt Konstanz - Rosgartenmuseum	2017
Konstanz; Archäologisches Landesmuseum Baden-Württemberg	2017/18
Konstanz-Petershausen, Archäologisches Landesmuseum Baden-Württemberg, Zweigmuseum Fedeseemuseum Bad Buchau	2011/12
Kopenhagen, National Museum of Denmark	2006, 2008/09
Kopenhagen, Ny Carlsberg Glyptothek	2009/10
Krakau, Muzeum Narodowe w Krakowie	2001/ 2002
Kranenburg, Museum Katharinenhof Kranenburg	2011/12
Krefeld, Deutsches Textilmuseum	2017
Krefeld, Museumszentrum Burg Linn	2010/11
Krefeld, Stadtarchiv	2014/15
Landshut, Skulpturenmuseum im Hofberg	2011/12
Lausanne, mudac - Musée de design et d'arts appliqués contemporains	2015/16, 2019/20
Leiden, National Museum for the History of Sience and Medicine, Museum Boerhaave	2016/ 17
Leiden, Rijksmuseum van Oudheden	1993/94, 1995/96, 1996/97, 2005
Leinfelden-Echterdingen; Deutsches Spielkartenmuseum	2017/18
Leipzig, Antikenmuseum der Universität Leipzig	2008/09
Leipzig, Evangelisch-Lutherische Kirchengemeinde St. Thomas	2009
Leipzig, Evangelisch-Lutherische Nathanaelgemeinde	2009
Leipzig, Stadtgeschichtliches Museum	2009
Lichtensteig, Toggenburger Museum	2014/15
Liège, Archives de l'Etat à Liège	2010/11
Limburg, Dom- und Diözesanmuseum	2017
Liverpool, National Museum Liverpool	2005
Lohne, Katholische Pfarrei St. Gertrud	2016/ 17
London, British Museum	1993/94 ; 1996/97, 2005, 2006, 2007, 2009/10
London, Galerie Monika Sprüth & Philomene Magers, London	2008/09
London, Museum of London	2009
London, Ori Gersht	2016/ 17
London, The British Library	2006; 2013/14, 2017
London, The Egypt Exploration Society	2017

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Museum Bassermannhaus für Musik und Kunst mit ZEPHYR Raum für Fotografie C4 / Museum Schillerhaus B5.7 /

Museum Peter und Traudl Engelhorn-Haus (in Gründung) / Curt-Engelhorn-Zentrum Kunst- und Kulturgeschichte C4 / Curt-Engelhorn-Zentrum Archäometrie D6 /

Klaus-Tschira-Archäometrie-Zentrum C4, Institut an der Universität Heidelberg / Forschungsstelle Geschichte und Kulturelles Erbe (FGKE), Universität Heidelberg, Villa Poensgen

