

MAGYAR NEMZETI MÚZEUM — IPARMŰVÉSZETI MÚZEUM

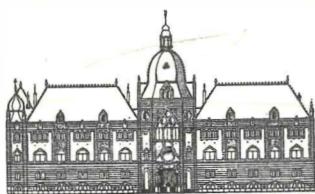
Revízió 2023
1.

AZ
IPARMŰVÉSZETI MÚZEUM
ÉVKÖNYVEI

III—IV.

1959

HÉM Könyvtár
20260127



KÉPZÖMŰVÉSZETI ALAP KIADÓVÁLLALATA
BUDAPEST 1960



Főszerkesztő
DOBROVITS ALADÁR

Szerkesztőbizottság
DOBROVITS ALADÁR
HORVÁTH TIBOR
MAJOR GYULA

Szerkesztő
MAJOR GYULA

A fényképeket készítette
KÁRÁSZ JUDIT
az Iparművészeti Múzeum fotólaboratóriumában

TARTALOMJEGYZÉK

Dobrovits Aladár :	Az Iparművészeti Múzeum 1955–1959	5
Piroska Weiner :	Le plat de la force ; un plat d'étain français du XVI ^e siècle au Musée des Arts Décoratifs	13
Hedvig Szabolcsi :	Deux commodes de laque françaises d'époque Louis XV. au Musée des Arts Décoratifs	23
Sternegg Mária :	Iróalmáriumok Debrecenból	35
Héjjné Détrári Angéla :	Az öntöttvas gyűjtemény új szerzeményeiről	49
Komádi István :	Az Iparművészeti Múzeum szecessziós gobelinjei a gödöllői művésztelep tükrében	69
Árpád Somogyi :	Nouvelles données sur la staurothèque byzantine d'Esztergom	81
Kiss Ákos :	A mozaikkészítés néhány kérdéséről	101
Horváth Vera :	Egy XVI. századi bécsi kártya	111
Nékám Lajosné :	A kőszegi volt jezsuita patika	117
Krisztinovich Béla :	Az Iparművészeti Múzeum „alvinci” újkeresztény fajánszai	137
B. Koroknay Éva :	A vaknyomásos Corvina kötésekről	157
Egved Edit :	Az Iparművészeti Múzeum török zászlói	169
Tasnádiné Marik Klára :	A XIX. századi magyar kerámika néhány problémája	179
Dömötör Sándor :	A szombathelyi múzeum török kendője	195
Marthe Schubert :	Une chasuble du XV ^e siècle au Musée des Arts Décoratifs	203
Soproni Olivér :	Régi magyar ólommázas kerámia	223
Judith Koós :	Un livre rarissime italien du XVI ^e siècle au Musée des Arts Décoratifs : le thesauro de scrittori	249
Dobrovits Aladár :	Az ipari formatervezés művészetének elmélete	273

HOPP FERENC KELETÁZSIAI MŰVÉSZETI MÚZEUM

Horváth Tibor :	Beszámoló a Hopp Ferenc Keletázsiai Művészeti Múzeum 1956–59. évi eredményeiről	281
Ervin Bakta y :	Report on a voyage of study to India 1956/57	287
Ласло Ференци :	Вопросы хронологии некоторых кавказских спорадических находок коллекции Зичи	303
Tibor Horváth :	The new acquisitions of the Francis Hopp's Museum	321
Каранчи Ласлонэ :	Неопубликованное бухарское седло в Музее Восточно-Азиатского Искусства Имени Ференца Хоппа	335
Murányiné Tóth Edith :	A Hopp Ferenc Keletázsiai Művészeti Múzeum újabb tibeti szerzeményei	341
Pajor Géza :	A Keletázsiai Művészeti Múzeum egyik újabb szerzeménye — egy rekeszszománc váza	353
Ju. A. Miller :	A Hopp Ferenc Keletázsiai Művészeti Múzeum „török” füstöljének meghatározása	363

REPORT ON A VOYAGE OF STUDY TO INDIA 1956—57.

Many years after my first visit to and prolonged sojourn in India, I received, early in 1956, an invitation from the Government of India to attend the *Buddha Jayanti Symposium*, and for a stay of four months more, with the purpose of carrying out special studies in my own professional line. It proved very useful, for the results of that second visit could be added to my „History of Indian Art” written in 1955—1956, and published after my return to Hungary, in 1958.

The Buddha Jayanti festival has been arranged by the Indian Government in order to commemorate the 2500th anniversary of the Buddha’s *Parinirvana*. The Symposium, that is the international Congress of scholars studying subjects connected with Buddhism, was held in New Delhi, at the end of November 1956. Arriving from every part of the world, more than 90 delegates assembled to attend the festivities; the majority was formed by the representants of Buddhistic countries of Asia, the number of European and American invitees amounting only to 12. At the opening session of the Congress, inaugurated by the speech of Prime Minister *Nehru* (fig. 1), the writer of present report has had the honour to read, as first lecturer of the day, his paper entitled „Buddhism and Indian Art”. The Congress dealt with its subject in four parts, to wit: 1. (26th Nov.) The Influence of Buddhism on Art; 2. (27th Nov.) The influence of Buddhism on Literature; 3. (28th Nov.) The influence of Buddhism on Philosophy; 4. (29th Nov.) The Message of Buddhism to the World.

The sessions were held before a numerous audience in the large and modern lecturing theatre of the *Vigyan Bhavan* building. Among the delegates such prominent personages were to be seen as the *Dalai Lama* and the *Panchen Lama* from Tibet, the *Maharaja of Sikkim* with his son and heir, and the representants of Buddhism from Further India, Indonesia, China, Mongolia and Japan, many of them belonging to the learned clergy.

In addition to the sessions there were daily receptions, dinner parties, or performances of Indian drama, music and dance, given in honour of the delegates by the Government of India and cultural institutions.

On the 3d of December the delegates left New Delhi on a Tour, in which also the wives and other family members of the invitees were allowed to take part. The Tour has been arranged by the Government of India in grand style, with luxurious hospitality. The state guests made the journey in the comfortable

