Baktay Ervin (1980-1963) is one of the most important contemporary researchers of Indian culture. After fifty some years later of his death he still the most significant Hungarian popularizer of the Indian culture by arranging exhibitions and publishing numerous books as well as articles. He started his career as a painter, and later he became famous with his translations and studies. His family life had also strong connection to India, as a uncle of Amrita Sher-Gil, the wordl famous Indian painter. While he was creating significant accomplishments in geography, art history and astrology; until then we can also thank to Baktay the cult of Alexander Csoma de Kőrösi. However his versatile talent not only in his works showed up. Based on his colorful childhood experiences with his friends they constructed Wild West and Indian games, which have been acknowledged by the Indian Association of America.

The author of one of the essay the Indian art historian, Claudine Bautz-Picron demonstrates how Baktay’s interest was develop in India, his role in the Ferenc Hopp Museum of Asian Art, then he analyzes in detail Baktay’s major work, the Art of India, which has also been translated into German (Die Kunst Indiens). One of the member of the Indian tribe founded by Baktay, József Lorencz (Eagla Feather) displays the life and habits of the tribe through Baktay’s personality. The volume is complemented with a detailed biography of Ervin Baktay.
Baktay Ervin is one of the most important contemporary researchers of Indian culture. After fifty some years later of his death he still the most significant Hungarian popularizer of the Indian culture by arranging exhibitions and publishing numerous books as well as articles. He started his career as a painter, and later he became famous with his translations and studies. His family life had also strong connection to India, as a uncle of Amrita Sher-Gil, the world-famous Indian painter. While he was creating significant accomplishments in geography, art history and astrology; until then we can also thank to Baktay the cult of Alexander Csoma de Körösí. However his versatile talent not only in his works showed up. Based on his colorful childhood experiences – which became recently available for the public via his autobiographical recollection - with his friends they constructed Wild West and Indian games, which have been acknowledged by the Indian Association of America.

This Hungarian language volume summarizes the social and intellectual movements of the first half of twentieth century through Baktay’s colorful individuality. The studies of the volume present in detail the unexplored origin of Baktay’s family; his years in Munich at the art school of Simon Hollósy, who was respected by him as his master during his entire life; his relation to the bohemian movement at the beginning of the century; his first translations, his role in introducing the cult of Gandhi and Tagore which was hardly known in Hungary that time; his first journey to India (1926-1929) and his extremely difficult travel to Western Tibet in 1928; his relation to the Hungarian Geographical Society, his work of astrology; commitment to Wild West, and his determinative role in the Ferenc Hopp Museum of Asiatic Art. The volume is complemented a list of his museums lectures, a report about his 1956-57’s Indian journey and his letters with colleagues, as well as it is containing a lot of very detailed recently founded articles, studies, and his unpublished manuscripts.
It was in 2011, after Aditi, widow of Ervin Baktay passed away, that the we started to work with the Baktay bequest that came into the possession of the Ferenc Hopp Museum of Eastern Asiatic Arts. The documents contained two versions of a hitherto unknown manuscript of an autobiography. Ervin Baktay started to write the first one – entitled “Memories” – on 25 June 1948. No information is available as to when he started to write the second version which is entitled “Homo ludens” and is regarded as the final version. However, the same date is given on the second version. Baktay started to work again on the second version after a long pause, in 1962. He continued to work on it until he died in 1963; he finished to record his memories until the age of 16. It is a unique autobiography that (besides containing hitherto unknown personal documents) not only does pay special attention to the author’s life and family but also gives a faithful rendering of the social and cultural events Baktay experienced, especially in Budapest and in his birthplace, Harasztí (today’s Dunaharaszti). The volume includes, among others, surprisingly detailed descriptions of the events of the celebration of the 1000th anniversary of the establishment of the state of Hungary in 1896, the cafés and patisseries, the Barokáldi Circus, Buffalo Bill’s performance in 1906 or about the activities of a secret society of teenagers in Dunaharaszti, called the “Mafia”. The volume is of great interest for those interested in the “old world” of which information is given in Baktay’s enjoyable and humorous style, playful and educative at the same time.

<table>
<thead>
<tr>
<th>Homo ludens: Emlékeim nyomában</th>
<th>Bibliotheca Hungarica Artis Asiatica – series</th>
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<tr>
<td>Bibliotheca Hungarica Artis Asiatica – series</td>
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<tr>
<td>Author: Ervin Baktay</td>
<td>Series editor: Györgyi Fajcsák</td>
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<tr>
<td>Publisher: Budapest: Museum of Applied Arts</td>
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<tr>
<td>ISBN: 978-615-5217-11-1</td>
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**Szélparipa emelkedjék! A tibeti buddhista imazászló kultusza ["Let the Wind Horse Rise! The Cult of the Tibetan Prayer Flag"]**

Bibliotheca Hungarica Artis Asiaticae  
Hopp Ferenc Kelet-ázsiai Művészeti Múzeum Kiskönyvtára 3. ["Library of the Ferenc Hopp Museum of Eastern Asiatic Arts 3"]

Series editor: Györgyi Fajcsák  
Author: Béla Kelényi  
Publisher: Budapest: Museum of Applied Arts  
Year of publication: 2013  
ISBN: 978-615-5217-12-8  
ISSN: 0261-0351  
Language: Hungarian  
Number of pages: 283 pages with colour illustrations  
Weight: 500 g  
Price: HUF 2,500  
Availability: Available

The book gives a summary of the practice, origin and ceremonies of Tibetan Buddhist prayer flags. On the basis of the material available in the public and private collections in Hungary and in other countries and of the material collected by the author, it outlines the basic types of prayer flags and the details of their depictions, and gives the translation of the texts on each type.

The volume gives an account of the astrological background of prayer flags, systematically describes the ceremonial texts of related rituals, identifies the applicable rites and sheds light on the characteristic key details. Finally, it describes and analyses those very rare image types related to prayer flag rites which hitherto have not been identified and rarely had been published. The Appendix contains the transliteration of the Tibetan texts referred to in the volume. The References gives the data and systemisation of the collected Tibetan texts.

