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MAGYAR NEMZETI MŰZEUM — IPARMŰVÉSZETI MŰZEUM

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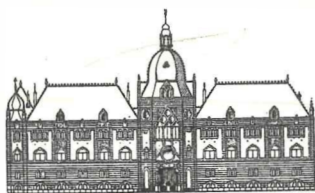
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KÉPZŐMŰVÉSZETI ALAP KIADÓVÁLLALATA

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Főszerkesztő  
DOBROVITS ALADÁR

Szerkesztőbizottság  
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HORVÁTH TIBOR  
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A fényképeket készítette  
KÁRÁSZ JUDIT  
az Iparművészeti Múzeum fotólaboratóriumában

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SOME RECENT ACQUISITIONS IN THE  
FRANCIS HOPP MUSEUM OF EASTERN  
ASIATIC ARTS

1. *China. Lohan*. Dried lacquer statue. (Fig. 1—2) H. 29.2 cm. 13—14th century. Inv. no. 57.198.1. 1—2. Purchased from a private collection from where it came from Tōkyō.

Seated (on a block of unpainted wood, carved as a rock imitation; later work), the hands are missing. The simple robe of a priest covers the whole body from the neck down to the feet. Wide sleeves hang down on the knees. The edge of the robe on the right side — from the right waist down to the left ankle — is arranged like drapery folds in rhythmical repetitions. The head is very characteristic, bald at the top with long heavy locks touching the shoulders. Deep wrinkles mark the forehead and both sides of the mouth. The eyebrows are thick and there is a short trimmed moustache and beard. The eyes are almost closed.

The statue is made up of a thick coat of lacquer on hemp cloths, painted first deep cinnabar red and then gilded. The latter has mostly disappeared and has been substituted with a reddish gold coating, most likely at the beginning of the Ch'ing-dynasty. The lacquer is cracked in most places and in some parts powdered off, as on the forehead and on the knees.

About the beginning of this type of sculpture, we do not know very much. According to Laurence *Sickman*, the Buddha in the Metropolitan Museum of Art in New York "may well be from the second part of the sixth century",<sup>1</sup> although Alain *Priest* has dated it from the T'ang period.<sup>2</sup> However, this is the earliest known Chinese example. In Japan such statues were first mentioned under the name of "soku", in the Inventory-list (*Shizai-chō*) of Daian-ji, listing the Four Tennō offered by the emperor Tenchi (662—671). These did not survive the repeated destructions of this temple. The other Four Tennō in the Kondō of Taima-dera are thought to be from the same period.<sup>3</sup> This type of sculpture was made mostly in the Nara period (645—781), from the following Early Heian (or Jōgan) period (782—897) only the following items

<sup>1</sup> *L. Sickman—A. Soper: The Art and Architecture of China. The Pelican History of Art*, Penguin Books, 1956, p. 101.

<sup>2</sup> *A. Priest: Chinese Sculpture in the Metropolitan Museum of Art*, New York, 1944, Cat. no. 41, pl. LXXXIII.

<sup>3</sup> *Mochimaru Kazuo—Kuno Takeshi: Nihon bijutsushi yōsetsu*, Tōkyō, Yoshikawa Kōbun-kan, 1957<sup>5</sup>, p. 21, note 1.





Fig. 1.



Fig. 2.

are known. 1. Four Tennō, National Treasures, Kōfuku-ji, dated 791, and the Twelve Yaksha Generals, National Treasures, Shiga, Kōji Yakushi-dō. This means that the practice was already dying out. From the middle and late Fujiwara period (898—1184) only one is listed, the Thousand-armed Kannon, National Treasure, in Kōrin-ji of Osaka.<sup>4</sup> We can add to this list another statue in the city of Gifu, in the Mie-dera, an Eleven-headed Kannon from the beginning of the Jōgan period.<sup>5</sup> In China, the practice of making dried lacquer statues continues during the Sung-period,<sup>6</sup> we know several statues made at this time and also during the reign of the Ming emperors, as an example, our Museum has a Kuan-yin „of the Southern Seas”. According to Paul Pelliot, this technique was known at least until 1600, and perhaps later too.<sup>7</sup> But altogether such statues are rather rare.