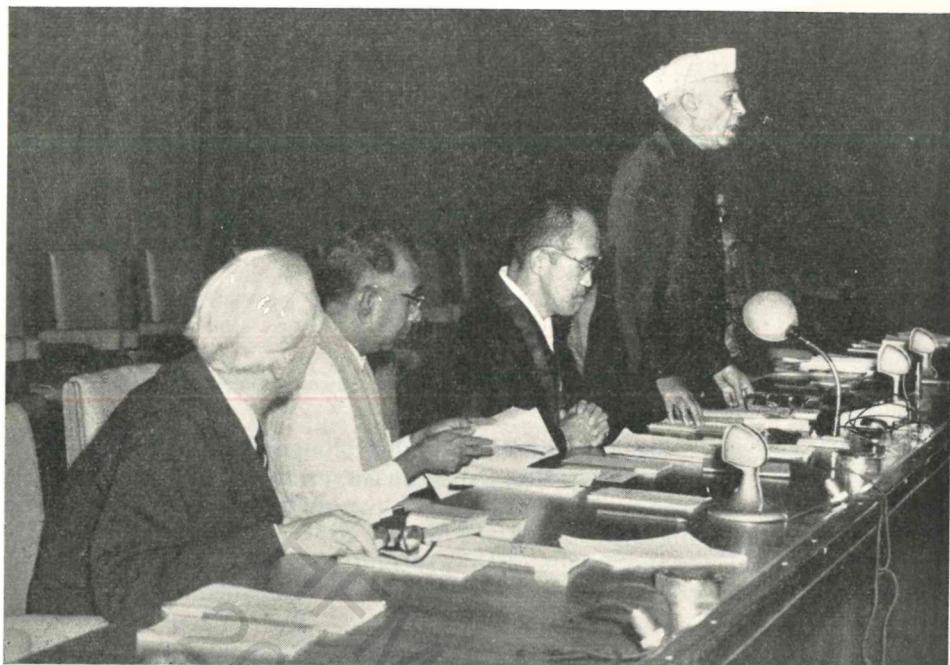


Fig. 1. Prime Minister J. Nehru is opening the first session of the Buddha Jayant Symposium, New Delhi. The author is seen sitting at the left end of the table

compartments of a special train consisting of 1st class carriages, dining cars, and wagons carrying the attending personnel. The Tour lasted up till the 11th of December, and the guests had the opportunity of visiting not only a series of places of Buddhistic importance, but even some of artistic or archeological interest, situated on the way. At the different stations the guests were met by motor cars and busses which took them to the sights or sites, where refreshments were served to them. In this manner following places were visited : *Agra*, *Fatehpur*, *Sikandra*, *Sanchi*, *Banaras*, *Sarnath*, *Buddh-Gaya*, *Rajgir*, *Nalanda*, *Kusinagara* and *Patna*. The Tour ended in Calcutta from where most of the delegates left for their respective countries. As my invitation had been extended to four months more, I returned to New Delhi. Having arranged the terms of my prolonged studies with the Ministry of Education, I left on the 23d of December for *Gorakhpur*. During the Buddha Jayanti Tour I was not able to visit Kusinagara on account of an illness, and therefore I visited it now from Gorakhpur. Thus I was in the position to study its monuments at ease, for even the most perfectly arranged social trip is unfit for carrying out serious studies.

The importance of Kusinagara consists of that according to traditions it was the place of the Buddha's death. A *Stupa* was erected on the site, and another, not far away, where the remainders of the deceased Master had been cremated. The first mentioned *Stupa* — which I have already visited during my previous sojourn in India — has lately been renovated, and I hardly

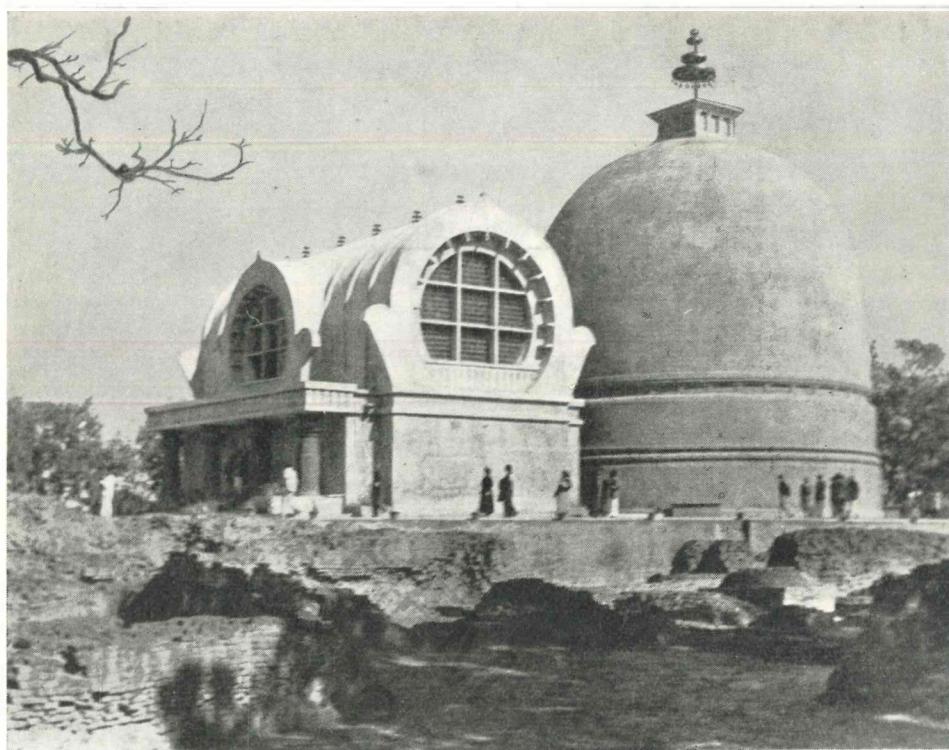


Fig. 2. The renovated Stupa of Kusinagara

recognised it. At the time of my first visit, many years ago, the weather-blackened stones of the old Stupa and the huge reclining figure of the dying Buddha, placed in a low sort of building in front of it, still talked of a past of many centuries ; they were venerable and highly instructive. Now I was faced by a brand new edifice : both the Stupa and the receptacle of the statue, rebuilt in the style of a typical *Chaitya*, looked as if they had been constructed the day before in reinforced concrete, reminding of anything but the original structures . . . The reclining black stone figure of the dying Buddha inside had been plastered, painted in gaudy colours and gilt all over — not a trace of the original work of art was visible. It was the same case with the Stupa itself (Fig. 2). Although the old stone material is said to still exist under the modern cover, I felt deeply disappointed. Since the establishment of Independent India renovating of old historical monuments has been carried out on a big scale, all over the country, and the work was successfully done in most cases, as I could judge it myself e. g. at Sanchi, Sarnath, Rajgir, Nalanda etc. But, according to my modest opinion the renovations at Kusinagara went a bit too far. It may serve as an example of how it is *not* permissible to do such a work. I was informed that this sort of „renovation” had been done with regard to the great numbers of pilgrims coming from Buddhistic countries in order to visit the holy place. This excuse cannot be accepted, for other