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**Bibliotheca Hungarica Artis Asiaticae – series**

Hopp Ferenc Kelet-ázsiai Művészeti Múzeum Kiskönyvtára ["Library of the Ferenc Hopp Museum of Eastern Asiatic Arts”]

Series editor: Györgyi Fajcsák

In 2009, the Ferenc Hopp Museum of Eastern Asiatic Arts launched a new series of books entitled “Bibliotheca Hungarica Artis Asiaticae”. The series describes the values of Asian art and publishes research on the collections of the Museum, attempting to promote a better understanding of these collections. It is intended to convey values that are based on current research in order to deepen knowledge of Oriental arts and culture in Hungary.
Catalogue of the exhibition “Tradition and Metamorphosis” of the Ferenc Hopp Museum of Eastern Asiatic Arts. The exhibition displays the works of the artist József Gaál to offer a re-interpretation of wayang, the most widely known branch of art of the Indonesian archipelago. Along with József Gaál’s works, Ernő Zboray’s wayang puppets collected in Western Java in the 1920s, currently housed by the collection of the Ferenc Hopp Museum of Eastern Asiatic Arts, are also exhibited. The set of puppets were first exhibited in the Ferenc Hopp Museum in 1931.

The catalogue reflects the two key topics of the exhibition: the wayang tradition of Javanese culture (represented primarily by characteristic items of the Western Javanese type) and József Gaál’s works, inspired by these puppets. The Javanese wayang tradition is an archaic genre defined by strict rules, yet, at the same time, it is highly flexible. Currently, it often conveys values of the Islam. It is in constant interaction with the outside world and is open to the new. Most probably, this is why it continues to be a living and popular tradition in Indonesia. The forms and archaic symbolism of József Gaál’s art are in close relation with wayang. The contemporary perspective and the artist’s reflection modernises and extends the heritage and meaning of this traditional and distant culture. Differences and similarities may then give rise to new contexts and dialogues; contemporary Hungarian interpretation offers new aspects to understanding the art of the Indonesian archipelago.

The tradition is represented by the coloured wayang puppets of carved wood, collected by Ernő Zboróy in West Java, while József Gaál’s works re-formulate and transform Javanese art it with the tools of contemporary art. The cycles of his works centre around the elaboration of the conflict inherent in human existence (a key subject in the Javanese interpretation of the history of wayang plays and performances). Thus new and interesting aspects are identified to facilitate the understanding of the visual art of a distant culture.
This publication is the first volume related to a series of exhibitions that is intended to represent artistic works of traditional Asian cultures along with their effects on contemporary art. The exhibition and the publication give an insight into the objects of Japanese material culture and traditional Japanese wear, along with the works of Hungarian jewellery designers inspired by Japanese artefacts.

István Simonyi’s study gives an account of the displayed works of Hungarian jewellery designers. The basis of the exhibition was the generous donation of obis by Ms Mashima Rieko; the donation and the items of the collection are discussed by Györgyi Fajcsák.

The volume then gives describes traditional Japanese men’s and women’s wear in the collection of the Ferenc Hopp Museum of Easter Asiatic Arts. The first part of the chapter discusses patterns depicted in wood carvings. The second part introduces the objects used by Japanese swordsmen and the ceremonial wear of the samurais. The third part deals with the wear of civilian men, along with their everyday objects such as medicine boxes, netsukes, pipe holders, etc. The fourth part discusses the tools of writing. The fifth and sixth parts describe traditional wear of women, along with accessories, hair jewels and combs. Finally, the volume gives insight into children’s world, a miniature version of the adult world.

The last study in the volume outlines the art of Réka Tóth-Vásárhelyi, a Hungarian applied artist who creates kokeshi dolls with a unique Japanese craft technique. The Appendix contains the key data of all artists whose works are exhibited.

Authors: Györgyi Fajcsák, Vera Brittig, Virág Hársvölgyi, István Simonyi.
| **Korea** | The first volume of the series Ázsiai kultúrákról fiataloknak ["An Introduction to Asian Cultures for Young Readers"] deals with Korea or the Land of the Morning Calm. The opening page contains a quote from the Count Péter Vay: "The history of Korea appears to be a fairy tale. Its origins are so ancient that history has turned into myth. Its past is so colourful – a series of light and darkness – that, while reading about it, we may think that it is but a legend. The present is still faithful to traditions and is simply wonderful."

The target audience, in general, is that of children. The volume gives some general information about Korea’s national anthem, flag, language and about everyday life in Korea. The reader may gain insight into festivals, traditional wear, the interior of a Korean house and everyday life. The small book discusses traditional arts, as well as popular Korean sports. Then it gives an introduction to symbols found in diverse objects throughout Korea, among others, Buddhist symbols. The book with ample illustrations contains the reproductions of several artefacts from the Korean collection of the Ferenc Hopp Museum of Eastern Asiatic Arts, and closes with a popular Korean folk tale.

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| Ázsiai kultúrákról fiataloknak 1. ["An Introduction to Asian Cultures for Young Readers 1"] | Korea
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| Hopp Ferenc Kelet-ázsiai Művészeti Múzeum Múzeumpedagógiai Kiskönyvtára ["Library of Museum Pedagogy of the Ferenc Hopp Museum of Eastern Asiatic Arts"] | Author: Virág Hársvölgyi
| | Publisher: Budapest: Museum of Applied Arts
| | Year of publication: 2013
| | ISSN: 2064-1117
| | Language: Hungarian
| | Number of pages: 44 pages with colour illustrations
| | Weight: 180 g
| | Price: HUF1,500
| | Availability: Available

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The history of the Hopp Museum’s Korean collection dates back to the founder, Ferenc Hopp, who travelled in Korea and purchased artefacts there. Visitors could see the material of this collection at several exhibitions for decades.

The publication was compiled for the exhibition “The Land of Morning Calm. Korean Art in the Ferenc Hopp Museum of Eastern Asiatic Arts” of the Ferenc Hopp Museum of Eastern Asiatic Arts.

The first chapter of the volume makes an attempt to introduce the reader into the characteristics of the archive Korean photo material: a Korea seen by those Hungarian travellers who visited the country in the late 19th century or in the early 20th century. It is followed by a short summary of the history of Korean art. The next two chapters contain studies that describe the key items of the Museum’s Korean collection. The last two chapters contain a descriptive catalogue of the artefacts and photos of the Korean collection.

The Appendix includes a map, a chronological chart, a list of publications related to the Korean collection of the Ferenc Hopp Museum of Eastern Asiatic Arts, references and sources of the volume, a list of the Korean exhibitions of the Hopp Museum and a guide for the transliteration of Korean words.

