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THE ART OF ASIA

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IN THE FERENC HOPP MUSEUM OF EASTERN
ASIATIC ARTS IN BUDAPEST

BY

TIBOR HORVÁTH

HFM
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CORVINA

KELETÁZSIAI
MŰVÉSZETI
MŰZEUM

JACKET AND FRONTISPIECE BY

ILONA RICHTER

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PAST AND PRESENT OF THE FERENC HOPP MUSEUM OF EASTERN ASIATIC ART

“Whereas the reputation of the whole Nation takes its origin and measure not from the great wealth of single burghers, but from the public treasure, which serves the perfection and edification of mind and soul, because we ought to be rich not only for our own, but also our Country’s sake; with every right our Country could demand a part of our inheritance, if we want to deserve and retain the praise of good and true patriots, at home and abroad. Therefore, every opportunity should be dear and joyful to us which shows us how to make a sacrifice from our abundance.

“Certainly a great Soul does not know a more gratifying act than dedicating his treasures quickly and gladly with the intent of profiting his Homeland, so that his fellowmen may take and see their benefit, and foreigners may understand and say that the Hungarian is no longer devoid of Culture without the unabating flame of which nothing could attain perfection in the human mind.”

From Conditions of the Promotion of National Collections by the Good Patriots of Hungary (1807).

The history of the Hungarian museums dates from 1802, the year of the foundation of the Hungarian National Museum. From the outset these institutions have promoted national culture. The treasures collected thanks to the generosity of people from all walks of life, very often by the donations of peasants, and exhibited for the education of ‘fellowmen’, reflect also the progress of Hungarian culture. The Ferenc Hopp Museum of Eastern Asiatic Art proudly includes in its name that of the Hungarian National Museum; this privilege was bestowed on it in 1952 when the oldest Hungarian museum celebrated the 150th anniversary of its foundation.

The collecting of Asiatic art objects in landlocked Hungary began only in the latter half of the Nineteenth Century. The first collectors were enterprising artistocrats, some of whom organized expeditions to explore Asia. Yet the credit for the foundation of the Budapest Museum of Eastern Asiatic Arts is not theirs but Ferenc Hopp’s, who came to Hungary as a boy and later became a wealthy Hungarian citizen loyal to his new homeland. In his last will and testament, which was at the same time the deed of endowment of the Museum (dated June 22, 1919), he bequeathed his villa in Budapest, with all its appurtenances, to the Hungarian State, with the reservation and on condition that the villa would be turned into a Museum of Eastern Asiatic Arts, to house the objects of art from East Asia forming the bulk of his collection, as well as similar art objects belonging to the State.

Ferenc Hopp was born at Fulnek, Moravia, in 1833. He came to Hungary at the age of 13 and became an apprentice with the renowned optician Calderoni. He went around the world five times, first in 1883 and for the last time in 1913—14. From a globetrotter he became an art collector. It is interesting to follow through his collection how his taste devel-

oped and improved. He was fond of lacquers, ivories, cloisonnés, bronzes, jade, rock crystal, other semi-precious stone carvings and Japanese swords. He did not collect paintings, knowing he was no connoisseur in this field of art. He did not bring back large quantities of porcelain either. "They break too easily", he used to say. The 4,100 pieces which constitute the core of the Museum were his chosen objects very dear to his heart.

The new Museum was further developed by the transfer of oriental collections from other Hungarian museums. Among them was the Péter Vay collection of Japanese art kept by the Museum of Fine Arts, totalling 2,337 pieces, which Mgr. Péter Vay (1864—1948), painter and art critic, had acquired on behalf of the State during one of his travels in Asia. He collected mainly woodcuts, paintings and sculptures, with the intention that every period, style and school should be represented in his collection.

The Museum of Industrial Arts started to collect and buy Asiatic art objects in the 1870's. It acquired, among others, the Japanese comb collection of Attila Szemere (1859—1905), writer and journalist, and the Chinese brocade collection of Olga Wegener from Berlin. These, along with the first relics of Gandhara art, a donation of Imre Schwaiger, have found a home in the Museum of Eastern Asiatic Arts.