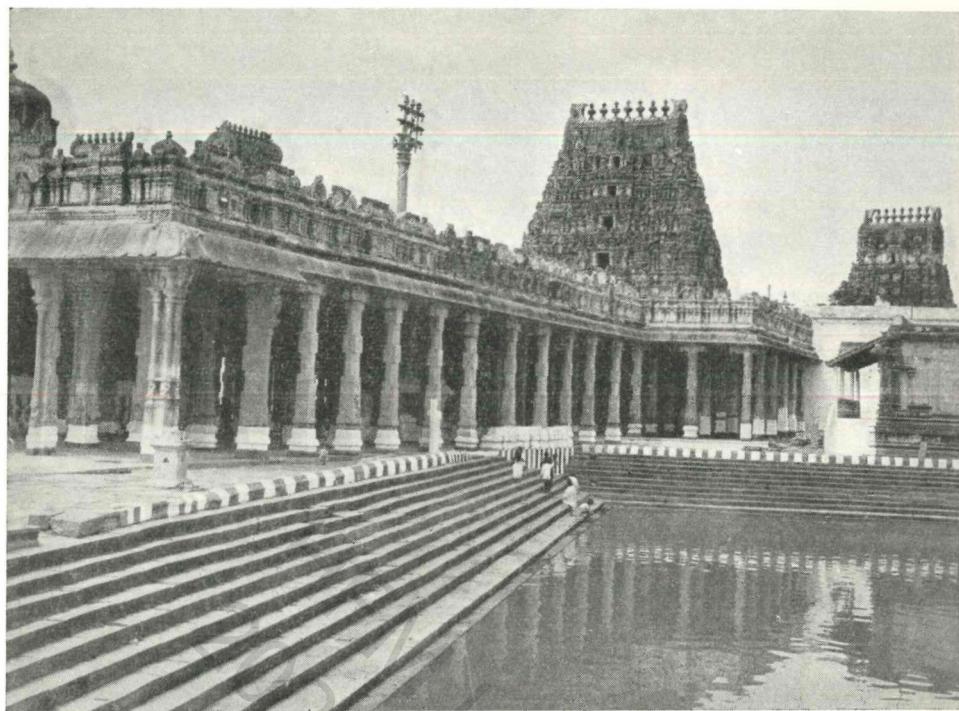


Fig. 3. Napalese Temple in Banaras

monuments of Buddhistic importance which have not been transformed so relentlessly, are being visited by crowds of pilgrims as well. Fortunately, such overdone renovations are few and far between, which goes to prove that the majority of Indian archeologists and historians of art are, after all, quite up to their tasks.

From Gorakhpur, in January 1957, I also visited *Lakhnau* where the monuments dating from the XVIIIth century are characteristic of the architecture of the period, carrying on the style of the Mughals, yet in a distinctly decadent manner (Fig. 3). The valuable material of the Museum did not change much since my previous visit, but it fully deserves being repeatedly studied. At the beginning of February I went to *Banaras* and spent there eight days, staying at the Hindu University. It was a very instructive experience. The new precincts of the University represent a veritable garden city ; the buildings constructed in a modernised Indian style are dispersed over a large area, among shady groves and broad expanses ; the place is so big that it is almost impossible to make the tour of it on foot, and the visitor finds it better to hire one of the cycle-rickshaws, the modern successors of the old time rickshaws drawn by panting „Kulis”.

The new *University Museum of Indian Art* can boast of exceptionally valuable specimens, and its Curators are experts of their profession. The same can be said of the lately established *Sarnath Museum* which houses a series

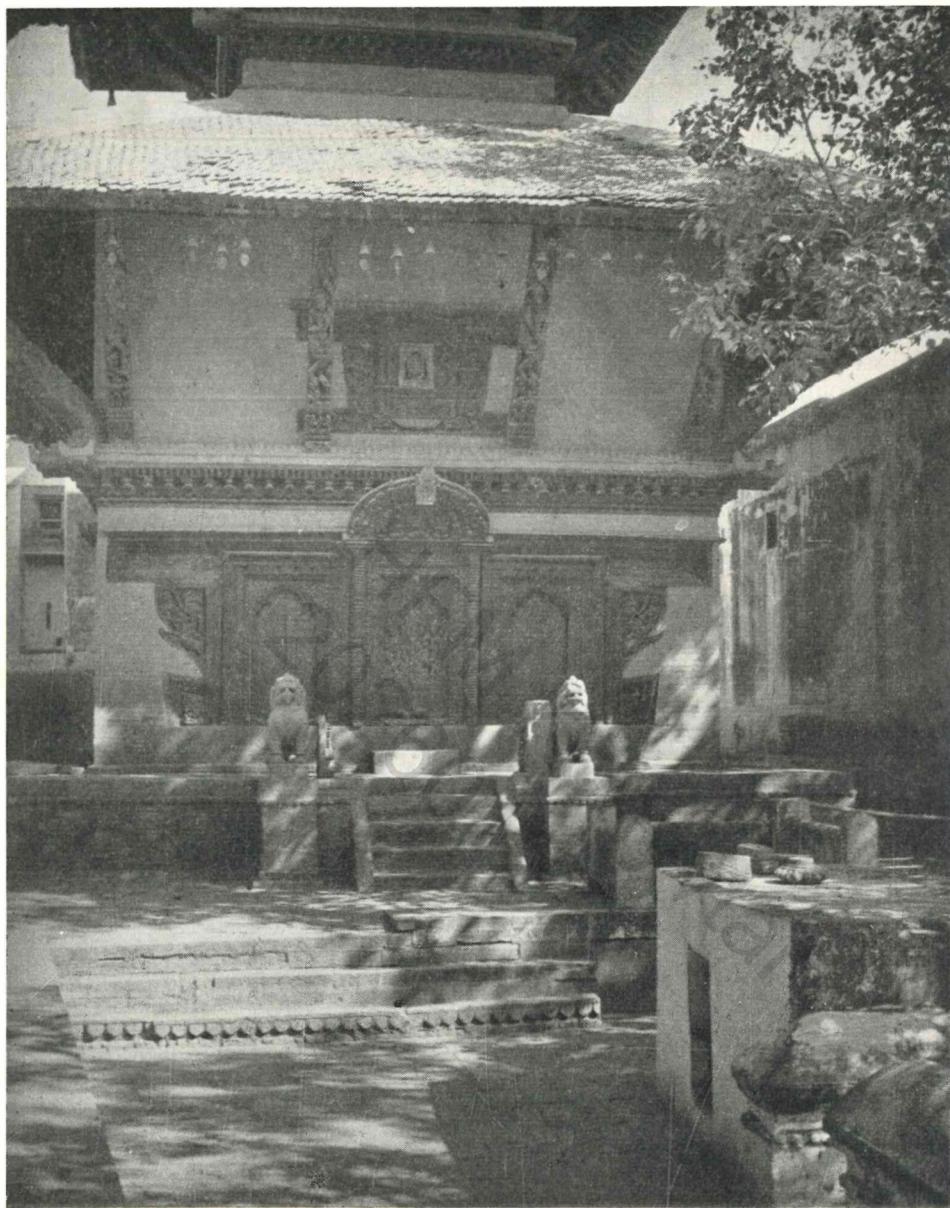


Fig. 4. Kailasanath Temple in Kanchipuram

of most important works of old sculptural art. Sarnath is not far from Banaras, and I visited it repeatedly. There, around the *Damekh Stupa*, many excavated remains of old Buddhistic monasteries and assembling halls remind us of the place where the Buddha delivered his first sermon. The finest specimen of the Sarnath Museum is still the *Lion Capital of Ashoka*, with its highly polished, silk-like surface, which looks as if it had been finished yesterday, instead of 2200 years ago. The Curators of the University Museum in Banaras and the Sarnath Museum assisted me in a most friendly manner with their excellent informations. Yet, I could not help noticing in both institutions that the placing of the specimens, the technicalities of the exhibition, etc., are not up to the modern requirements. The specimens are placed so to say at random, without much regard to light and methodical arrangement. The same could be observed in many Indian museums, probably because the buildings, most of them old, are not fit for the introduction of modern methods, or are not large enough to allow more space to the specimens which are rather crowded together. Only some of the newly built museums are exceptions to this unpleasant rule. The mass of material is immense, and it is not an easy task to rearrange the collections according to modern standards.