Authors: Mária Ferenczy, Virág Hársvolgyi, Tatjána Kardos, Beatrix Mecsi, Ildikó Nagy.
The volume contains the complete Korean collection of the Ferenc Hopp Museum of Eastern Asiatic Arts: the 250 artefacts of the Museum, and the collection of the rare archive Korean photographs housed by the Museum Archives. The history of the Hopp Museum’s Korean collection dates back to the founder, Ferenc Hopp, who travelled in Korea and purchased artefacts there. Visitors could see the material of this collection at several exhibitions for decades. The publication was compiled for the exhibition “The Land of Morning Calm. Korean Art in the Ferenc Hopp Museum of Eastern Asiatic Arts” of the Ferenc Hopp Museum of Eastern Asiatic Arts.

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Authors: Mária Ferenczy, Virág Hársvölgyi, Tatjána Kardos, Beatrix Mecsi, Ildikó Nagy.
|---|
| **Author:** Györgyi Fajcsák  
**Publisher:** Budapest: Ferenc Hopp Museum of Eastern Asiatic Arts  
**Year of publication:** 2011  
**ISBN:** 978-963-87548-9-9  
**Language:** Hungarian  
**Number of pages:** 299 pages colour photos of 325 items  
**Weight:** 1260 g  
**Price:** HUF 8,000  
**Availability:** Available |

The Chinese ceramic collection of the Ferenc Hopp Museum of Eastern Asiatic Arts constitutes of approximately 1,500 artefacts. The oldest items date back to the Western Han dynasty (2nd century BC). The first volume, published in 2007, covers the 200-item collection of early Chinese ceramics. Volume 2 publishes the Qing ceramics of the collection. The six chapters (organized on the basis of the production technique and the function of the items) are as follows: monochrome ceramics, blue-and-white porcelains, figural ceramics, Dehua porcelains, Yixing ceramics and tobacco flasks. The publication discusses the presence of Qing ceramics in the Hungarian collections in the 18th–19th centuries, giving a detailed account of the Qing ceramics collection of the Ferenc Hopp Museum of Eastern Asiatic Arts, along with its history and growth. The volume contains a chronological chart, a glossary of the terms of Chinese ceramic art and a list of Chinese names (with Chinese characters and in their Romanised version).
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This collection of studies pertains to the exhibition “Artisans at the Crossroads. Persian Arts of the Qajar Period (1796-1925)” of the Ferenc Hopp Museum of Eastern Asiatic Arts. The catalogue publishes the most beautiful Persian artefacts of Hungarian public collections and certain private collections (illustrated with colour photos). The introductory studies deal with the history of related research in Hungary, the history of Persia in the Qajar period, the European journeys of the Qajar emperors, and contemporary literature and arts. Readers are introduced into the art of books, book painting, new developments of visual depictions, Persian lacquer artefacts, photography, arms, metalworks, metal art, ceramic and textile art, and everyday and unique objects from the viewpoint of the art historian. Finally, the volume outlines the history of the collection of Persian art in Hungary. Authors: Mihály Dobrovits, Éva Jeremiás, Tatjána Kardos, Béla Kelényi, Károly Kincses, Tibor Kovács S., Emese Pásztor, Miklós Sárközy, Iván Szántó. Introduction written by Géza Fehérvári.
<table>
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<tr>
<th><strong>Artisans at the Crossroads: Persian Arts of the Qajar Period (1796-1925)</strong></th>
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<tr>
<td>Editors: Béla Kelényi, Iván Szántó</td>
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<tr>
<td>Publisher: Budapest: Ferenc Hopp Museum of Eastern Asiatic Arts</td>
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More than a hundred years ago, in 1907, the count Péter Vay purchased that collection related to Japan which currently forms the core of the Japanese fine arts collection of the Ferenc Hopp Museum of Eastern Asiatic Arts. To commemorate him as a person who contributed greatly to the development of public collections of Oriental art in Hungary, this publication contains the reproductions of woodblock prints selected from the more than 1,000 Japanese woodblock prints, approximately 180 woodcut prints and 340 scroll paintings. The collection of more than 1,000 pages contains the masterpieces of the 19th-century Japanese Utagawa school, which represent the most notable part of the item Péter Vay purchased in Japan. The volume incorporates more than 110 woodblock prints, centred around the three most popular subject matters of 19th-century woodblock prints: the Kabuki theatre, beautiful women and the characteristic Japanese landscapes that became famous through the art of Hiroshige and Hokusai.

Contents:

- This book is the second volume of the series “Bibliotheca Hungarica Artis Asiaticae” of the Ferenc Hopp Museum of Eastern Asiatic Arts. Along with the reproductions of selected Japanese woodblock prints from the Vay Collection, it contains two important studies. The first study discusses the books on Japan published in Hungary. The author, Umemura Yuko, gives information about 21 volumes. These books vividly demonstrate the great interest in cultural relations from the end of the 19th century until World War 2.

- The second study of the volume gives an account of Péter Vay’s career and missionary activity on the basis of ample historical data and sources. The author, Annamária Gáspár focuses on the key data of Péter Vay’s activity and Asian journeys.

The third part of the volume contains the description of selected woodblock prints from Péter Vay’s collection. Éva Cseh, selecting items from the Japanese woodblock material and offering an interpretation of the woodblock prints helps the reader orientate in the collection and get an insight into 19th-century Japanese woodblock prints.
In 2009, the Ferenc Hopp Museum of Eastern Asiatic Arts launched a new series of books entitled “Bibliotheca Hungarica Artis Asiaticae”. The series describes the values of Asian art and publishes research on the collections of the Museum, attempting to promote a better understanding of these collections. It is intended to convey values that are based on current research in order to deepen knowledge of Oriental arts and culture in Hungary.