The Lohans appeared relatively late in the iconography of the Chinese Buddhism. “Despite the existence of images of 16 Lohans in the north at a relatively early date (740’s), the Cult of Lohans, which developed and spread from the south-eastern coastal province of Che-kiang, did not gain momentum, until the end of the ninth century”, as we read it in a recently published book of Wen Fong.<sup>8</sup>

<sup>4</sup> Nihon bijutsu taikēi, Chōkoku, Tōkyō, Seibundō—Shinkosha, 1941, pp. 507—538.

<sup>5</sup> Nihon kobijutsu annai, Tōkyō, Yamato-kai, 1931, p. 495.

<sup>6</sup> L. Sickman—A. Soper : op. cit., p. 101, pls. 80—2.

<sup>7</sup> P. Pelliot : Deux termes techniques de l’art Chinois. T’oung Pao, 1924, pp. 260—1.

<sup>8</sup> The Lohans and a Bridge to Heaven, Freer Gallery of Art, Occasional Papers, III/1, 1958, p. 43 note 78.



Fig. 3.





Fig. 4.



Fig. 5.

From the time of the Five dynasties on, mostly because of the gaining popularity of the Ch'an sect and by the painting practices of its priests, first the Sixteen, then later the Five-hundred Lohans became a much repeated subject in the Chinese painting. In sculpture too, we find many representations of them made of different materials, like wood, ceramic, dried lacquer and bronze. In the Ch'ing period, the Lohans were among the most popular deities.

In Japan, the Chinese Lohan paintings were much treasured and eagerly looked for, although the Japanese themselves did not do many similar paintings. It is even more surprising, that the Lohan (*Rakan*) statues, with probably one or two exceptions, are not earlier than the Edo period (1615—1868): the Sixteen Lohans (*Rakan*) in the Nanzen-ji, 1628, and Mampuku-ji, 1668, the Fivehundred Lohants in *Rakan-ji* (Tōkyō), c. 1654 and Narita Fudō-dō (Chiba-ken).

Our Lohan, with "a certain rigidity of posture" and having "emphasis on facial expression" (L. Warner)<sup>9</sup> is a good example of the pictorial representations transmitted to a statue and it is quite different from the youngish looking, smooth faced prototype.

2. *China. Buddha.* Wood, originally lacquered and gilded. (Fig. 3—5) H. 42,8 cm. About 1400 or the end of the 14th century. Inv. no. 59.8. Purchased from a private collection, where, since 1953, it was listed as a Protected Art Object.

Carved from a single block of wood to which the now missing lower arms, constructed separately, were added. A tubular cavity with a diameter of

<sup>9</sup> The Craft of the Japanese Sculpture, New York, McFarlane, Warde, McFarlane and Japan Society of New York, 1936.

3—4 cm., reaches the head of Buddha from the base, to check the cracking of the wood and which was used for holding the „precious gifts”, the prayers or a written document of offering. From the latter, nothing was preserved. This hollowed out tube could be reached either through a 16×3,8 cm insertion in the middle of the back by lifting the cover, and also by a similar, but smaller one, 5,7×2 cm, whose cover is missing.

The statue is covered with hemp cloths, coated with lacquer painted first green, then subsequently lighter coral and finally gilded. Not much has remained of the latter, but enough to show the excellent craftsmanship and the first class quality of the gold foil. The curls of Buddha's head were formed of lacquer (deep cinnabar colour) painted on the surface in black, between the curls, ultramarine ("Fo-ch'ing").