The most valuable experience won at the Banaras Hindu University was furnished by the talks with some of the Professors, e. g. Prof. *Agrawala*, one of the prominent representants of the History of Indian Art, or Prof. *C. O. Gangoly*, another well known expert, who was delivering lectures there at that time. I was pleased to learn that both of them remembered the visit of Prof. *Zoltán Takáts* whom they met during his travels in India in 1936 ; in fact, I found at several places of learning that many scholars still remembered with respect and sympathy his person and the lectures delivered by him. In my talks with Indian professors and experts of art I was struck by the impression that their approach to the subject is still prevailingly a philological one, paying less attention to the questions of workmanship and the artistic value of the art creations, or to the historical, economical or social background of the periods which produced them. Yet, we have to admit, that the philological work done is very valuable indeed, as the Indian experts are equipped with the necessary means, a thorough knowledge of Sanscrit and the old literature, like the *Silpa Shastras*, to a far greater extent than their Western colleagues.

In Banaras I delivered some lectures : one at the University on Buddhist Art, another at the Sanskrit Library on some points of view applied in my latest work "The Art of India", and still another at the Association of Young Artists on the Art of *Amrita Shergil* which was received enthusiastically by the advanced young painters, and commented on in one of the local Hindi periodicals.

From Banaras I went to *Patna* and spent there another week. There are few monuments to be seen there, except the excavated site of *Pataliputra*, the ancient capital of the Maurya Dynasty, but the material of the Museum is worthy of a prolonged and intensive study. The excellent specimens of sculpture from Bihar and Bengal represent mainly the art of the Gupta and the Pala-Sena periods, but there are valuable creations of art also from earlier times, e. g. the fine statue of the so-called „Chauri-bearer of Didarganj” which had recently been re-dated as deriving from the II^d century B. C. Director *Shere* — a thoroughly trained expert of broad views — is very actively endeavouring to modernise the institution, as far as the above mentioned circumstances make it possible.



Fig. 5. The Great Temple in Kanchipuram

Toward the end of February I visited *Shantiniketan*, spending there about eight days as a guest of the *Vishvabharati University* which was founded by Rabindranath Tagore. *Shantiniketan* is still the stronghold of the "Bengali School" of painting, and the students of the Art School are trained in its spirit, although the modern generations of Indian artists turned, led mainly by the influence of *Amrita Shergil*, against its traditionalism. Thus the atmosphere was not quite favourable for my lecture on the art of Amrita Shergil, the great pioneer of modern painting in India, who was Hungarian on her mother's side, and died at the age of 29 years in 1941; yet, the young students of arts reacted in an enthusiastic manner to what I said concerning the artistic development of Amrita, which was partly based on the teachings of Hollósy,¹ interpreted by my modest self, for I had the good luck and honour of being Amrita's first art teacher at the beginning of her amazing career. I hope to have served the development and advance of the younger generation of artists at *Shantiniketan*, even if the venerable representants of the old traditions seemed to be a bit upset by my statements. — On the other hand, most excellent work is being done at *Shantiniketan* by the teaching of classical music and dance. It was of special interest to make the acquaintance of Mrs. *Etadi Ghosh*, a Hungarian lady (Etelka Boglár), widow of a well known Indian philosopher and literary man, who has been taking part in the cultural work of the *Vishvabharati University* since more than 20 years. Now, as there is some talk of a new Hungarian translation of the works of the great Indian poet, Rabindranath Tagore, she seems to be the most suitable person to do it, for she knows the Bengali language perfectly, and her knowledge of Hungarian stands on a high literary level.

I went to *Calcutta* at the beginning of March, and delivered a lecture on *Alexander Csoma de Körös*, the Hungarian pioneer of Tibetology, at the Asiatic Society (formerly Asiatic Society of Bengal), in whose old building he lived for many years, between 1830 and 1842, working on his Tibetan Grammar and Tibetan—English Dictionary. — Besides this I spent most of my time studying the rich collections of old Indian art in the *Indian Museum* where the wonderful specimens are also closely crowded together, due to limited space.

Leaving *Calcutta* I travelled to *Orissa*. Here three important places preserve the great architectural and sculptural achievements of the Xth and XIIth centuries: *Bhuvaneshvar*, *Konarak* and *Puri*. As I have thoroughly studied the latter two at the time of my first sojourn in India, my attention was now mainly turned toward *Bhuvaneshvar*. About a thousand temples existed once here, and some ninety of them are still to be seen. These temples are excellent examples of the so-called *Nagara* style and belong, with their extremely rich sculptural decoration, to the most admirable monuments of Indian art. It is only a pity that the Brahmanic orthodoxy prevents the visitor in entering the temples which are still used as places of worship, and are therefore in good repair. It is the more annoying, as there are many places in India where the foreign visitor is permitted to enter the temples, with the exception of the sacrosanct innermost part of them. It is desirable that these things should be uniformly regulated all over India — without offence, of course, to

¹ S. Hollósy (1858—1918) was a pioneer of modern painting in Hungary. The author of present paper studied art under his leadership.