<table>
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<tr>
<th>Kínai műgyűjtés: Magyarországon a 19. század elejétől 1945-ig [“Collecting Chinese Art in Hungary from the Early 19th Century until 1945”]</th>
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<tr>
<td>Author: Györgyi Fajcsák</td>
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<td>ISBN: 978-963-87548-7-5</td>
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<td>ISSN 0261-0351</td>
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As shown by its title, the volume attempts to outline the 150-year long history of the collection of Chinese artefacts in Hungary through the items of the major Hungarian public collections of Chinese art and in an international context. Albeit the study focuses on the reception of Chinese art, it also offers ample information on the way Oriental art in general was received in Hungary. Though Chinese artefacts have been parts of Hungarian material culture for centuries, little is known about the history of their collection or their effects, which gives rise to many questions. The author outlines this comprehensive process through the 9000-item collection of the Hopp Museum; thus, the study also relates the evolution of an Oriental collection. The specific role of Chinese artefacts in the history of reception is described in the context of changes in the European artistic taste and Hungary’s interest in China. Chronologically ordered data give an account of the philosophical background and the exhibitions that displayed Chinese artefacts in each period. The book has an Appendix, which serves as a highly valuable database of collecting Chinese art in Hungary. The information pertains to exhibitions of Oriental arts and crafts and represents the stages of disseminating knowledge of Oriental art. It also includes data on the (mainly) Chinese collections of more than seventy Hungarian collectors, travellers, donators and art dealers. Discussing the history of the Chinese collection of the Hopp Museum and the history of origin of its items, the book outlines the major trends in the history of collecting Chinese art in Hungary from the early 19th century onwards, covers the various approaches to and motives of collecting, and describes the large number of travellers, collectors and those interested who came into contact with Chinese art.

**Contents:**
- Chapter 1 describes the changes of Chinese artefacts and of the European artistic taste from the chinoiserie of the 17th and 18th centuries until the mid-
| Bibliotheca Hungarica Artis Asiaticae — series | Bibliotheca Hungarica Artis Asiaticae — series |
| Hopp Ferenc Kelet-ázsiai Művészeti Múzeum Kiskönyvtára ["Library of the Ferenc Hopp Museum of Eastern Asiatic Arts"] | In 2009, the Ferenc Hopp Museum of Eastern Asiatic Arts launched a new series of books entitled “Bibliotheca Hungarica Artis Asiaticae”. The series describes the values of Asian art and publishes research on the collections of the Museum, attempting to promote a better understanding of these collections. It is intended to convey values that are based on current research in order to deepen knowledge of Oriental arts and culture in Hungary. |
| Series editor: Györgyi Fajcsák | |
A book on the founder of the Ferenc Hopp Museum of Eastern Asiatic Arts was published in 2008 under the mysterious title “The man of Buitenzorg villa”. In 1919, Ferenc Hopp in his last will bequeathed his home – the Buitenzorg villa on Andrássy street – and his Oriental collection of approximately 4,000 items to the Hungarian state under the condition that the villa would house a museum of Eastern Asiatic arts. Hopp was an art collector, traveller and sponsor. His collection – the first European collection of Far Eastern artefacts – evolved from his Japanese, Chinese, Indian and Southeast Asian items. The Hopp Museum, named after him, was opened in 1923 in Budapest. This volume is a homage to the founder, Ferenc Hopp. It discusses his life, the period he lived in and his activity, and summarises the history and composition of the Museum. The book has two parts and an Appendix. Part 1 deals with Ferenc Hopp and the period he lived in; Part 2 describes his Asian collections, paying attention to the characteristics of art trade and the collection of European artefacts. The Appendix consists of Hopp Ferenc’s last will and a map of his travels. The DVD contains all his letters and postcards.

The collection of studies consists of two parts and an Appendix. The studies in Part 1 discuss Ferenc Hopp and his era:

- Györgyi Fajcsák offers a summary of the perception of the Far East in the period of the dual monarchy of Austria-Hungary and the key specificities of collecting Oriental artefacts in Hungary.
- Mária Ferenczy describes Hopp Ferenc’s career on the basis of the available written and visual sources.
- András Nádasi outlines the history of the Calderoni company (the company that covered the expenses of collecting and travelling) and the history of the manufacturing of school equipment and instruments in Hungary.
- Béla Kelényi guides the reader with the pictures displayed in the shop window of the shop of the Calderoni Company that used to stand in Váci Street, Budapest.
- Károly Kincses in his study entitled “Hopp, the photographer” presents Ferenc Hopp as a Hungarian trader of tools of photography and an enthusiastic photographer.
- János Kubassek gives an insight into Hopp Ferenc’s attitude to geography.
- Eszter Gábor in her study “The Knorr, later Hopp villa at 103 Andrássy Street – the building” summarises the history of the building of the Ferenc Hopp Museum of Eastern Asiatic Arts.
- Béla Kelényi in his study entitled A Hungarian mudra discusses the efforts made by
later generations to construct Hopp’s tomb and commemorate him. Part 2 deals with Ferenc Hopp’s collections. The studies enlist the Japanese, Chinese, Indian and Southeast Asian artefacts and analyse their composition, while shedding light on certain characteristics of contemporary art trade and collecting Oriental artefacts.

| The man of Buitenzorg villa: Ferenc Hopp, globe-trotter and art collector (1833-1919) | A book on the founder of the Ferenc Hopp Museum of Eastern Asiatic Arts was published in 2008 under the mysterious title “The man of Buitenzorg villa”. In 1919, Ferenc Hopp in his last will bequeathed his home – the Buitenzorg villa on Andrásy street – and his Oriental collection of approximately 4,000 items to the Hungarian state under the condition that the villa would house a museum of Eastern Asiatic arts. Hopp was an art collector, traveller and sponsor. His collection – the first European collection of Far Eastern artefacts – evolved from his Japanese, Chinese, Indian and Southeast Asian items. The Hopp Museum, named after him, was opened in 1923 in Budapest. This volume is a homage to the founder, Ferenc Hopp. It discusses his life, the period he lived in and his activity, and summarises the history and composition of the Museum. The book has two parts and an Appendix. Part 1 deals with Ferenc Hopp and the period he lived in; Part 2 describes his Asian collections, paying attention to the characteristics of art trade and the collection of European artefacts. The Appendix consists of Hopp Ferenc’s last will and a map of his travels. The DVD contains all his letters and postcards. The collection of studies consists of two parts and an Appendix. The studies in Part 1 discuss Ferenc Hopp and his era:
| with DVD | • Györgyi Fajcsák offers a summary of the perception of the Far East in the period of the dual monarchy of Austria-Hungary and the key specificities of collecting Oriental artefacts in Hungary.
| Editor: Györgyi Fajcsák, Zsuzsanna Renner | • Mária Ferenczy describes Hopp Ferenc’s career on the basis of the available written and visual sources.
| Publisher: Budapest: Ferenc Hopp Museum of Eastern Asiatic Arts | • András Nádasi outlines the history of the Calderoni company (the company that covered the expenses of collecting and travelling) and the history of the manufacturing of school equipment and instruments in Hungary.
| Year of publication: 2008 | • Béla Kelényi guides the reader with the pictures displayed in the shop window of the shop of the Calderoni Company that used to stand in Váci Street, Budapest.
| ISBN: 9789638754868 | • Károly Kincses in his study entitled “Hopp, the photographer” presents Ferenc Hopp as
| Language: English | the photographer” presents Ferenc Hopp as
| Number of pages: 159 pages with ample illustrations; with a DVD with colour illustrations | the photographer” presents Ferenc Hopp as
| Weight: 690 g | the photographer” presents Ferenc Hopp as
| Price: HUF 5,000 | the photographer” presents Ferenc Hopp as
| Availability: Available | the photographer” presents Ferenc Hopp as
Part 2 deals with Ferenc Hopp's collections. The studies enlist the Japanese, Chinese, Indian and Southeast Asian artefacts and analyse their composition, while shedding light on certain characteristics of contemporary art trade and collecting Oriental artefacts.