The statue is in a much damaged condition, besides the missing arms, part of the legs are missing and has been substituted. A part of the left arm and a bigger piece of the back has been cut off — seemingly — with a disk of a lath. The right cheek and the chest has been partly repaired (the cracks were filled up and partly repainted).

Our statue, in many respects, is very similar to the dated Buddha (from the year 1411) of the Metropolitan Museum of Art, New York (A. Priest, Chinese Sculpture in the Metropolitan Museum of Art, New York, 1944. Cat. no. 75, pl. CXXVI.). The folds of the robe, especially above the lap in threefold and the carving of feet are (as far as it is possible to compare the original with a book illustration) are as similar as being almost identical. Only the face of the Buddha in our Museum — a little longer shaped and seemingly more rounded — and the modelling of the chest — more protruding and altogether better shaped — are different. Because of these variations which could be interpreted as the sign of an earlier variation of the known prototype, we presumably should date this statue around 1400 or to the end of the 14th century.

3. *China. Pu-tai*. "Gold bronze" statue (Fig. 6—7) H. 42 cm. Ming dynasty (1368—1644). Inv. no. 58.144. Purchased from a private collection.

Heavy body, the head is sunken, bald head, low forehead, round face and small eyes. The eye-balls were originally marked by lacquer paint. The mouth is deeply incised showing some teeth, the lips are smooth. The face, as a whole, has an animated expression. The ears are modelled in a simplified way, the lobes are very thick. Dimples help to accentuate the characteristic laughs of Pu-tai. The upper breast, below the nipples is doubled. The belly is round and protuberant, the navel marked with a point and a circle.

His right hand is posed on the knee of the lifted leg. The left leg is stretched on the ground. The fingers of the left hand are closed with the exception of the little finger.

The hands and feet are disproportionately small to the bulk of the body. The static posture is somewhat loosened by a slight heaviness of weight to the left.

Pu-tai is dressed in a simple robe which is bordered in the front with an uneven edging. The folds of the sleeves are uneven, a sharper drawn line divides the flatter one from the rounder sections. The left thigh is flanked by a sack, an usual *attributum* of his. This has a larger type parallel line covering