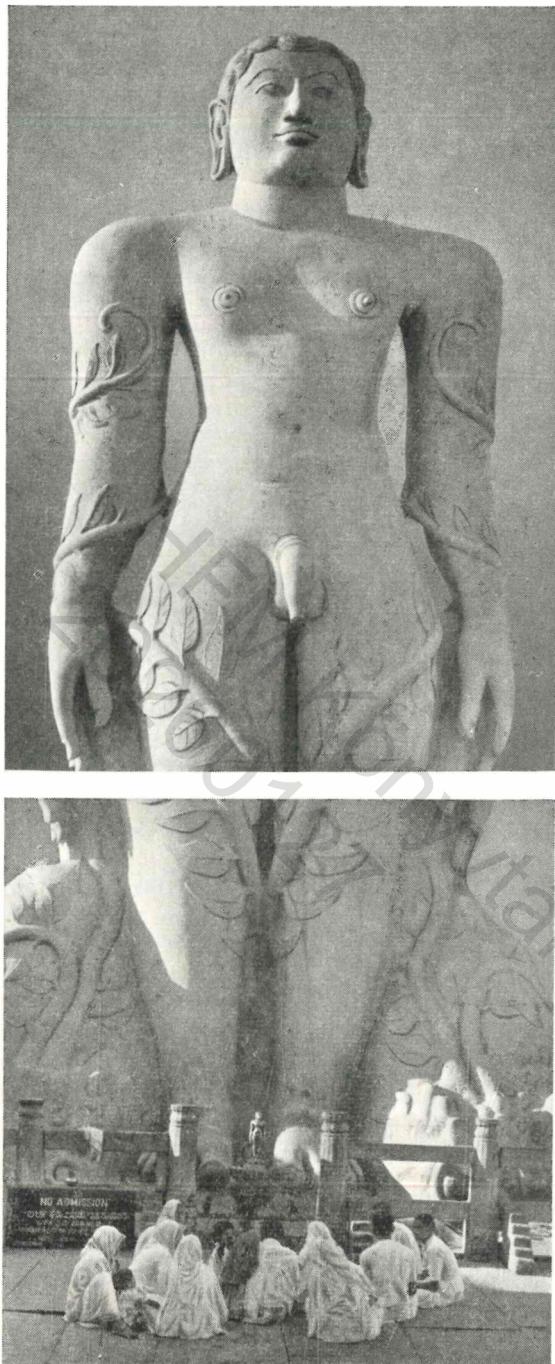


Fig. 6. The colossal statue of Gommateshvara in Shravana-Belgola

the religious feelings of the people — for some of the old Hindu temples are very important from the viewpoint of Archeology and History of Art.

Visiting the monuments of Bhuvaneshvar is made comfortable on account of the lately established State Guesthouse which is modern, inviting, and clean. Unfortunately, there are many places of similar interest where the traveller has to put up with much discomfort, and cannot obtain proper food at all.

In the neighbourhood of Bhuvaneshvar the important *Cave Temples* of the *Udayagiri* and *Khandagiri Hills* are to be seen. Visiting both, I had the opportunity to study their sculptural decorations which are characteristic of the medieval art of Orissa. The landscape scenery of the hills also represents one of the attractions. As I had but a few months in front of me, I intended to visit only those places which I have either left unvisited during my first stay in India, or could not study thoroughly at that time. According to this, from Bhuvaneshvar I went straight down to *Madras*. The *Madras Museum* is a veritable treasury of the old art of the Dekkhan and South India. Spending more than a week in Madras, I had leisure to study the valuable material of the Museum, especially the reliefs deriving from *Amaravati* which, according to my view, are closely related to the pictorial style of *Ajanta*. — Since my last visit to Madras, a new Museum had lately been established, illustrating the first period of British conquest. The building housing this Museum is an interesting monument itself, situated inside Fort St. George, the first stronghold of the British in India. I was surprised to note how impartially that period has been treated by the organisers of the Museum, and was much pleased by the explanation given by the Curator : "Nowadays, as we are no more subjected to foreign rule, we regard the facts of the last two centuries as an organic part and parcel of the history of India, and appreciate them accordingly, *sine ira et studio*."

Not very far from Madras there are several important monuments of old art, first of all *Mahabalipuram*, with the creations of the Pallava Dynasty from the VIIth century. I dare say that it was one of the greatest experiences of my second visit to India. The exquisite *equilibre* of the *Rathas* — rock cut temples, carved in situ from the solid stone of the hill — the suggestive power of the statues of animals, especially that of Shiva's bull, comparable to the best creations of ancient Egypt, then the magnificent colossal relief in the side of a huge rock, are simply unforgettable. I felt inclined to spend weeks at this spot, yet it could not be done, for my time was limited. From Madras I visited also the old temple city of *Kanchipuram* (*Konjeevaram*) (Fig. 4) where many a noble monument remind us of the great creative power of medieval India, and one of the most important ones, the ancient Pallava temple of *Kailasanath* (Fig. 5), probably served as a model for the famous rock cut temple at *Ellura*. I was lucky, for I arrived just in time to witness a big procession starting from the great temple; hundreds of brown bodied men, clad only with a loin cloth, carried the images of deities round the city, accompanied by the weird music of drums and other instruments. It was as if I looked at scenes come to life again after three thousand years, for the temple cities of antique Mesopotamia and Egypt must have offered quite similar pageants.

Having studied the greatest part of ancient monuments in the South during my first visit to India, and because the heat began to be fierce, I made another long jump and went from Madras straight to *Mysore*. Many years ago

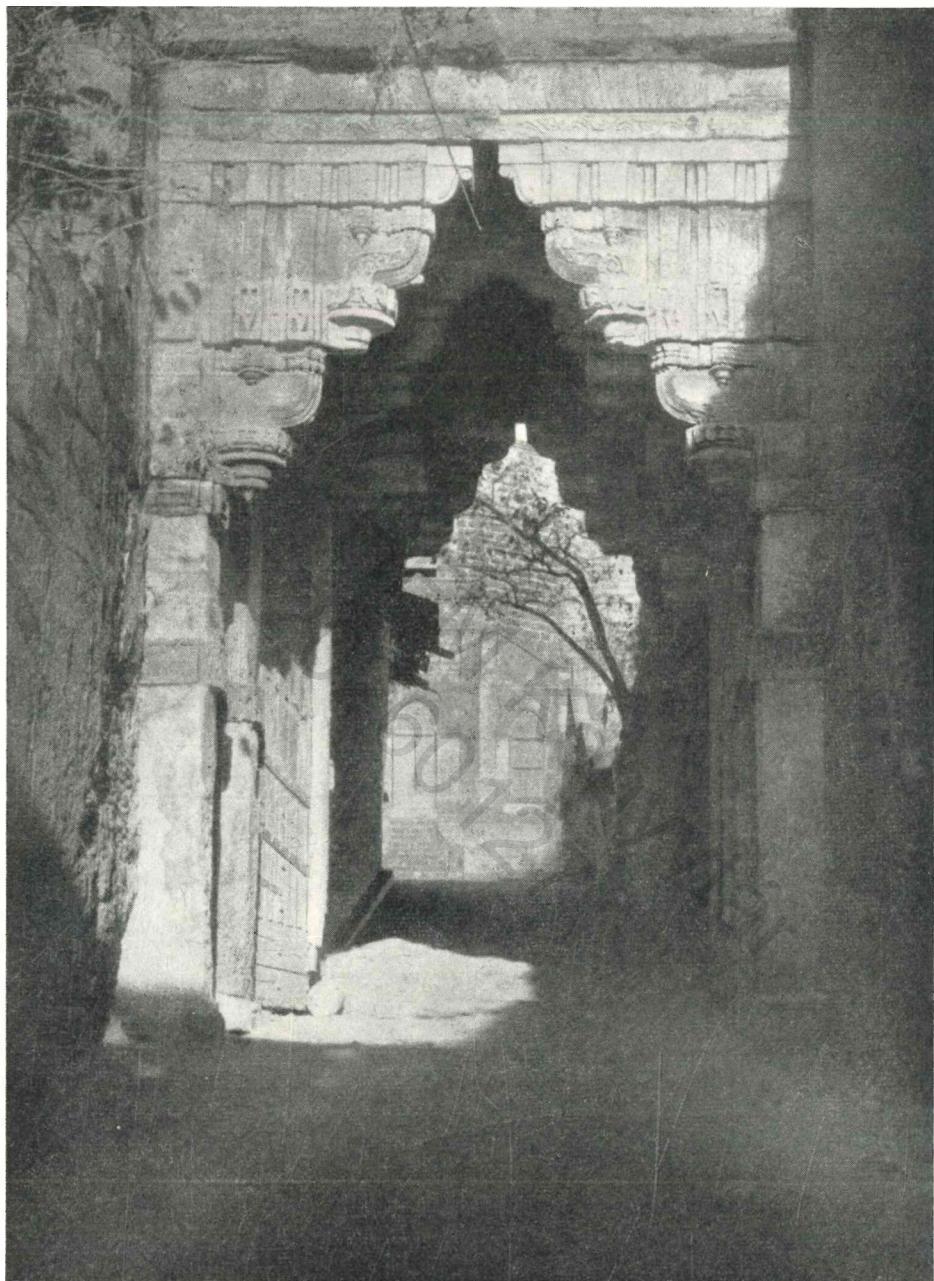


Fig. 7. Gate in the old fort of Junagadh

I spent a couple of months in this city, and my second visit only revived old memories. Most valuable experience was offered to me by a visit to the Sanskrit Institute.