Institution	Jahr
London, The Victoria and Albert Museum	2006
London, Vivienne Westwood Ltd	2016/ 17
Lorch am Rhein; Robert-Struppmann-Museum, Kunst- und Heimatmuseum der Stadt Lorch am Rhein	2017/18
Lorsch, Verwaltung der Staatlichen Schlösser und Gärten Hessen UNESCO-Welterbestätte Kloster Lorsch	2010/11
Lübeck, Die Lübecker Museen, Kunsthalle St. Annen	2013/14
Lucca, Archivio di Stato di Lucca	2017
Lucca, Archivio Storico Diocesano di Lucca – Biblioteca Capitolare Feliniana	2017
Lucca, Biblioteca Statale di Lucca	2017
Lucera, Museo Civico Giuseppe Fiorelli – Comune di Lucera	2010/11
Ludwigsburg, Landesarchiv Baden-Württemberg, - Staatsarchiv Ludwigsburg	2013/14
Ludwigshafen/Rhein, Wilhelm-Hack-Museum	2010/11; 2013/14
Lüneburg, Museum Lüneburg	2010/11
Lüneburg, Ratsbibliothek der Hansestadt Lüneburg	2013/14
Lüneburg, Stadt Lüneburg / Denkmalpflege	2009
Magdeburg, Landeshauptarchiv Sachsen-Anhalt, Abt. Magdeburg	2009
Mainz, Bibliotheken der Stadt Mainz – Wissenschaftliche Stadtbibliothek	2016/ 17
Mainz, Bischöfliches Dom- und Diözesanmuseum	2017
Mainz, Bischöfliches Dom- und Diözesanmuseum Mainz	2010/11; 2013/ 2014
Mainz, Generaldirektion Kulturelles Erbe Rheinland Pfalz Landesmuseum Mainz	2017
Mainz, Generaldirektion Kulturelles Erbe Rheinland Pfalz: Landesmuseum Mainz	2013/ 2014, 2017/18
Mainz, Gutenberg-Museum	2013/14
Mainz, Landeshauptstadt Mainz Stadtarchiv	2010/11
Mainz, Römisch-Germanisches Zentralmuseum	2009/10
Mainz, Römisch-Germanisches Zentralmuseum	2017
Mainz, Wissenschaftliche Stadtbibliothek	2012/13
Manchester, The Manchester Museum	2005
Mannheim, „Die Adler“ Mannheim Eishockey Spielbetriebs GmbH	2012/13
Mannheim, Engelhorn Mode GmbH	2016/ 17
Mannheim, Kunsthalle	2012/13, 2017
Mannheim, Stadtarchiv Mannheim	2012/13, 2014/15
Mannheim, Technoseum	2012/13; 2013/14, 2016/17, 2018/19
Mannheim, Universität Mannheim; Universitätsbibliothek	2014/15, 2016/17, 2017
Mannheim, Vermögen und Bau Baden-Württemberg – Amt Mannheim	2013/14
Mannheim; Evangelische ChristusFriedenGemeinde	2017/18
Marburg, Hessisches Staatsarchiv Marburg	2017
Marseille, Musée d'Archéologie Méditerranéenne, La Vieille Charité	2011/12
Mary, Turkmenistan, Historisch-Heimatkundliches Museum	2019
Meiningen, Thüringisches Staatsarchiv	2013/14
Messina, Biblioteca del Seminario Arcivescovile (Biblioteca Painiana)	2010/11
Messina, Biblioteca Regionale Universitaria	2010/11
Messina, Museo Regionale	2010/11
Messina, Tesoro del Duomo	2010/11
Metaponto, Museo Archeologico Nazionale di Metaponto	2008/09
Mettmann, Stiftung Neanderthal Museum	2011/12
Metz, Musée Trésor d'Église, Art Sacré de la Cathédrale Saint-Étienne	2010/11
Michelstadt; Stadt Michelstadt – Kulturstadt- Nicolaus-Matz-Bibliothek	2017/18
Milano, Archivio di Stato	2010/11
Milano, Civiche Raccolte d'Arte Applicata del Castello Sforzesco	2010/11
Milano, Raccolte d'Arte Antica e Pinacoteca del Castello Sforzesco	2010/11
Milano, Veneranda Biblioteca Ambrosiana	2010/11, 2017
Minden, Mindener Museum für Geschichte, Landes- und Volkskunde	2009

Die Reiss-Engelhorn-Museen bestehen aus - The Reiss-Engelhorn-Museums are:
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 Museum Bassermannhaus für Musik und Kunst mit ZEPHYR Raum für Fotografie C4 / Museum Schillerhaus B5,7 /
 Museum Peter und Traudl Engelhorn-Haus (in Gründung) / Curt-Engelhorn-Zentrum Kunst- und Kulturgeschichte C4 / Curt-Engelhorn-Zentrum Archäometrie D6 /
 Klaus-Tschira-Archäometrie-Zentrum C4, Institut an der Universität Heidelberg / Forschungsstelle Geschichte und Kulturelles Erbe (FGKE), Universität Heidelberg, Villa Poensgen