The Museum received from the Department of Antiquities of the Hungarian National Museum the gifts of Dr. Tivadar Duka (1825—1908), the biographer of the orientalist Sándor Csoma de Kőrös and young aide-de-camp in the Hungarian War of Independence of 1848—49. Two larger-sized stone reliefs from Bihar, a magnificent head of Vishnu and a gilded bronze head of Buddha from Siam are reproduced in this book.

The art objects transferred from the Museum of Ethnography include Chinese, Japanese, Indo-Chinese and Indonesian items collected by János Xantus (1825—1894), explorer, ethnographer and scientist, during his expedition to East Asia in 1869—70. Chinese bronzes came to the Museum in the early 1920's from the collection of Jenő Zichy (1837—1906), politician and explorer. The greater part of the Japanese art objects was donated by Aladár Fleisch, formerly Austro-Hungarian consul general in Yokohama.

The first exhibition at the new museum was opened on April 28, 1923. From 1870 onwards the Western world considered the Japanese as the chief exponents of Far Eastern art. This outlook was also reflected in this collection. Just how untenable this view was became clear in the years immediately preceding World War I. The discovery of the sand-buried towns of Chinese Turkestan and the archaeological finds dug up during the construction of railways in China threw new light on the conceivable picture of Chinese art and, at the same time, yielded further documents showing the interconnection between the arts of China and India. From this time on greater attention was being paid, in scientific research as well as in collecting, to the ancient art of China.

Zoltán Felvinczi Takáts, first director of the Museum, deserves credit for buying Chinese art objects, which had been discovered during excavations and were on sale on the European markets, as far as he could with the very limited means at his disposal. He made purchases at auctions, during his visits to London, Paris, Berlin and Munich. With sure taste he always chose the essential pieces, looking especially for those bearing any connection with the archaeological finds in Hungary from the period of the Great Migration. On his trip to India, China and Japan in 1936, he availed himself of the opportunity to procure the most exclusive pieces.

The museum was further enriched by the donations and generous support of Imre Schwaiger (1866—1940), a Hungarian who settled in India in his early youth. His curiosity shop in Delhi was one of the largest and most important in India. Felvinczi Takáts became

an intimate friend of Schwaiger's, who was deeply attached to his native land and glad to support the new Hungarian museum. When, on his retirement, Schwaiger gave up his shop in London in the summer of 1939, he once more invited Felvinczi Takáts to select all art objects which would be appropriate for the Museum. A good part of this donation was published by Ervin Baktay (*Recent Acquisitions of the Museum of Eastern Asiatic Arts in Budapest*. Acta Orientalia Academiae Scientiarum Hungaricae, I, pp. 191—199, plates I—XII).

Through his donations over thirty years Imre Schwaiger practically became the second founder of the Museum. We are indebted to him for the richness and high standard of the Indian, Nepalese and Tibetan collections.

Several Hungarian antique dealers living in the East also contributed much to the collections of the Museum. For instance, Géza Szabó, who spent years in Peking, sent many bronze pieces discovered in the Sui-yuan (Ordos) region of the Hwang-ho, most of which are generally thought to be relics of the Asiatic Huns.

The inventory of the Museum showed a considerable increase in art objects in 1937. Director Zoltán Felvinczi Takáts, returning home from his trip to Asia, brought back with him 500 items. The Museum received from the National Historical Museum an archaeological collection comprising 1,000 pieces acquired by the archaeologist Béla Posta (1863—1919) during Jenő Zichy's expeditions to the Caucasus and to Central Asia—China. The Caucasian part of this collection was published by Béla Posta already in 1897. (Ct. Eugène de Zichy, *Voyages au Caucase et en Asie Centrale*, vol. II, Description de la collection archéologique, Budapest 1897.) Recent Soviet studies consider this as one of the most important Caucasian archaeological collections outside the Soviet Union.

In World War II the collection of the Museum was seriously damaged during the siege of Budapest. The 'casualties' included several valuable paintings from the Péter Vay collection, two scrolls of the "Fall of the Taira (Heike) Family" by Hirai Baisen, displayed at the Japanese Exhibition in London 1910 (reproduced: *The Studio*, vol. 50, No. 208, July 15, 1910, p. 114), as well as many beautiful Indian textiles purchased from the Hungarian painter and India explorer Ferenc Zajti.