From Mysore I went to *Shravana Belgola*. Many a difficult trip was made by me during this recent sojourn in India, but I shall never forget the trying circumstances of my visit to that place. The Xth century Jain monuments at Shravana Belgola are of extreme importance, but it is a strenuous task to reach them — unless the visitor can afford to hire a car and make the trip of about 160 kilometers from Mysore in comfort, returning to this city at nightfall. As I did not belong to the richly endowed tourists, and intended to spend more than one day at Shravana Belgola, I had plenty opportunity to get acquainted with the difficulties connected with the trip, and the conditions prevailing at the place. The regular public bus did not cost much, but it was a woeful experience to be shaken for six hours in the crowded vehicle, what with the heat and half naked, perspiring passengers . . . After having reached Shravana Belgola, no acceptable accommodation was to be found, until the keeper of the Jain Pilgrim's Resthouse offered me a small chamber without any comforts, not even the possibility to have a proper wash. Food was available only at the not-too-clean Bazaar stalls, and I decided rather to go without meals for a couple of days. Yet the Xth century Jain temples on the adjacent hills and, first of all, the colossal statue of Gommateshwara, cut out of the solid rock on top of the higher hill (Fig. 6/a—6/b.), consoled me for all my troubles. But it cannot be denied that it was with a feeling of relief, when on the third day I saw Shravana Belgola fading away in the distance behind me . . .

Visiting *Halebid* and *Belur* was not much easier, and I felt utterly exhausted when the latter place was finally reached. The rich plastic works of the temples at Halebid, representing the art of the Hoysalas at its best, and the fine sculptures of Belur, had to make up for the fatigue, and I did not feel sorry for having visited them. Yet it would be praiseworthy if the Government of India should do something in order to make the approach of such important monuments a bit easier.

After leaving Belur I took the train at Hassan for Bombay, but stopped at *Lonawla*. It is a pleasant health resort, surrounded by fine hilly sceneries. From Lonawla several cave temples can be reached. There is quite a climb up to *Karle Caves*, but the trouble taken is compensated by the high class sculptures dating from the IInd and Ist centuries B. C., especially by the reliefs representing probably the Donators, a work of art full of life and power, inspite of the smoothness of forms. The *Bhaja Cave Temple*, situated on the slope of another rocky hill, is even more instructive, with its slanting pillars, reminiscent of the ancient wood structures, and the impressive reliefs in the porch of a smaller cave.

From Lonawla I proceeded to *Bombay* and spent there about a week, visiting the Museums. The Bombay Museums are, as far as modern methods are concerned, much more advanced than those mentioned before ; especially the rich collection of old textiles at the *Prince of Wales Museum* is exhibited in an excellent and instructive manner. Paying a visit to the Bombay University, I spent the rest of my time enjoying the cool sea water after the strain undergone during the preceding weeks. At the beginning of April I reached *Ahmedabad* where it was a pleasure to see again the noble XIVth century Mussalman buildings and mosques, constructed in a decidedly Hindu style.