Institution	Jahr
Modena, Museo Estense	2008/09
Moskau, State Museum of Oriental Art	2001, 2009/10
Müllenbach (bei Mayen), Prähistorisches Museum „Alte Schule“	2011/12
München, Archäologische Staatssammlung	2007; 2013/14
München, Bayerische Schlösserverwaltung – Museumsabteilung	2013/ 2014
München, Bayerische Staatsbibliothek	2008/09, 2011/12, 2013; 2013/14, 2014/15, 2017
München, Bayerische Staatsgemäldesammlungen München, Staatsgalerie im Neuen Schloß Bayreuth	2009/10; 2013/14
München, Bayerische Verwaltung der staatlichen Schlösser, Gärten und Seen – Museumsabteilung (Schatzkammer der Residenz)	2013/ 2014
München, Bayerisches Hauptstaatsarchiv	2013/14
München, Bayerisches Hauptstaatsarchiv – Geheimes Hausarchiv -	2013/14
München, Bayerisches Nationalmuseum	2009; 2013/14
München, Deutscher Eishockey-Bund e.V.	2012/13
München, Deutsches Museum	2007, 2011/12, 2013
München, Ludwig-Maximilians-Universität München Universitätsbibliothek	2017
München, Münchner Stadtmuseum, Modemuseum	2009
München, Pinakothek der Moderne, München	2008/09
München, Schuh Bertl	2017
München, Staatl. Sammlung Ägyptischer Kunst	2005, 2007
München, Staatliche Antikensammlungen und Glyptothek	2008/09, 2009/10
München, Staatliche Graphische Sammlung	2013/ 2014
München, Staatliche Münzsammlung München	2013; 2013/14
München, Staatliches Museum für Völkerkunde München	2011/12
München; Bayerische Staatsgemäldesammlungen	2017/18
Münster, LWL-Museum für Kunst- und Kultur Westfälisches Landesmuseum	2016/ 17
Münster, Museum für Lackkunst	2016/ 17
Münster, Museum für Lackkunst der BASF	2011/12
Mykonos, Archaeological Museum	2008/09
Namur, Musée Diocesano de Namur et Trésor de la cathédrale Saint Aubain	2017
Nancy, Musée Lorrain – Palais des Ducs de Lorraine	2017
Napoli, Museo Archeologico Nazionale Napoli	2004/05, 2008/09, 2009/10, 2010/11
Napoli, Museo e Gallerie Nazionali di Capodimonte	2006
Nara, Nara Research Institute of Cultural Properties (Japan)	2004
Naumburg, Vereinigten Domstifter zu Merseburg und Naumburg und des Kollegiatstifts Zeitz	2017
Neckarzimmern, Rentamt Burg Hornberg	2013/14
Neuburg a. d. Donau, Historischer Verein Neuburg a.d. Donau / Stadtmuseum	2013/14
Neunburg vorm Wald, Schwarzwaldtaler Heimatmuseum	2013/14
Neuried, Herlinde Koelbl	2019
Neuruppin, Museum Neuruppin	2011/12
New York, Metropolitan Museum of Art	1998, 2005, 2010/11
Nienburg, Museum Nienburg	2009
Novara di Sicilia (Messina), Chiesa Madre di Maria SS. Assunta dall' Abbaria di Santa Maria la Novara	2010/11
Nürnberg, Germanisches Nationalmuseum	2009, 2016/ 17, 2017/18
Nürnberg, Stadt Nürnberg Stadtbibliothek Abt. Handschriften und Alte Drucke	2010/11
Oberursel, Vortaunusmuseum	2010/11
Oettingen, Heimatmuseum Oettingen	2016/ 17
Offenbach, Sammlung Karl Schmitt-Korte	2016/ 17
Oldenburg, Niedersächsische Landesmuseen Oldenburg	2013
Olympia, Archaeological Museum	2008/09