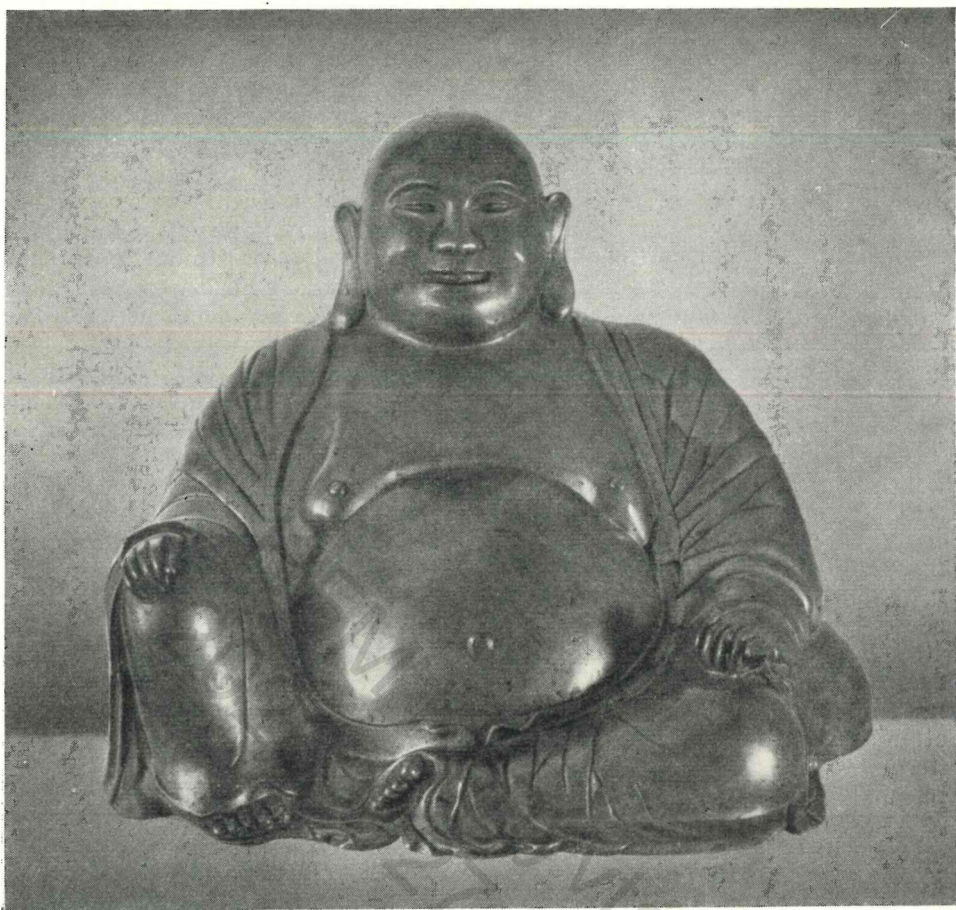


Fig. 6.

to be distinguished from the robe. The collar of the robe is a bit slipped down to the back.

It seemed to be necessary for us to give this detailed description of this statue, which belongs to that prototype which not much later became so conventional in blanc de chine porcelain, brass and wood.

What is very surprising, even at first glance, is the fact that the statue was cast of different alloys. This is especially noticable on the left shoulder, a meeting place of three differently coloured materials. Either the bronze-founders ran short of material during the casting process and had to add more alloy in haste, or the statue was damaged (possibly by fire) and had to be repaired. The first possibility seems to be more likely and is supported by the goldsmith-restorer of the Iparművészeti Múzeum (Museum of Applied Art), by Mr. Pál Kiss. It could be seen also by the necessary application of hammered stub nails in several places, that the casting was not wholly satisfactory. We have another "gold-bronze" statue in our Chinese collection, a

Wen-shu (Mañjuśrī), h. 34 cm, also from the Ming period, donated by Imre Schwaiger (E. Baktay, Recent acquisitions of the Museum of Eastern Asiatic Arts in Budapest. *Acta Orient. Hung.* I/1, 1951, pl. 9) which has some similarity of casting and reparations with stub nails with this Pu-tai statue. We may add that inside of both of them, we found remains of the original mould of clay burned to black in the corners. Therefore we believe that this kind of — in a way — poor casting of the precious „gold-bronze” material was characteristic to a certain period of the Ming-dynasty. This bronze is much like the so called „Hsüan-te-bronze”, but even more gold-like and where it is polished off, as on the base where it is more worn, has a very shiny surface.

Such larger size Pu-tai are put on the main shrine or dais in the Hall of Ch'an temples. They were also regarded as a manifestation of Maitreya, the future Buddha.



Fig. 7.

\*

4. *Japan. Bodhisattva*, wooden statue with cut-gold (*kirikane*) patterns on the robe. (Fig. 8—12). H. 196 cm (total), 48,7 cm (the statue). Kamakura period (1185—1392). Inv. no. 57. 388.1. 1—3. Purchased from a private collector whose husband bought it in New York around 1905.

Bodhisattva in a seated position, on a „*nana-e rengeza*”, seven-fold lotus throne, with a boat-shaped halo. The statue was built up of parts (*yosegi*, or *kiyosezukuri*) in the following way : a rectangular log hollowed out to have a boxlike appearance constitute the breast and the back. To this was put in the head, also made of two parts. The arms and the forepart of the legs were added then to the central piece. The inner surface was left in a state, still showing the marks of chiseling, *fig. 12*. The hair-knot was carved out from a separate piece of wood and fixed by a peg, thin and very pointed, sticking out of the head.