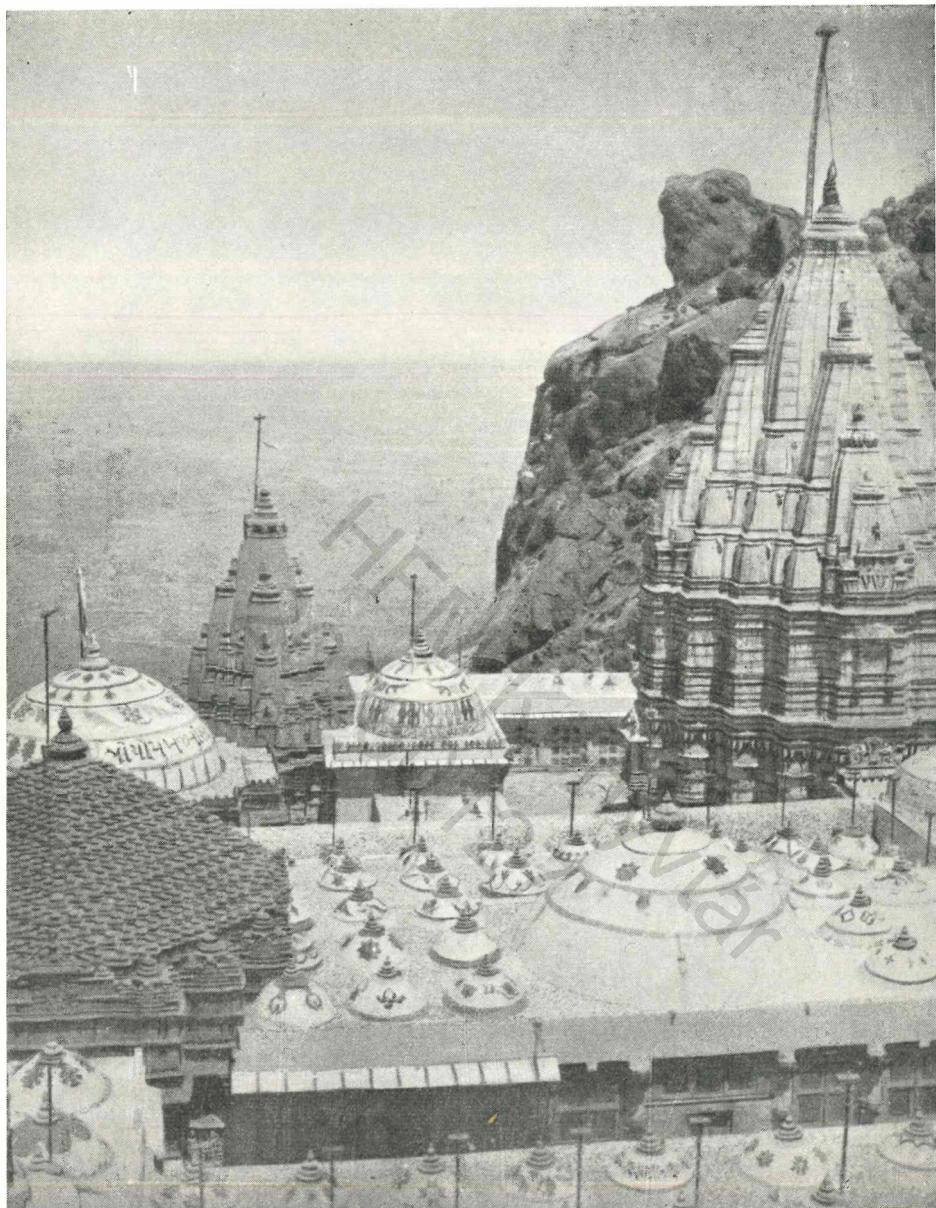


Fig. 8. Group of Jain temples on Mount Girnar, with the rock Bhairava Japa

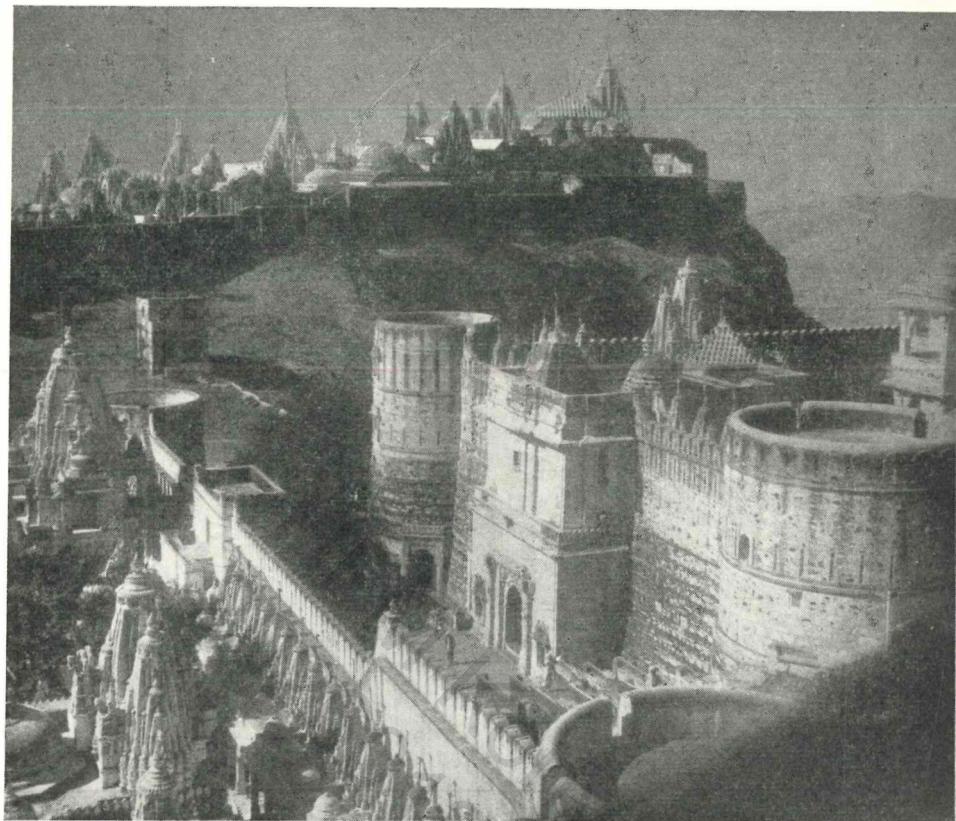


Fig. 9. Shatrunjaya, City of Jain temples

Then I travelled to *Junagadh* in Saurashtra. There are some fine and characteristic gates in the old Fort (Fig. 7.), and a Buddhistic cave nearby, but the chief attraction of the place is *Girnar Hill*, with groups of Jain temples on its higher slopes. It is a hard trip to reach the temples, and the visitor is carried by two men in a swing-like sort of vehicle, called *Doli*. Disliking to be carried by poor, heavily panting human creatures, I walked almost the whole distance on the steep rocky path, resorting to the small seat of the *Doli* only at sections where I began to feel dizzy, for the narrow path led upward on the face of a perpendicular wall of rocks. The *Jain temple groups* are magnificent. Vultures still circled above *Bhairav-Japa*, the protruding rock cliff (Fig. 8.), from which Jain fanatics used to jump into death and „salvation” many centuries ago.

From Junagadh I proceeded to *Palitana*, in the neighbourhood of which there is another, and even more impressive, Jain temple city, called *Shatrunjaya*, on top of a hill (Fig. 9.). Due to my experience from the *Girnar Hill*, I did not care to hire a *Doli*, but walked the steps up to the gate of the temple city. *Shatrunjaya* is really a city by itself: thousands of temples are crowded together, encircled by tremendous walls, like a fortress, full of bustling religious