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Institution	Jahr
Orvieto, Museo Claudio Faina e Museo Civico	2017
Oslo, Kulturhistorisk Museum	2006
Ottobeuren, Katholische Pfarrkirchenstiftung St. Alexander und Theodor	2009
Oxford, Ashmolean Museum	2005
Padova, Musei Civici, Museo d'Arte Medioevale e Moderna	2010/11
Padova, Università degli Studi di Padova	2013
Palermo, Archivio di Stato di Palermo	2010/11
Palermo, Biblioteca Centrale della Regione Siciliana "A. Bombace"	2010/11
Palermo, Biblioteca Comunale	2010/11
Palermo, Biblioteca Comunale, Galleria dei ritratti	2010/11
Palermo, Cattedrale di Palermo	2010/11
Palermo, Galleria Regionale della Sicilia	2010/11
Palermo, Museo Archeologico Regionale Antonio Salinas	2010/11
Palermo, Museo della Zisa	2010/11
Palermo, Tesoro della Cappella Palatina	2010/11
Paris, Bibliothèque historique de la Ville de Paris	2019
Paris, Bibliothèque Nationale de France	2001/ 2002, 2007, 2010/11
Paris, Cabinet des Médailles	2001/ 2002, 2009/10
Paris, Centre Pompidou	2019
Paris, Centre Pompidou	2019
Paris, Michel Frizot	2019
Paris, Musée du Louvre	1996/97, 2001, 2006, 2008/09, 2009/10; 2013/14
Paris, Musée Gustave-Moreau	2008/09
Paris, Musée National d'Histoire Naturelle	2007, 2011/12
Paris, Musée National des Arts Asiatiques Guimet	2007, 2009/10
Paris, Musée national du Moyen Age - Thermes et Hôtel de Cluny	2001/ 2002
Peking, Palast-Museum	1997/98
Pforzheim, Schmuckmuseum Pforzheim	2009
PLURS, Museo degli scavi di Piuro (Associazione italo-svizzera per gli scavi di Piuro)	2014/15
Poggio a Caiano, Parrocchia di San Francesco d'Assisi	2013
Poggio a Caiano, Villa Medicea de Poggio a Caiano	2013
Pompeji, Soprintendenza archeologia di Pompeji	2004/ 2005
Potsdam, Stiftung Preußische Schlösser und Gärten Berlin-Brandenburg	2009/10
Pottenstein, Fränkische Schweiz Museum Tüchersfeld	2009
Prag, Metropolitní kapitula u sv. Víta v Praze, Arcibiskupství Pražské	2017
Prag, Národní knihovna České republiky / Tschechische Nationalbibliothek	2013/ 2014
Prag, Národní muzeum	2001, 2002, 2006
Prag, Správa Pražského hradu	2001/ 2002
Quedlinburg, Stadt Quedlinburg	2009
Radebeul, Karl-May-Museum gGmbH Radebeul	2011/12
Ravello, Duomo di Santa Maria Assunta, Collocazione Museo del Duomo	2010/11
Ravenna, San Giovanni Evangelista	2017
Regensburg, Dreieinigkeitskirche Regensburg	2009
Regensburg, Fürst Thurn und Taxis Hofbibliothek und Zentralarchiv	2013/14
Regensburg, Museen der Stadt Regensburg	2011/12; 2013/14
Remscheid, Deutsches Röntgen-Museum	2018/19
Rodewisch, Museum Göltzsch	2009
Roma, Biblioteca Angelica	2010/11
Roma, Biblioteca Universitaria Alessandrina	2017
Roma, Deutsches Archäologisches Institut. Abteilung Rom	2010/11
Roma, Galleria Nazionale d'Arte Antica di Roma, Palazzo Barberini	2017
Roma, Musei Capitolini	2008/09, 2010/11, 2017
Roma, Museo di Roma - Palazzo Braschi	2017
Roma, Museo di scultura Antica Giovanni Barracco	2017