A misztikus India – két magyar festőnő művészetén keresztül
Mystic India – through the Art of two Hungarian Painters

Catalogue of the exhibition Mystic India – through the art of two Hungarian painters

23 June 2007 – 17 February 2008

Curator of the exhibition and author of the catalogue: Zsuzsanna Renner
Publisher: Budapest: Ferenc Hopp Museum of Eastern Asiatic Arts
Year of publication: 2007
ISBN: 978-9638-754-84-4
Language: Hungarian, English (bilingual)
Number of pages: 70 pages with colour illustrations of artefacts
Weight: 260 g

The exhibition “Mystic India – through the Art of two Hungarian Painters” and the related publication uncover the myth behind the paintings of mother and daughter, Erzsébet Sass Brunner and Erzsébet Brunner. The two women set out for their pilgrimage in 1929 to find the best context for their artistic and spiritual journey, which they indeed did find. In that environment, they created paintings inspired by their real-world and visionary experience that give a truthful representation of India’s lands and peoples. In India, the two painters rose to fame and became friends of several key personalities of the 20th-century India. However, hardly did anyone know them in Hungary; rarely do works on Hungarian art history mention their names. The exhibition and the book are intended to fill in this gap and to encourage further research on the lives and oeuvres of these two painters in the history of the 20th-century Hungarian art.

The Introduction, written by Ernő Marosi, is a summary of the art of the Brunners. The study by Zsuzsanna Renner gives a short account of the life and artistic career of Erzsébet Sass Brunner and Erzsébet Brunner. Géza Bethlenfalvy’s study discusses the mystic nature of the Brunners’ art and their experience gained during their inner journey. The volume ends with a list of the paintings displayed at the exhibition and bequeathed to the Ferenc Hopp Museum of Eastern Asiatic Arts by Erzsébet Brunner in her last will.
| **Price**: HUF 1,000  
**Availability**: Available | **Price**: HUF 1,000  
**Availability**: Available |
|---|---|
| **Tus és taó: egy 20. századi kínai festőgéniusz, T’ang Haywen Encre et tao: T’ ang Haywen, un peintre chinois de génie du 20ème siècle** ("Ink and Tao – The exhibition of a genius from the 20th century from China, T’ ang Haywen")  
**Catalogue of the exhibition** "Ink and Tao – The exhibition of a genius from the 20th century from China, T’ ang Haywen"  
March 15 2007 – 10 June 2007  
Curator of the exhibition and author of the catalogue: Györgyi Fajcsák  
Publisher: Budapest: Ferenc Hopp Museum of Eastern Asiatic Arts  
Year of publication: 2007  
ISBN: 978-963-87496-1-1  
Language: Hungarian, French (bilingual)  
Number of pages: 90 pages with photos of artefacts  
Weight: 400 g  
Price: HUF 1,000  
Availability: Available | The exhibition "Ink and Tao – The exhibition of a genius from the 20th century from China, T’ ang Haywen" displays the painting of a Chinese-born artist who lived in France. The volume, published for the exhibition, commemorates T’ ang Haywen outlining his life and how he left China and then how he rediscovered it through his paintings. His art developed under the influence of traditional Chinese ink painting. He painted on white paper yet in his paintings the whiteness of the paper is full of invisible energy which then becomes manifest in the blackness of the brush strokes. The Introduction centres around the thoughts of Lorand Gaspar, a Hungarian-born poet and a friend of T’ ang Haywen’s living in France. The publication also contains the photos of some of the works of T’ ang Haywen, exhibited by the Ferenc Hopp Museum of Eastern Asiatic Arts. However, it is more than a publication about the exhibition itself: a study by Györgyi Fajcsák, entitled "An Introduction to 20th-century Chinese Ink Painting" gives a broader context. The study summarises the styles and techniques of the 20th century, making references to several famous artists and their works. |
The Chinese ceramic collection of the Ferenc Hopp Museum of Eastern Asiatic Arts constitutes of approximately 1,500 artefacts. The oldest items date back to the Western Han dynasty (2nd century BC). The first publication on the collection described the Chinese ceramic collection of approximately 200 items and was related to the exhibition “Mohammedan Blue and Peach Blossom”. The exhibition organizes the major artefact types and techniques of Chinese ceramic art along a chronological order.

The DVD gives a summary of the history of the Ferenc Hopp Museum of Eastern Asiatic Arts and a short outline of the ceramic exhibition. The leaflet also contains information on the foundation and history of evolution of the Museum’s collection of Chinese ceramics, illustrated with archive photos.

The ceramic items are presented in a chronological order and in a system defined on the basis of technical considerations:
- ceramics produced during the Han and the Tang dynasties;
- ceramics produced during the Song, Jin and Yuan dynasties;
- ceramics produced during the Ming dynasty;
- architectural ceramics.

The section on Ming ceramics gives an insight into blue-and-white porcelains, ceramics with colour paintings, monochrome glazed porcelains and funeral ceramics. Finally, architectural ceramics of the 10th-19th centuries are presented.

The artefacts are represented by colour illustrations. The Appendix contains a glossary of the key terms of ceramic production and a chronological table of the Chinese dynasties.