The Museum of Eastern Asiatic Arts, founded at the time of the Hungarian Soviet Republic of 1919, began to develop on a large scale after the establishment of the Hungarian People's Republic.

The exhibits of the Museum have almost doubled since 1947. The Museum has received from the Museum of Industrial Arts all of its oriental material, except for Near Eastern textiles, and, from the Budapest Polytechnic University, the Asiatic section of Vince Wartha's collection of pottery and porcelain. Vince Wartha (1844—1914) was the first professor of chemical technology at the University. He earned world fame especially for his researches in glaze, enamel and faience. He collected thousands of pieces mostly for their technical interest, among them rare pieces from China and Japan made with a special technique for a short time and then abandoned in those parts. Still, his collection was not one-sided, he was always on the look-out for representative pieces.

Dr. Otto Fettick, retired professor of the Veterinary College of Budapest, donated his private collection of several thousand pieces to the Museum of Industrial Arts in 1947 and 1952. Part of this donation was transferred to the collection of the Museum of Eastern Asiatic Arts. This Museum received more than 250 pieces, comprising mostly objects from East Asia. Dr. Otto Fettick's collection testifies to excellent taste, particularly in ceramics. There are hardly any second-rate items, although at the beginning of the century when he acquired the major part of his collection, Europe was flooded with cheap Japanese export wares.

As a result of new and greater possibilities, the Museum has extended its collecting activities to the countries of the Near East, except for textiles and furniture, which still come under the scope of the Museum of Industrial Arts. The new acquisitions consist mainly of copper and tin vessels.

*

In selecting the objects for the illustration of this book, the author was careful to choose only those thought to be the best and also the ones most representative of the countries of Asia. The number of plates published is in proportion to the material in the Museum's possession.

Thanks are due to Professor Zoltán Felvinczi Takáts and all my fellow-keepers, who generously contributed their knowledge and time to make this book as complete and exact as possible.

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DESCRIPTION OF PLATES

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1 CHINA. AXE: JADE. 13th—9th CENTURY B. C.

Flat axe (*ko*), probably ceremonial. White, mottled with green, blade set in a bronze handle with green patina. Inscribed with the character *chou* (boat), used here as a family name. L. 24.3 cm. Probably from the Anyang period (1300—1028 B. C.) of the Shang Yin dynasty (1523—1028 B. C.). Bought in Berlin. Reproduced: Z. Felvinczi Takáts, *A Kelet művészete (The Art of the East)*, Budapest 1943, Pl. 17.

2 CHINA. DISK: JADE. 1300—800 B. C.

Greyish-white, surface corroded, with an outline which gives the impression of spiral movement, carved with three notches with their points turning the same way. Edge is serrated having three teeth-like rows along circumference. Under the name of *hsüan chi*, it was mentioned in the Classics. Di. 19.6 cm. Probably Shang Yin or early Chou. G. Szabó donation. Compare: S. Jenyns, *Chinese Archaic Jades in the British Museum*, 1951. Pl. X.

The term jade (*yü*) indicates two minerals: nephrite and jadeite. From olden times it was the material of religious symbols and insignia of office. This material was used in China for jewels and talismans throughout the ages.

3 CHINA. WHEEL-HUB: BRONZE. 5th—3rd CENTURY B. C.

Cast in two-piece mould, the casting seam is unretouched. The decoration, partly sunken, partly in relief, was coated with a thin layer of dark brown (or originally black) lacquer which shows in certain spots. Hub is decagonal. The buckle of a leather-strap (?) is attached by two rings, with an extension shaped like the head of a bird. The pattern of decorations indicates the region of the Huai river as its origin. Impressive in size and richly decorated, this wheel-hub is an outstanding specimen of its kind, a masterpiece of bronze casting, in which the Chinese were unsurpassed, especially in ancient times. Owing to the minuteness of the decoration, the reproduction is enlarged. L. 8.4 cm.; diam. of base: 8.9 cm. Reproduced: Z. Takáts, *From Northern China to the Danube*, *Ostasiatische Zeitschrift*, 1930. Taf. 38.3.