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Institution	Jahr
Roma, Museo Nazionale d'Arte Orientale	2009/10
Roma, Museo Nazionale di Palazzo Venezia	2001/ 2002
Roma, Museo Nazionale Etrusco di Villa Giulia	2008/09
Roma, Museo Nazionale Romano, Palazzo Massimo alle Terme	2008/09
Roma, Parrocchia di SS. Silvestro e Martino ai Monti	2017
Roma, Pontificio Istituto di Archeologia Cristiana	2001/02, 2017
Rometta (Messina), Chiesa Madre	2010/11
Rostock, Städtische Museen Rostock, Kulturhistorisches Museum	2009
Saarbrücken-Scheidt, Landesarchiv	2013/14
Saint-Germain-en-Laye, Musée des Antiquités Nationales	1996/97
Salerno, Ministero per i Beni e le Attività Culturali Soprintendenza per i Beni Storici, Artistici ed Etnoantropologici per le Province di Salerno e Avellino	2010/11
Salerno, Museo Diocesano „S. Matteo“	2010/11
Salzburg, Salzburger Museum Carolino Augusteum	2006
Sankt Petersburg, Staatliche Eremitage, Abteilung für Kultur und Kunst der Länder des Orients	2009/10
Schlüchtern-Elm, Siebold-Archiv, Burg Brandenstein	2011/12
Schriesheim, Besucherbergwerk Anna-Elisabeth	2013/14
Schriesheim, Stadtarchiv	2010/11
Schwäbisch Gmünd, Johanniskirche	2010/11
Schwäbisch Hall; Evangelische Kirchengemeinde St. Michael und St. Katharina	2017/18
Schwaz (Tirol), Haus der Völker Kulturverein	2011/12
Selm-Cappenberg, Kath. Kirchengemeinde St. Johannes Evangelista	2010/11
Shimane, Anno Art Museum	2011/12
Siena, Archivio di Stato	2010/11, 2017
Simmern, Hunsrück-Museum	2009
Sofia, National Archeological Museum	2009/10
Solingen, Deutsches Klingensmuseum	2009
Speyer, Generaldirektion Kulturelles Erbe Rheinland-Pfalz, Landesarchäologie	2011/12
Speyer, Historisches Museum der Pfalz	2010/11; 2013/14, 2017, 2017/18
Speyer, Landesarchiv	2013/14, 2014/15
St. Gallen, Historisches und Völkerkundemuseum	2011/12
St. Gallen, Stiftsbibliothek St. Gallen	2017
St. Paul im Lavantthal, Museum im Benediktinerstift St. Paul	2012
Stockholm, Etnografiska museet	2011/12
Stockholm, Meedelhavsmuseet	2005
Stockholm, Moderna Museet	2003/04
Stockholm, Riksarkivet – National Archives	2009
Stockholm, Statens historiska museum Stockholm	2006
Strasbourg, Archives de la Ville et de la Communauté Urbaine de Strasbourg	2014/15
Strasbourg, Musée Archéologique	2001
Strasbourg, Musée Historique, Musées de la Ville de Strasbourg	2013/14
Strasbourg, Observatoire astronomique	2014/15
Stuttgart, Balnea GbR	2016/ 17
Stuttgart, Land Baden Württemberg, Landesarchiv Baden-Württemberg/ Abt.Hauptstaatsarchiv Stuttgart	2010/11, 2013/ 2014, 2016/ 17, 2017
Stuttgart, Landesmuseum Württemberg	2005, 2007; 2008/09, 2009/10, 2011/12; 2013/14, 2016/ 17, 2017, 2017/18
Stuttgart, Linden-Museum Stuttgart	2009
Stuttgart, Mercedes-Benz Museum GmbH	2011/ 2012
Stuttgart, Stiftung Kunstmuseum Stuttgart GmbH	2011/ 2012
Stuttgart, Universität Stuttgart, Historisches Institut	2013/ 2014

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Klaus-Tschira-Archäometrie-Zentrum C4, Institut an der Universität Heidelberg / Forschungsstelle Geschichte und Kulturelles Erbe (FGKE), Universität Heidelberg, Villa Poensgen