The right hand and the left lower arm are missing. The face is slightly damaged, otherwise the statue is in a good condition. Especially well preserved are the cut-gold (*kirikane*) decorative patterns on the robe, which show a great deal of variations, as usual. Beside naturalistic elements, like honey-suckle (*karakusa*), there are some geometric kind, stars (*asanoha*), Eastern-Asiatic „meander” (*reimon*), etc.<sup>10</sup> The sixteen petalled chrysanthemums are also repeated and a crest (*mon*) on the right sleeve might help us in future researches to locate the temple from which this statue originated.

The diadem (*hokan*) and the necklace (*ochiku*) of gilded copper, richly decorated, are also from the Kamakura period.

<sup>10</sup> D. Seckel : *Kirikane. Die Schnittgold-Dekoration in der japanischen Kunst, ihre Technik und ihre Geschichte. Oriens Extremus*, I/1954, pp. 71.—88.



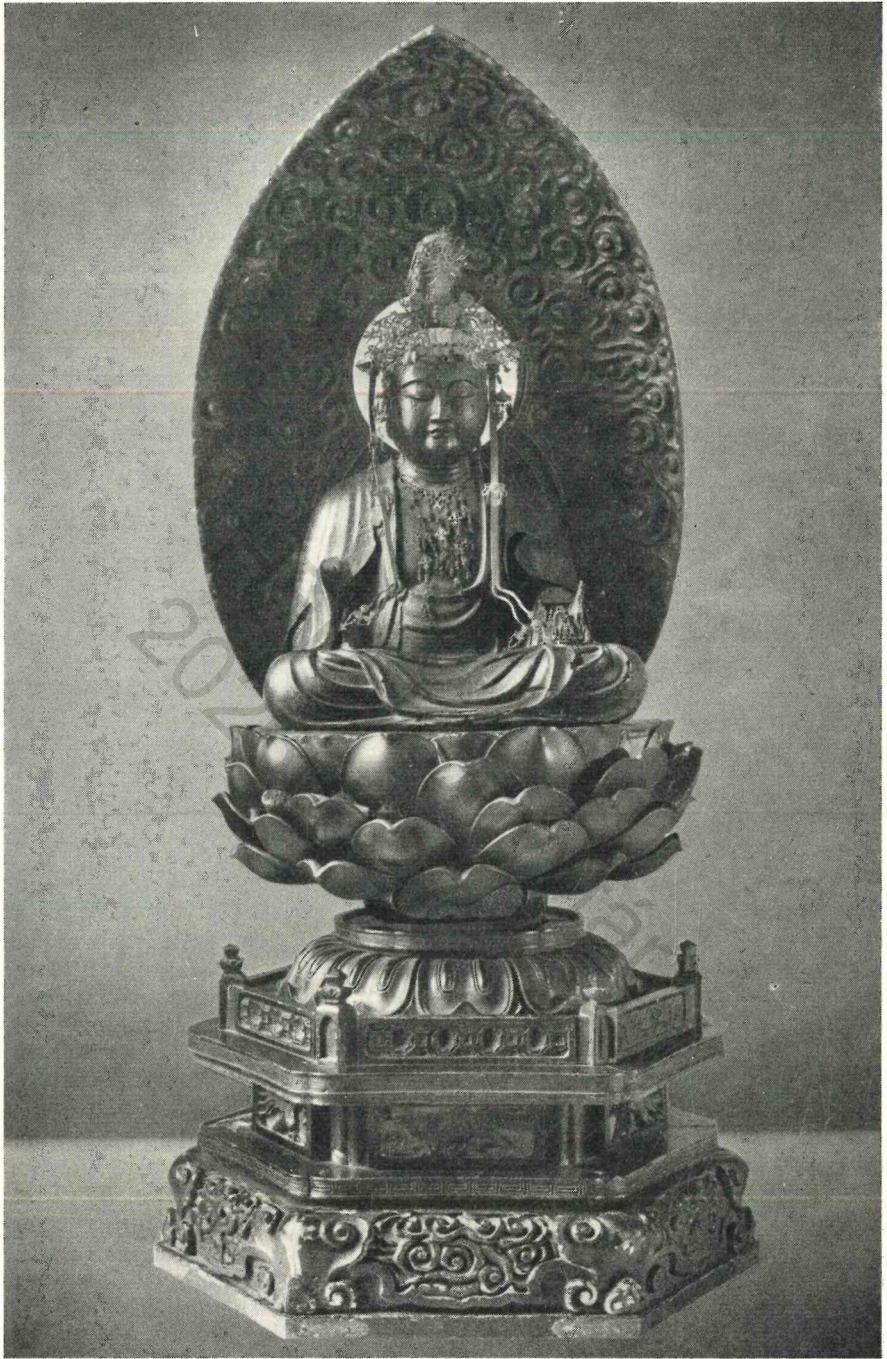


Fig. 8.





Fig. 9.



Fig. 10.



Fig. 11.

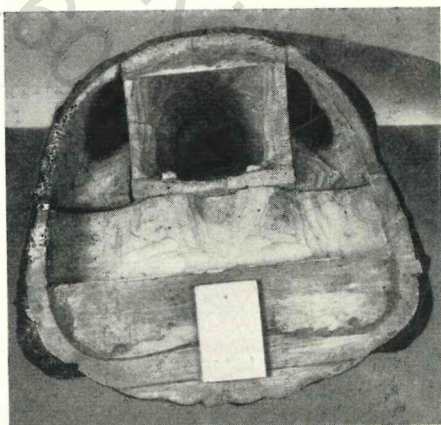


Fig. 12.

5. *Japan. Shōki*. Ink painting on paper, slightly coloured, (Fig. 13) 56,5 × 25,8 cm. From the second half of the 15th century. Inv. no. 57. 196. Purchased from a private collector who bought it in Tōkyō.

Shōki, "the demon-queller" is a venerated demi-god in Japan, but his cult originated in China where he is known under the names Chung K'uei, K'uei Hsing. He is also regarded as "another God of Literature, a star-god





Fig. 13.