4 SOVIET UNION. SOUTH-SIBERIA, MINUSINSK. TIGER ATTACKING AN ARGALI. BELT-PLAQUE: BRONZE. 3rd—2nd CENTURY B. C.

Cast in a higher relief-form than most of the belt-plaques of the period. The forelegs of the argali sheep appear almost torn off from the twisted body. L. 11.5 cm. E. Zichy Collection. Published: N. Toll, *Plaque from the Collection of Count E. Zichy*. *Eurasia Septentrionalis Antiqua*. IX., p. 272.

5 CHINA. SUI-YUAN (ORDOS). TIGER DEVOURING A DEER. BELT-PLAQUE: BRONZE, SILVER-PLATED. 2nd—1st CENTURY B. C.

Flat plaque, like a cut-out from a plate, and engraved. The separate head, probably that of a deer, in front of the jaws of the tiger, is indicative of the animal in the art of the 'animal style'. L. 10.5 cm. G. Szabó donation. Reproduced: Z. Felvinczi Takáts, *A Kelet művészete (The Art of the East)*, Pl. 21.

In the 3rd—1st centuries B. C. an almost unified style of art — the so-called 'Sino-Siberian Art', an offspring of Scythian art — spread throughout the territory between Western Siberia and North China. Fighting animals or single animals of particular vitality are the favourite subjects of this style. The bronze belt-plaque from Minusinsk (Fig. 4) is one of its masterpieces. A comparison with its Chinese counterpart shows how this foreign style was transformed into one more peculiarly Chinese.

6 CHINA. AXE: BRONZE. CHOU DYNASTY (1028—250 B. C.)

With smooth rusty-red patina, the round hole of the blade is believed to have been filled originally with jade or some other precious stone. Probably early Chou. Archaic-styled characters date from the period of the Ming dynasty. L. 15.3 cm., E. Zichy Collection.

7 CHINA. PLAQUE: GILDED BRONZE. 4th—1st CENTURY B. C.

Open work, winged panther with incised heart-shaped spots all over its twisted body in a double frame. Hind legs left out from composition. On the outer frame and on the wings there are several double