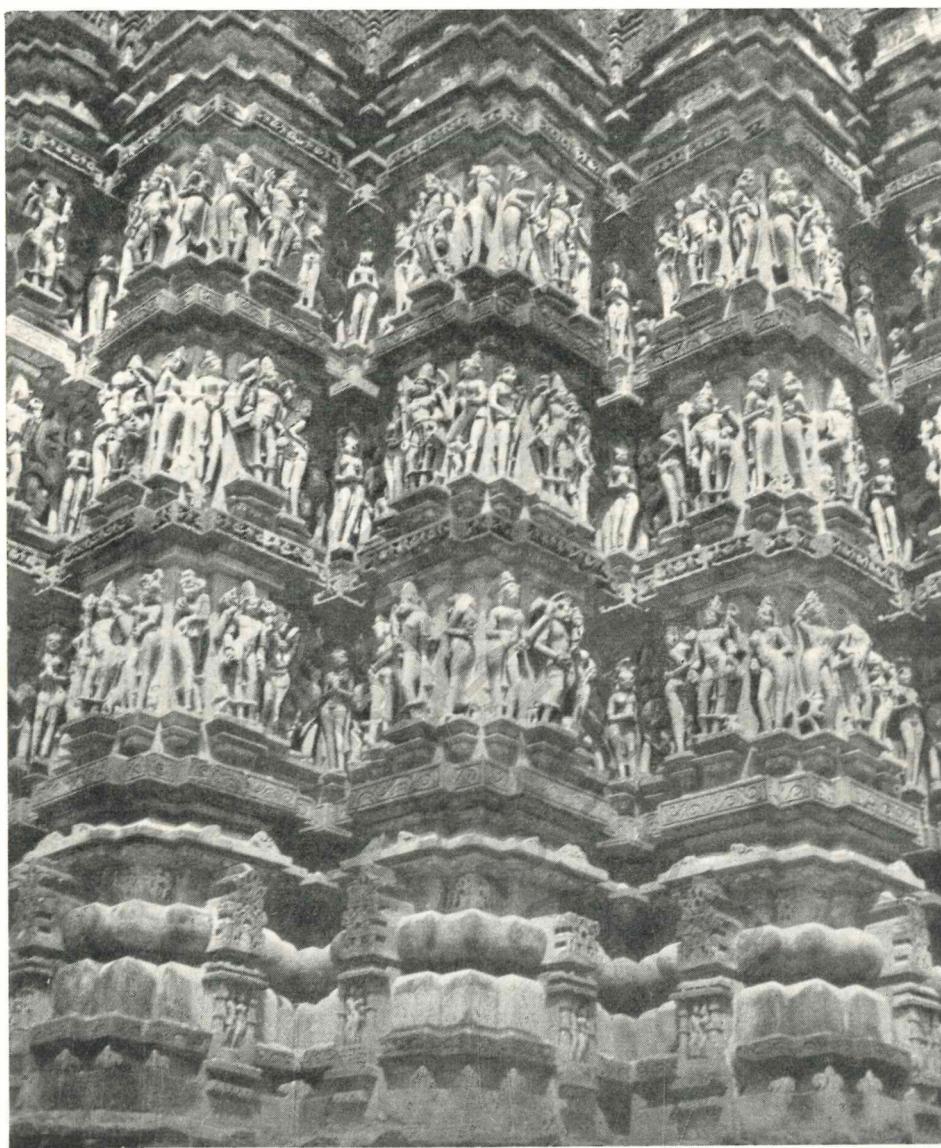


Fig. 10. Detail of sculptures on the Kandariya-Mahadeva temple in Khajuraho

life, very much like it must have been about 800 years ago, when those temples were finished.

Returning to Ahmedabad I took the train to *Jhansi*, where the old fort is reminding the visitor of the heroic queen, Chand Bibi, who so gallantly fought against the British in bygone times. From there I reached *Khajuraho*, another important spot which is not easily approachable. There is a modern and comfortable State Guesthouse in *Khajuraho*, but no conveyances are to be had at the place. Thus I had to walk for 5 to 6 hours a day in the heat of the scorching glare, in order to cover the long distances between the various groups of old temples. The splendid sculptures on the *Khandariya* and other Hindu temples of the *Nagara* style from the XIth or XIIth centuries present an inexhaustible store of artistic achievements (Fig. 10.). In fact, *Khajuraho* stands forth as one of the most important places of monuments, and it were advisable to make arrangements enabling the visitor to reach it without so much trouble, and putting at least *tongas* (carts with two wheels, drawn by a horse) at their disposal.

I returned to New Delhi in late April. From there I visited *Mathura* where the Museum offers an invaluable and very rich collection of sculptures. *Mathura* used to be a centre of sculptural production from the III^d century B. C. on for about eight centuries, the creations of the Kushan period (1st to III^d centuries A. D.) standing foremost. I am sorry to say that even this Museum is lacking in sufficient space; the splendid specimens stand in close rows, and cannot offer a satisfactory view from any side. More rooms should be added to the otherwise well planned building. Yet it is the common shortcoming of the Museums in India, and, to be frank, in many European metropoles too.

May was drawing near and the heat settled over New Delhi. We took leave of our friends with whom my wife was staying during my tour, and left for southermost India, because passage could be booked only for an Italian steamer touching India at *Cochin*. Due to some unforeseen circumstances, we were compelled to stay for a whole month at this place, but it was another pleasant experience to look around in *Cochin*. More than anything else, the XVIIIth century wall paintings in the *Mattan Cheri* palace were worth seeing; they represent a southern style of highly developed painting, which seems to have inherited some features of the *Ajanta* frescoes, being more closely related to them than to the contemporary Rajput School in the North.

We sailed from *Cochin* in June, and the Monsoon made its effects felt during the first days of the passage. Visiting some places of interest on the way, e. g. *Djibouti*, *Massawa*, *Port Said*, with the then recently reopened *Suez Canal*, *Malta*, and *Naples*, with an excursion to *Pompei*, the end of the voyage by sea was reached in *Genova*.

I was given the opportunity to visit India once more, and this second sojourn of nearly seven months added new experiences and impressions to those gained during my previous stay in India in pre-war times. First of all I was impressed by the tremendous work being done in New India which is building up her own independent civilization, preparing for a promising future. I close my sketchy report by expressing my thanks to the Government of India and to all those who had their share in enabling me to revisit India, the country which, after my own native land, stands nearest to my heart.²

² The photos, with the exception of N° 1, were taken by the author.

HFM Könyvtár
20260121

Felelős kiadó:

Nemes Béla

a Képzőművészeti Alap Kiadóvállalata igazgatója

Főszerkesztő: D. Fehér Zsuzsa dr.

Felelős szerkesztő: M. Kabay Éva

Műszaki vezető: Szedlák György

Műszaki szerkesztő: Gellért Andor

Készült az MNOSZ 5601 – 54 sz. szabványa szerint,
B/5 alakban, 32 1/4 A/5 iv terjedelemben 1060 példányban
600131 Athenaeum Nyomda, Budapest (F. v. Soproni Béla)



ERRATA:

		Corrig.
P. 3	vovage	voyage
9	Radisich	Radisics
12	Enghinben	Enghienben
14	indentique	identique
18	d' indentifuer	d' identifier
28	marbe	marbre
30	Saint-Antoine	Saint-Antoine
32	Ouvre	Oeuvre
33	Festetich	Festetics
44	Hedwing	Hedvig
50	IN DEN	IN DER
55	Buchheim	Buchheim
66	székesfehérvárott	Székesfehérvárott
82	dex	des
93	1228128	122-128
102	mosivum	musivum
102	Balce	Blake
103	Shamonard	Chamonard
104	Shrenel Károly	Chernel Kálmán
121	pertimentium	pertinentium
124	Receptórum	Receptórium
128	Audera	Andrea
132	von Römerstein ..	von der Römerzeit ..
132	Ronobarokovy	Ranobarokovy
133	Loebenbe	Leobenbe
138	megyesi	medgyesi
140	Voith	Voit
140	1957	1657
141	Lovkovitz	Lobkowitz
143	nundis	mundis
146	Slatincanu	Slatineanu
148	confarmationalis	confirmationalis
149	Ukrajanban	Ukrajnában
154	Kbenhave	København
187	Széchenyi	Széchényi
172	korán idézet	Korán-idézet
188	Csatkay	Csatkai
200	Sabriensis	Sabariensis
221	volouir	vouloir
221	tessulo	tessuto
227	pourqui	pourquoi

233	Über germanische Habener	Oberungarische Habaner
236	Bácsa	Bócsa
240	Romanescae	Romaneasca
240	Mures-i	Hurez-i
240	Hurek	Hurez
240	Schmour	Seymour
249	Boegeng	Bogeng
255	Jorden	Jordan
258	incrits	inscrits
267	1468	1486
269	six	quatre
269	de gauche a droite	de droite a gauche
275	paeolitikum	paleolitikum
289	Kusingura	Kusinagara
290	Fig.3 Napalase . .	The Great Temple in Kanchipuram
291	Fig.4. Kailasanath etc.	Napalese Temple in Banaras
293	Fig.5. The Great etc.	Kailasanath Temple in Kanchipuram
290	(Fig.3.)	(Deleatur)
347	dreu-rgnog	dreu-rngog