Institution	Jahr
Stuttgart, Württembergische Landesbibliothek	2009, 2010/11, 2011/12; 2013/14, 2016/ 17, 2017, 2017/18
Theben, Archäologisches Museum	2008/09
Tokyo, Agency of cultural Affairs	2004
Tokyo, Deutsche Gesellschaft für Natur- und Völkerkunde Ostasiens (OAG)	2011/12
Tokyo, Historiographisches Institut der Universität Tokyo	2011/12
Tokyo, Hoshi University	2011/12
Tokyo, JFA House	2011/12
Tokyo, National Archives of Japan	2011/12
Tokyo, Ono Tadashige Museum	2011/12
Tokyo, The Diplomatic Record Office of the Ministry of Foreign Affairs of Japan	2011/12
Tokyo, Tokugawa Memorial Foundation	2011/12
Torino, Museo di Antichità	2008/09
Toulouse, Archives départementales de la Haute-Garonne	2017
Trani, Museo Diocesano	2010/11
Trento, Museo Diocesano Tridentino	2010/11
Triberg, Schwarzwaldmuseum Triberg	2009
Trier, Rheinisches Landesmuseum Trier	2010/11, 2017
Trier, Stadtverwaltung Trier, Stadtbibliothek Trier	2017
Trogen, Kantonsbibliothek von Appenzell-Ausserrhoden	2008/09
Troia, Museo Diocesano e Tesoro della Cattedrale	2010/11
Troyes, Médiathèque de Troyes Champagne Métropole	2017
Tübingen, Eberhard Karls Universität Tübingen Institut für Ur- und Frühgeschichte und Archäologie des Mittelalters	2008/09, 2011/12
Tübingen, Universitätsbibliothek der Eberhard-Karls-Universität Tübingen	2013, 2016/ 17
Turin, Museo Egizio	2005
Überlingen am Bodensee, Stadt Überlingen, Abteilung Kultur	2013/14
Ulan Bator, National Museum of Mongolian History	2007
Ulm, Museum der Brotkultur	2014/15
Ulm, Stadtbibliothek Ulm	2016/ 17
Utrecht, Centraal Museum	2017
Utrecht, Museum Catharijneconvent	2009
Vaduz, Furussiyya Art Foundation	2006
Venezia, Fondazione Musei Civici di Venezia - Biblioteca del Museo Correr	2017
Venezia, Museo Archeologico Nazionale Venezia - Polo Museale del Veneto	2017
Vercelli, Fondazione Museo del Tesoro del Duomo e Archivio Capitolare	2017
Walluf, Pfarrkirche St. Martin	2010/11
Warschau, Muzeum Narodowe w Warszawie	2001/02
Weimar, Klassik Stiftung Weimar	2011/12
Weimar, Landesamt für Denkmalpflege und Archäologie mit Museum für Ur- und Frühgeschichte Thüringens	2009
Weimar, Landesarchiv Thüringen - Hauptstaatsarchiv Weimar	2017
Weimar, Thüringisches Hauptstaatsarchiv Weimar	2009
Weinheim, Stadtarchiv Weinheim	2013/ 14
Wertheim; Emmausgemeinde Wertheim	2017/18
Wettingen, Loubna Fine Art Society AG	2011/12
Wetzlar, Städtische Museen Wetzlar	2016/ 17
Wien, Kunsthistorisches Museum mit MVK und ÖTM Wien	2000, 2001, 2005, 2016/17
Wien, Kunsthistorisches Museum, Hofjagd- und Rüstkammer	2010/11, 2012; 2013/14; 2014, 2017
Wien, Kunsthistorisches Museum, Ägyptisch-Orientalische Sammlung	2009/10
Wien, Kunsthistorisches Museum, Antikensammlung	2008/09, 2009/10
Wien, Kunsthistorisches Museum, Gemäldegalerie	2008/09, 2012, 2013; 2014
Wien, Kunsthistorisches Museum, Kammer der Schönen Künste	2010/11, 2012; 2014

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Institution	Jahr
Wien, Kunsthistorisches Museum, Münzkabinett	2008/09, 2009/10, 2010/11; 2014
Wien, Kunsthistorisches Museum, Museumsbibliothek	2014
Wien, Kunsthistorisches Museum, Naturhistorisches Museum	2006
Wien, Österreichische Nationalbibliothek	2010/11; 2013/14
Wien, Österreichisches Staatsarchiv - Abteilung Haus-, Hof- und Staatsarchiv	2009, 2010/11; 2013/14, 2017
Wien, Österreichisches Theatermuseum	2011/ 2012
Wiesbaden, Hessisches Hauptstaatsarchiv	2013/ 2014
Wiesbaden, Hessisches Landesmuseum für Kunst und Natur	2016/ 17
Wittenberg, Städtischen Sammlungen	2009
Wittenberg, Stiftung Luthergedenkstätten in Sachsen-Anhalt	2009
Wolfenbüttel, Herzog August Bibliothek	2009
Worms, Jüdisches Museum im Raschi Haus	2010/11
Worms, Museum der Stadt Worms im Andreasstift	2013/14, 2017/18
Worms, St. Peter, Dompfarramt	2010/11
Worms, Stadtarchiv Worms	2010/11
Würzburg, Martin-von-Wagner-Museum	2008/09
Würzburg, Staatsarchiv Würzburg	2010/11
Xinjiang, The Cultural Heritage Bureau of Xijiang Uygur Autonomous Region	2008
Yarker, Ontario, Andrzej Maciejewski	2016/ 17
Zeitz, Evangelische St. Michaelsgemeinde	2009
Zürich, Anthropologisches Institut, Universität Zürich	2007
Zürich, Schweizerisches Landesmuseum	2006
Zweibrücken, Stadtmuseum	2013/14

IX. FURTHER INFORMATION AND COMMENTS

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X. CONFIRMATION AND RESPONSIBILITY

The undersigned is a legally authorised representative of the named museum and author of the present report. The information as provided offer a complete and valid description of the museum, of the security systems and the treatment of objects (both own ones as well as those on loan).