<table>
<thead>
<tr>
<th>Author</th>
<th>Györgyi Fajcsák</th>
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</thead>
<tbody>
<tr>
<td>Publisher</td>
<td>Budapest: Ferenc Hopp Museum of Eastern Asiatic Arts</td>
</tr>
<tr>
<td>Year of publication</td>
<td>2007</td>
</tr>
<tr>
<td>ISBN</td>
<td>978-963-87548-1-3; 978-963-87548-3-7</td>
</tr>
<tr>
<td>Language</td>
<td>Hungarian, English (bilingual)</td>
</tr>
<tr>
<td>Number of pages</td>
<td>34 pages and with a DVD with colour illustrations</td>
</tr>
<tr>
<td>Weight</td>
<td>120 g</td>
</tr>
<tr>
<td>Price</td>
<td>HUF 2,000</td>
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<tr>
<td>Availability</td>
<td>Available</td>
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</tbody>
</table>
The exhibition “MAKI-E: 19th-century Japanese Lacquer Art from the Collection of the Ferenc Hopp Museum of Eastern Asiatic Arts” and this volume offers a thematic approach to maki-e, a most characteristic Japanese lacquer technique, and the lacquer art of the late Edo and the Meiji periods. The DVD contains information on the exhibited artefacts and the their background of cultural history; moreover, it discusses the reception of Japanese lacquer art in the 19th-century Europe and the history of its collection. The material also includes a video footage and a graphical representation of the exhibition. The text contains illustrations and slideshows with audio parts. The chapters on Japanese lacquer art in the Meiji period and on Hungarian collectors of lacquer artefacts are arranged in a timeline format. The data of the exhibited artefacts are included in the catalogues on the basis of their physical arrangement at the exhibition. The Glossary contains the description of the main techniques of Japanese lacquer art, amply illustrated with macro photographs of the collection’s items. The list of the lacquer and art dealers’ shops in Yokohama, included in the Appendix, is a result of in-the-field research. This part also incorporates the account of the conservator-restorer Zoltán Asztalos about the restoration process of the displayed artefacts.
This publication is related to the exhibition “Living Art for the Dead. Korean Tomb Painting in the 4th Century.”

The exhibition displays the reproductions of the mural paintings of Anak Tomb No. 3 and the scale model of the tomb, which came to the possession of the Korean collection of the Ferenc Hopp Museum of Eastern Asiatic Arts in 1955 as a gift from the Institute for Cultural Relations. Through Goguryeo tomb painting, it gives an insight into the historical events, burial traditions, contemporary way of life, everyday tools and social behaviours. UNESCO included Goguryeo murals on the World Heritage List.

The catalogue gives a summary of the history of the Goguryeo period: a history of the three States of Korea and a more detailed account of the major events in the history of the Goguryeo state. It deals with the ancient burial traditions in the Korean peninsula, the tomb types in the Goguryeo state, the archaeological sites and the structure of burial buildings. Moreover, it discusses the Goguryeo tomb murals, their style and production technology. The original tomb which is represented by the exhibited scale model is located in the Anak district of the Korean Peninsula and serves as General Dongshu’s tomb. The catalogue gives a detailed account of the architectural elements of the tomb and the subjects of the tomb murals. The last section is a short chapter on the co-existence of Buddhism, Taoism and Confucianism in the Three States period.

The catalogue contains the illustrations of the murals, the structural figures and layout of the tomb and some contemporary maps.
Publication related to the exhibition “Demons and protectors. Folk religion in Tibetan and Mongolian Buddhism” of the Ferenc Hopp Museum of Eastern Asiatic Arts. The exhibition displayed artefacts of Tibetan and Mongolian folk religion from the Museum’s collection and from Hungarian private collections. The exhibition and the publication focuses on a hitherto hardly researched topic: the visual elements of the archaic system of popular beliefs – often referred to as “folk religion” or “nameless religion” by researchers – that functions parallel with Buddhism. The studies in the catalogue are attempts to reflect the system of the exhibition: walking around the Buddhist Wheel of Life. The volume starts with an Introduction on “popular religion” written by Béla Kelényi. The author of the first study is Gergely Orosz; he sheds light on the earliest concepts and cults of Tibetan folk religion on the basis of references on Old Tibetan Bon ceremonial texts. The next author, Géza Bethlenfalvy gives a comprehensive analysis of the demons’ world and the series of images, displayed at the exhibition and published in the volume on the basis of the system described by the Italian Tibetologist Giuseppe Tucci. Béla Kelényi deals with the cult of good fortune in three chapters, analysing not only the widely known “auspicious symbols” but the basic astrological system and the cult of the prayer flag as well, on the basis of Tibetan texts. In her study, Judit Vinkovics summarises the Mongolian aspects of folk religion and then gives an introduction to the representation of major protective deities. The author dedicates a chapter to the various types of amulets, amulet holders and the techniques of preparing amulets. Alice Sárközy deals with Mongolian depictions of hell, based on a unique painted picture book. Zsóka Gelle gives an insight into the living tradition of ancient Tibetan story tellers.

The volume closes with a list of artefacts, arranged on the basis of their physical arrangement at the exhibition. The book contains colour illustrations and a map.
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The volume closes with a list of artefacts, arranged on the basis of their physical arrangement at the exhibition. The book contains colour illustrations and a map.
This book presents the netsuke-type artefacts in the Japanese collection of the Ferenc Hopp Museum of Eastern Asiatic Arts with colour and black-and-white photos and with descriptions. The introduction of the catalogue deals with the history and technique of netsuke production and the growth of the netsuke section of the Japanese collection. The volume also describes netsuke masters and schools, illustrating the masters’ marks and the meanings of such marks. The Appendix contains a map of Japan, a chronology of Japanese historical periods, a glossary of terms of netsuke production, the biographical data of persons related to the netsuke collection, a list of the exhibitions in Hungary, a selected bibliography and a comprehensive index.
Japanese Miniature Carvings: Netsuke

Catalogue of the exhibition "Japanese Miniature Carvings: Netsuke" of the Ferenc Hopp Museum of Eastern Asiatic Arts. In the 18th and 19th centuries, the production of netsukes (small items designed to attach personal objects to the belt) evolved into a separate branch of arts in Japan. This volume describes the function and the use of netsukes; it also gives an account of their history, artistic and historical background and culmination, including types, material and production techniques. The author also discusses their motifs and topics, the major masters and the schools where the traditions of production were handed down.

The volume incorporates the colour photos of the more than 60 exhibited items and their descriptions.