- semi-circular notches cut at equal distances. Done in beautiful style, the young animal is shown trying to break out from its bamboo cage. 6·2 × 5·6 cm. G. Szabó donation. Compare: Ch'en Chih—fo—Wu Shan, *Chung Kuo T'u—an Shan—kao Tzu-liao*, Peking 1953, p. 282.
- 8 CHINA. HEAD OF BUDDHA: STONE. 12th—13th CENTURY.
The hard, yellowish-brown stone, especially the top of the head, is weather-beaten. Sculpturing done in monumental style. H. 44·4 cm. Bought in Berlin. Reproduced: Z. Felvinczi Takáts, *A Kelet művészete (The Art of the East)*, Pl. 16.
- 9 CHINA. KUAN-YIN: WOOD, PAINTED. 11th—13th CENTURY.
Carved from one piece of wood, the right hand is missing, the diadem is damaged and the small, seated figure of Buddha in front of it, the sign of an Avalokiteshvara, is missing. The hair is painted black, and the robe pink, green and gold. The outline of the statue is rather closed, the body appears to be somewhat compressed. The face is drawn realistically, like the faces of other Sung-period statues. H. 79 cm. New acquisition, 1950. Transfer. Reproduced (in good condition): *Ausstellung Orientalischer Kunst*, Budapest 1929. Taf. XXVIII. Nr. 610.
- 10 CHINA. PAIR OF LIONS: WOOD. 16th—17th CENTURY.
Except for the short-set wide tails, either of these so called 'dogs of Fo' is carved from one piece of wood. They were probably used as decorations on the rail of a shrine. They are worn through exposure. The figures give a rather grotesque impression. The carving is done carefully, especially that of the dragons in the middle of the base. H. 87 cm. New acquisition, 1950. Purchase.
- 11 CHINA. MARE FEEDING HER FOAL: PAINTING ON PAPER. 13th—14th CENTURY.
The colours, which were originally dark, are faded. The mare is yellowish-brown, the foal rusty-red. The only brighter colour is the green of the branches of an old willow-tree. Above the mare, a reddish sun shines through the mist. Done in the style of the realistic painters of the Sung period (960—1279), it is the work of an unknown painter. The subject can be traced back to Buddhist art inasmuch as one of the paintings from Tun-huang in the British Museum depicts domestic animals — foal, calf, and kid — born simultaneously with Shakyamuni. (Cf., O. Sirén, *Histoire de la peinture chinoise*, I, Paris 1934. Pl. 33.) This is the foal Kanthaka which, grown up, was the favourite horse of Shakyamuni. Published: Z. Takáts, *Antica Pittura Cinese. L'Arte*, 1940, pp. 82—3. Reproduced: Z. Takáts, *Kelet művészete (The Art of the East)*, Pl. 32, 63·5 × 112 cm.
- 12 CHINA. CASCADE: ALBUM PAINTING ON SILK. 15th—16th CENTURY.
Shape of a fan, but was probably never used as such. The picture represents a waterfall coming down in between big rocks and breaking up into sprays. Above this scene, clinging to the rocks, an old pine-tree extends its branches. Painted in ink, the pine needles are green. 23·5 × 26·5 cm. Bought in London. Published: Z. Felvinczi Takáts, *Chinesische und Japanische Bilder im Franz Hopp Museum für Ostasiatische Kunst. Jahrbücher des Museums der Bildenden Künste in Budapest*. Bd. V, 1929. Abb. 13.
- 13 CHINA. FU-SHEN: BRONZE. 15th—16th CENTURY.
Fu-shen, the God of Happiness, clad in the robe of a mandarin, is riding a mule. The two pieces were cast separately. A fine specimen of the larger-sized bronze statues of the Ming period, quite rarely seen in museums and private collections. H. 140 cm. Hopp collection. Cf., No. 103 of *Kokka*, Japan.
- 14—15 CHINA. OFFICIAL'S WIFE: PAINTING ON LINEN. FIRST HALF OF 18th CENTURY.
A most impressive specimen of Chinese portrait painting. An unusual feature is the painted background, a folding screen with an exquisite landscape painting in ink. The rug, on the other hand, is painted in dots to render the effect of the loops in the material. The figure's face is done in a masterly hand, the eyes have a piercing look. We have before us a strong-willed noble lady, one who very probably reigns over her family, tyrannizing not only her daughters-in-law, but her sons as well. Judging by her hair-do, she must be Manchu rather than Chinese. Her coat, covering the back of the seat, is green, with a bright red hem; the small hexagonal patterns vary with gold dragons set in medallions. The latter can also be seen on the red hem. The other coat, the one which she is wearing is black damask, with dragons on the shoulder and again in front, where they are combined with a character. Her dress is green, with many-coloured patterns. The white porcelain vase on the small table on her left is decorated with blue, the covered censer is deep green mottled with reddish-brown spots (resembling an antique bronze piece unearthed and covered with patina). As portrait painting was never a respected art in China, such paintings were never signed or marked. Nor is this one. 126 × 84 cm. New acquisition, 1951. Purchased. Reproduced: *Ausstellung Orientalischer Kunst*, Budapest 1929. Taf. XXXVIII. Nr. 666.

16 CHINA. CHI PAI-SHI (BORN 1861). CRABS: PAINTING ON PAPER.

The great master, still alive, is a virtuoso of brush strokes, so dominant in Chinese painting. These qualities come out eminently in this work of his. The compositional elements are: the positioning of the crabs, the shades of the Indian ink, the placing of the inscription and the size of characters. At the time of painting, between 1925 and 1929, the master was very much interested in subjects of this kind 33 × 33.5 cm. Donated 1931 by A. Chytil (Prague—Peking).

17 CHINA. HU CHENG-YEN (1582—1672). BAMBOOS: WOOD-BLOCK PRINT.

Hu Cheng-yen, a learned man, excelled in different branches of Chinese arts, including seal engraving. He was most successful though with colour prints. This sheet is from the Ten Bamboo Studio (Shih Chu Chai Hua Pu), vols. 11—12. The single sheets were collected and published in the edition of 1643. Except for the blue on the borders of the cloud, this sheet is printed in black, in keeping with the practice of ink-painting (but with fewer lines), as is usual with early wood-block prints. 25.8 × 28.8 cm. Bought in Munich. Compare: I. Tschichold, *Neue Chinesische Farbendrucke aus der Zehn-Bambus-Halle*, Holbein-Verlag, Basel, Taf. 2.