whose image is commonly associated with that of Wēn-Ti in temples."<sup>11</sup> His story dates from the latter part of the T'ang dynasty, when he appeared to save the emperor Hsüan-tsung from a little demon called Hsüa Hao, dressed in a green robe, with a horn clasp on his belt and official boots on his feet. When the emperor awoke and found that the fever had left him, he ordered Wu Tao-tze to paint the portrait of Chung K'uei, "the Protector against Evil Spirits" as he had seen him in his dream.<sup>12</sup>

One of the earliest Chung K'uei paintings which reached Japan was the Portrait of Chung K'uei (Ch. K. defeating the demon) in the collection of Inoue Kaoru,<sup>13</sup> which was attributed to Wu Tao-tze in the olden times, as well as most of the older Chinese painting, done with colours, but it was — probably — correctly dated "somewhere between the South-Sung and Yüan dynasties" by an author in the *Kokka*, no. 230. According to a testimonial of Shunshō-an, this painting belonged to the famous collection of *Ashikaga Yoshimasa* which might be questionable but this was certainly copied by some well-known painters of the Muromachi period, like Minchō,<sup>14</sup> and others.

Among the painters of the Muromachi Suiboku school, Shūkō, (living in the latter half of the 15th century, a pupil of Shūbun<sup>15</sup>) was regarded as a specialist of Shōki paintings.<sup>16</sup>

It was a sign of his growing popularity that among the subjects of Ōtsu paintings, he was also included in the later period. ("Shōki- A mighty Chinese deity who routs fiends. Shown with an angry expression on his bearded face, brandishing a sword. Often the subject painted on the banners flown at the boys May festival."<sup>17</sup>

Many houses in and around Kyōto are still supplied with a smaller size grey pottery statue or relief of Shōki, put in a niche near to the entrance door to protect the house.