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The volume incorporates the colour photos of the more than 60 exhibited items and their descriptions.
<table>
<thead>
<tr>
<th><strong>Japanese Miniature Carvings: Netsuke</strong></th>
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</table>
Exhibition organised by and catalogue written by: Éva Cseh  
Publisher: Ferenc Hopp Museum of Eastern Asiatic Arts, Budapest  
Year of publication: 2000  
ISBN: 963-7098-72-0  
Language: English  
Number of pages: 64 pages, with ample illustrations (colour photos of artefacts).  
Weight: 210 g  
Price: HUF 1,000  
Availability: Available  
| The volume is related to the exhibition “Japanese Miniature Carvings: Netsuke” of the Ferenc Hopp Museum of Eastern Asiatic Arts. In the 18\textsuperscript{th} and 19\textsuperscript{th} centuries, the production of netsukes (small items designed to attach personal objects to the belt) evolved into a separate branch of arts in Japan. This volume describes the function and the use of netsukes; it also gives an account of their history, artistic and historical background and culmination, including types, material and production techniques. The author also discusses their motifs and topics, the major masters and the schools where the traditions of production were handed down.  
The volume incorporates the colour photos of the more than 60 exhibited items and their descriptions. |
The last volume of the series gives an insight into the Buddhist art of Burma, Thailand, Laos and Cambodia – arts that are interrelated, yet, at the same time, very distinct. Thus it offers a description of the art of the Southern or Theravada school of Buddhism. The material (falling in line with the Hinayana tradition) is amended with an introduction into the Mahayana Buddhist art of Vietnam. This is the first time the Museum has attempted to give a comprehensive description of Southeast Asian Buddhist art within the series “The Art of Buddhism”.

The Southeast Asian Buddhist material of the Ferenc Hopp Museum of Eastern Asiatic Arts consists of approximately 300 artefacts. The core of the collection is made up by the items purchased by Ferenc Hopp and János Xántus at the end of the 19th century. Later, the collection was enriched with material from famous private collectors.
| **Japán buddhista művészet** ["Buddhist Art in Japan"]  
A buddhizmus művészete 3. ["The Art of Buddhism 3"]  
Appendix: List of artefacts  
Catalogue of the exhibition **Buddhist Art in Southeast Japan**  
26 June 1996 – April 1999  
Exhibition organised and catalogue written by: Éva Cseh  
Publisher: Budapest: Ferenc Hopp Museum of Eastern Asiatic Arts  
Year of publication: 1996  
ISBN: 963-7098-50-0  
ISSN 1217-8268; 3.  
Language: Hungarian; Preface and artefact descriptions: bilingual (Hungarian, English)  
Number of pages: 72 pages, with ample illustrations (colour photos of artefacts)  
Weight: 180 g  
Price: HUF 800  
Availability: Available  |
|---|
| **A buddhizmus művészete** ["The Art of Buddhism"]  
Series editor: Terézia Bardi  |
|---|
| The Japanese Buddhist collection of the Ferenc Hopp Museum of Eastern Asiatic Arts consists of approximately 200 items: sculptures, paintings, home shrines and ritual objects. Most of the Buddha images depict Amida Buddha, the central deity of the most popular Jodo school. With the exception of some early Buddhist images, the items of the collection date back to the 17th–19th centuries.  
The core of the Museum’s Japanese exhibition is made up by the items bought by the Museum’s founder, Ferenc Hopp during his round-the-world tours from 1881 to 1914. He visited Japan thrice and purchased primarily items of applied arts. In 1907, the material of the Ferenc Hopp Museum was extended with the Japanese items purchased by the count Péter Vay on behalf of the state. The majority of the Buddhist sculptures and paintings published in this book belong to the Vay’s collection.  
The volumes of the series “The Art of Buddhism” were published as catalogues of a series of exhibitions of the Buddhist collections of the Ferenc Hopp Museum of Eastern Asiatic Arts. The volumes, besides describing Buddhist art in general, shed light on the richness of the specific Buddhist art of each region, and help readers orientate in the world of Buddhist art with numerous illustrations and descriptions of artefacts. The series consists of four volumes, published from 1994 to 1997.  |
The second volume of the series “The Art of Buddhism” focuses mainly on Tibetan and Mongolian religious paintings, providing a list of the main monastic sites of Tibetan Buddhism. It is an attempt to give an overview of the history, iconography and iconometry of Tibetan and Mongolian art, along with the rites related to arts. The Tibetan-Nepalese collection of the Ferenc Hopp Museum of Eastern Asiatic Arts consists of approximately 200 artefacts (the majority of which are small sculptures or scroll paintings). The Mongolian collection of approximately 300 items also includes ethnographic items. The Tibetan-Nepalese collection evolved thanks to the work of Imre Schwaiger, an art collector and art dealer born in Szeged who lived in Delhi and London. The Mongolian collection evolved thanks to the continued efforts of collectors.

The volumes of the series “The Art of Buddhism” were published as catalogues of a series of exhibitions of the Buddhist collections of the Ferenc Hopp Museum of Eastern Asiatic Arts. The volumes, besides describing Buddhist art in general, shed light on the richness of the specific Buddhist art of each region, and help readers orientate in the world of Buddhist art with numerous illustrations and descriptions of artefacts. The series consists of four volumes, published from 1994 to 1997.
**A kínai buddhizmus művészete 10-19. században ["Buddhist Arts in China in the 10th-19th Centuries"]**

A buddhizmus művészete 1. ["The Art of Buddhism 1"]

Appendix: List of artefacts

Catalogue of the exhibition *Buddhist Arts in China in the 10th-19th Centuries*

9 March 1994 – 30 April 1995

Exhibition organised by and catalogue written by: Györgyi Fajcsák

Publisher: Budapest: Ferenc Hopp Museum of Eastern Asiatic Arts

Year of publication: 1994

ISBN: 9637098402

ISSN 1217-8268; 1.