Signature

Name

Title

Museum

Date

Prof. Dr. Alfried Wieczorek

Director General

Reiss-Engelhorn-Museen Mannheim

5.3.2020

Please note

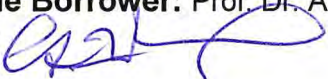
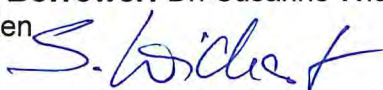
It is understood that the information provided in the present report shall be treated with strict confidentiality and must not be used by potential lenders for any purpose other than the evaluation of the museum in context with loan enquiries and in the preparation of damage claims. The present report has to be kept in a safe place. Without the approval of the museum it is not permitted to make or distribute any copies of it.

Appendix 3: Loan Agreement



Exhibition Loan Agreement.

1.	<p>Borrower Information Reiss-Engelhorn-Museen Institution Name and Address: Rem gmbH Stiftungsmuseen C 4,8 68159 Mannheim</p> <p>Contact Person (name and contact details if different from above): Dr. Viola Skiba, viola.skiba@mannheim.de (project manager) Marianne Aselmeier, Marianne.aselmeier@mannheim.de (registrar)</p>
2.	<p>Requested Item/s: Exon Domesday, ms 3500, fol. 29r and/or fol. 95r and/or fol. 175r</p>
3.	<p>Exhibition: Please specify title of Exhibition, location and inclusive dates of loan: “Die Normannen. Eine Geschichte von Mobilität, Eroberung und Innovation” (The Normans. A story of Mobility, Conquest and Innovation) <i>[subtitle still in the working title stage]</i> Venue: Reiss-Engelhorn-Museen, Museum Zeughaus C5 18.09.2022–26.02.2023 (duration of the exhibition in Mannheim)</p>
4.	<p>Lender Information Institution Name and Address: Exeter Cathedral Library and Archive 1 The Cloisters Exeter Devon EX1 1HS www.exeter-cathedral.org.uk Tel: 01392 421423 Email: library@exeter-cathedral.org.uk</p> <p>Contact Person: Ann Barwood Canon Librarian</p>
5.	<p>Terms and Conditions Governing the Exhibition Loan Agreement</p> <p>a) The conditions set forth in this agreement relate to all objects lent to: and cannot be altered, changed, waived, or otherwise amended, except as agreed in writing.</p>

	<p>b) In signing this agreement the Borrower gives an assurance that the items will not be handled during their absence from the Cathedral Library other than when they are placed in the case at the start of the exhibition period and removed from it at the end of the period.</p> <p>c) The Borrower will not alter the item/s. Evidence of damage in transit or while in the Borrower's custody will be reported immediately to the Lender.</p> <p>d) Cost and arrangements for transportation will be borne by the Borrower. The Lender will assure that the items are adequately and securely packed and will give the Borrower any special instructions for unpacking and repacking.</p> <p>e) The work will be returned only to the Lender at the address stated.</p>	
6.	<p>Insurance The Borrower will be responsible for insuring the items during transportation and during the period of the Exhibition. Note: Evidence will be required of this being in place prior to the items leaving the Cathedral Library.</p>	
7.	<p>Special Instructions by the Lender:</p> <ol style="list-style-type: none"> 1. A steward to be on duty at all times while the exhibition is open. 2. The items to be kept in a locked and secure exhibition case for the duration of the loan. 3. Any photographs must be taken whilst the items are in the exhibition case and should be for individuals' personal use only. 	
	<p>The Borrower accepts this agreement on the understanding that the Lender has full authority to enter into such an agreement as the legal owner of the item/s or authorised agent of the owner.</p> <p>Name of the Borrower: Prof. Dr. Alfried Wiczorek, General Director rem Signature:  Date: 02.07.2020</p> <p>Name of the Borrower: Dr. Susanne Wichert, CEO rem gGmbH Stiftungsmuseen Signature:  Date: 02.07.2020</p> <p>Name of the Lender:</p> <p>Signature: Date:</p>	