Our painting, originally was a little larger than it is now, after several remountings, resulting in the recutting of the margin. The robe is coloured green near to the folds, the edge of the boot is partly painted red. The left boot was omitted for some iconographical reason, though according to the legend, the demon Hsü Hao, appeared with a shoe on one foot, but none on the other, carrying the other one attached to his girdle.

The flower stuck in his Court hat and painted red is the same peach flower which we could see on the Shōki painting in the Inoue collection.

The face is painted with tender care and loving approach. It is threatening and soft and kind at the same time. The brushwork indicating the robe using some sharply pointed angular lines, strengthens the menacing effect not

<sup>11</sup> S. Howard Hansford: A Glossary of Chinese Art and Archeology, The China Society, London, 1954, pp. 46—47.

<sup>12</sup> *Kokka*, no. 13, p. 18; no. 230, pp. 16—17. E. T. C. Werner, Myths and Legends of China, George G. Harrap and Co. London, Calcutta, Sidney, 1922, pp. 248—50.

<sup>13</sup> *Kokka*, no. 230.

<sup>14</sup> See the copy attributed to Minchō (Chō Densu): A. Morrison: The Painters of Japan. T. C. and G. C. Jack, London and Edinburgh, 1911, vol. I., frontispiece.

<sup>15</sup> Index of Japanese Painters, The Society of Friends of Eastern Art, Tōkyō, 1941.

<sup>16</sup> *Kokka*, no. 13.

<sup>17</sup> M. Yanagi: The Peasant Paintings of Ōtsu, Japan. Eastern Art, II. College Art Association, Philadelphia, 1930, p. 31.

wholly expressed by the face and we can state the same tendency in the very unusual composition too, by withholding the left foot, the face is brought forward. This treatment which necessitated the shortening of the left foot was not very convincing.

Shūkō's Shōki is a mild echo when we look for an analogy, but still it could be useful for the dating. The painter of our Shōki was also living in the second part of the 15th century, and was — probably — closely connected with Sesshū, the great Master of the "heavy, bounding line which had been part of the great achievement of Chō Densu, and endowed the older tradition with a new excellence."<sup>18</sup>

P. S. The same kind of angular lines composing or decomposing the robe which is so characteristic on the Shōki painting described above and which is also a very Japanese element in the Suiboku painting, seems to come to new life on one of the latest woodblock print — Christ —, of the greatest living Japanese woodblock artist, *Munakata Shūkō*.<sup>19</sup> When one is regarding this print and tries to find reminiscent of the German Expressionist movements in it, he should be reminded that the national tradition should be accounted for it, first of all.

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<sup>18</sup> R. Tr. Paine — A. Soper : The Art and Architecture of Japan. The Pelican History of Art, Penguin Books, 1955, pp. 84—85.

<sup>19</sup> The Mingei, 66, 1958/6, p. 21. — Yanagi Yoshiro visiting Budapest in October, 1958 very kindly presented a copy of this print to our Museum.



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Felelős kiadó:

Nemes Béla

a Képzőművészeti Alap Kiadóvállalata igazgatója

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Felelős szerkesztő: M. Kabay Éva

Műszaki vezető: Szedlák György

Műszaki szerkesztő: Gellért Andor

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# ERRATA:

			Corrig.
P.	3	vovage	voyage
	9	Radisich	Radisics
	12	Enghinben	Enghienben
	14	indentique	identique
	18	d' identifier	d' identifier
	28	marbe	marbre
	30	Saint-Antonie	Saint-Antoine
	32	Ouvre	Oeuvre
	33	Festetich	Festetics
	44	Hedving	Hedvig
	50	IN DEN	IN DER
	55	Bucheim	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	Ukrajnban	Ukrajnában
	154	Kbenhavn	Köbenhavn
	187	Széchenyi	Széchenyi
	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-rnog	dreu-rnog