Language: Hungarian; Preface and artefact descriptions: bilingual (Hungarian, English)

Number of pages: 82 pages, with ample illustrations (colour photos of artefacts)

Weight: 210 g

Price: HUF 800

Availability: Available

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**A buddhizmus művészete ["The Art of Buddhism"]**

Series editor: Terézia Bardi

The Chinese Buddhist material of the Ferenc Hopp Museum of Eastern Asiatic Arts consists of approximately 300 artefacts. The majority of them are sculptures (metal, wood, lacquer), paintings, textiles, ceremonial vessels. The collection gives a comprehensive view of Chinese Buddhist art, from its beginnings until the 20th century. The backbone of the material dates back to the centuries after the Tang period. The volume describes the iconography of Avalokiteshvara, Pu-tai and the lohans, and the popular cults of late Chinese Buddhism on the basis of the structure of Chinese Buddhist monasteries.

The Chinese Buddhist collection evolved as a result of long and continued efforts of collectors and researchers. It grew thanks to the work and sacrifices of Ferenc Hopp, founder of the Museum, as well as to the gifts and donations of private collectors who collected such items with great enthusiasm and expertise.

The volumes of the series *The Art of Buddhism* were published as catalogues of a series of exhibitions of the Buddhist collections of the Ferenc Hopp Museum of Eastern Asiatic Arts. The volumes, besides describing Buddhist art in general, shed light on the richness of the specific Buddhist art of each region, and help readers orientate in the world of Buddhist art with numerous illustrations and descriptions of artefacts. The series consists of four volumes, published from 1994 to 1997.
The Ferenc Hopp Museum of Eastern Asiatic Arts sheds light on Indonesia’s cultural riches through the artefacts in the private collection of a private art collector, Soelaeman Pringgodigdo, at an exhibition entitled “Art of Indonesia”. The catalogue reflects the arrangement of the exhibition, based on specific Indonesian artefact types and materials. It describes the presence of Indonesian bronze artefacts in Javanese Hinduist-Buddhist art, and covers the terracotta art of the Majapahit kingdom. In Indonesia, the most popular theatrical genre is the wayang puppet theatre; the book describes the major types and representations of wayang. Then a short summary of the Balinese Barong dance is given. The volume also covers the topic of traditional Balinese textile paintings and traditional Indonesian textiles. It also describes kris, a specific Indonesian weapon displayed at the exhibition, and its details. Finally, information is given on the wooden sculptures of ancestors (hampatong).

The volume incorporates the black-and-white photos of the exhibited items and their descriptions.
This publication is the catalogue of the exhibition under the same title. The catalogue presents the major artefacts in the Chinese collection of the Ferenc Hopp Museum of Eastern Asiatic Arts based on the exhibition: in a chronological order and based on item types, as follows.

**Ancient cults from the Shan-Yin, Zhou, Han:**
- oracle bones – nephrite items;
- bronze fittings and ornaments, Ordo style;
- bronze weapons and mirrors;
- bronze ceremonial objects;
- funeral ceramics.

**Middle Ages – Buddhism, Southern and Northern Dynasties: Tang and Song Dynasties**
- early stone sculptures,
- Tang ceramics,
- Song ceramics,
- Song wooden statues,
- Kizil mural fragments.

**Late Middle Ages – Crafts: Yuan and Ming Dynasties:**
- Ming lacquer artefacts,
- Ming carvings,
- Ming porcelain,
- Ming cloisonné and bronze.

**Modern History – Crafts**
- Qing lacquer artefacts and wood carvings,
- Qing porcelain earthenware,
- Qing stone artefacts and tobacco holders,
- Qing cloisonné and bronze.

**Qing paintings and erudition**
- Qing paintings,
- calligraphy and its tools,
- book printing,
- colour woodblock prints,
- menswear,
- articles of clothing, jewels,
<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td><strong>- womenswear,</strong>&lt;br&gt;<strong>- everyday objects.</strong>&lt;br&gt;Items of the 20th-century Chinese art.&lt;br&gt;The catalogue includes black-and-white photos of artefacts with artefact data.</td>
<td><strong>- ritual objects, shrine objects,</strong>&lt;br&gt;<strong>- home shrines,</strong>&lt;br&gt;<strong>- statues.</strong>&lt;br&gt;<strong>Applied arts in the Edo period:</strong>&lt;br&gt;<strong>- swords, daggers,</strong>&lt;br&gt;<strong>- sword accessories,</strong>&lt;br&gt;<strong>- samurai armour,</strong>&lt;br&gt;<strong>- small sculptures – netsuke,</strong>&lt;br&gt;<strong>- inros, tobacco holders,</strong>&lt;br&gt;<strong>- tools for calligraphy,</strong>&lt;br&gt;<strong>- tea cult,</strong>&lt;br&gt;<strong>- cutlery.</strong>&lt;br&gt;<strong>Items of lacquer art, textile art, ceramic art and painting, and woodblocks from the Japanese Collection of the Museum.</strong>&lt;br&gt;The catalogue includes black-and-white photos of artefacts with artefact data.</td>
</tr>
</tbody>
</table>
The volume was published as the catalogue of the exhibition under the same title. It is intended to illustrate Indian and, above all, Javanese art with artefacts from the collection of the Ferenc Hopp Museum of Eastern Asiatic Arts.
The Introduction gives a short summary of India’s main religions.
The volume then offers a short history of Indian sculpture until the 12th century. It also introduces the reader to the world of Indian wear and textile art.
The author then discusses the types of wayang puppets (the most widely known artefacts of Javanese art) and the history of the wayang items in Museum’s the collection.
The study closes with a short English abstract.
The catalogue also includes black-and-white photos of artefacts and their Hungarian and English description.
<table>
<thead>
<tr>
<th><strong>Lamaista hitvilág [&quot;Lamaist beliefs&quot;]</strong></th>
<th>The volume contains the list and the description of the 74 items displayed at the exhibition “Lamaist Beliefs. Exhibition from the Collection of the Ferenc Hopp Museum of Eastern Asiatic Arts” and a short Introduction. The exhibition displays Tibetan, Nepalese and Mongolian paintings, sculptures and ritual objects. Lamaism or Tibetan Buddhism spread first in Nepal and Tibet, then in China and Mongolia in the period from the 7th to the 12th centuries. The belief system of Lamaism reflects Mahayana Buddhism, Vajrayana Buddhism, Shaktism and Tantrism. Lamaist art depicts deities in anthropomorphic or tantric form (emphasising the supernatural with an appearance that differs from natural forms), or as peaceful or wrathful deities.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exhibition organised and catalogue written by: Vera Horváth</td>
<td></td>
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<tr>
<td>Publisher: Museum of Applied Arts, Budapest</td>
<td></td>
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<tr>
<td>Published in: 1980</td>
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