18 CHINA. KAO CHI-PEI (1672—1734). HERMIT: PAINTING IN INK ON PAPER.

The hermit (*shanjen*), the genius loci of the Taoists, was a favourite subject in Chinese painting. The brush strokes are excellent, but the painter also used his fingers to get a better effect. The writing on top is a long inscription. (Painting and calligraphy are twin-arts in China.) 109 × 49.8 cm. Bought in Berlin. Published: Zoltán Felvinczi Takáts, *Chinesische und Japanische Bilder im Franz Hopp Museum für Ostasiatische Kunst*. Abb. 15. Z. F. T., *The Francis Hopp Museum of Eastern Asiatic Arts* (Far East), Budapest 1936. Fig. 15. Z. F. T., *A Kelet Művészete (The Art of the East)*, Pl. 34 (a detail of this painting).

19 CHINA. BOWL, WITH GREY GLAZE. 11th—12th CENTURY.

Body is grey, the grey of the glaze is lighter in tone. Sharply incised lines divide the cup outside. To make the bowl lighter, its lower part was carved off. Probably Yüeh Chou-yao. H. 4.4 cm.; diam. 16.5 cm. Matthias Komor donation.

20 CHINA. SMALL VASE, WITH TWO KINDS OF GLAZE. 13th—14th CENTURY.

Body is yellowish-white, the glaze is cream-coloured and has a high gloss. On the neck and handles, the underlying original cream-coloured glaze is covered with a dark brown one. In front, the character *shou* (long life) appears drawn in a running hand. Tzu-cho-yao. H. 8.2 cm. New acquisition, 1949. T. H. donation.

21 CHINA. BOY WITH A CAT, WITH GREEN GLAZE. 11th—12th CENTURY.

Body is a darker grey, the glaze greyish-green, glasslike. The boy's hair is done up in a queue, and he wears a belt. The glaze is similar to Ju-yao's, the incised lines are reminiscent of the technique of Yüeh Chou pieces. H. 8.1 cm. New acquisition, 1949. T. H. donation.

22 CHINA. VASE, IN SHAPE OF DOUBLE GOURD: BLUE AND WHITE PORCELAIN. CHIA-CHING (1522—1566).

Thick porcelain with a dull bluish-white glaze. The Mohammedan blue is spotted. Good, impressive form, the decoration well painted. Under the mouth, the reign mark of Chia-ching. It was during that period that the deposit of fine kaolin from the Ma-ts'ang hills was exhausted. The new supply was of inferior quality, resulting in a dull surface. On the other hand, supplies of Mohammedan blue were again forthcoming from Persia. Production tended to become variegated, to appeal, perhaps more than before, to Chinese taste. H. 33.5 cm. Stephen Delhaes bequest.

23 CHINA. VASE: BLUE AND WHITE PORCELAIN. 1620—1640.

Heavy-set piece, with a white glaze of a somewhat bluish tint. The underglaze blue is of lighter tone and spotless. The figural composition, set in a landscape, depicts a young man riding a horse, fleeing from his pursuers, some of whom carry torches. Illustration to the chapter entitled Ho Sao Po-wang (The burning of Po-wang) in the San Kuo Chi (Stories of the Three Countries). Part of the neck of the vase is missing. Made in the 'transition-period' when porcelain production attained high perfection. H. 23.8 cm. Ferenc Hopp Collection. Reproduced T. Horváth, *Some Blue and White Porcelain from the Transition Period and K'ang Hsi Time in the Museum of Eastern Asiatic Arts*. Az Iparművészeti Múzeum Évkönyvei I (Yearbooks of the Museum of Industrial Art I), Budapest 1954. Pl. XV. fig. 40—41. Compare: *Catalogue of the Coll. of Ceramic Art of China*. Hallwyl Museum, Stockholm, VIII. B. b. c. 2. (Pl. 18).

- 24 CHINA. COVERED JAR, WITH MULTICOLOURED GLAZE. 17th CENTURY.
Body is greyish-yellow, heavily built, stoneware. The ground colour of the crackled glaze is bluish-white, with blue, green and brown glazes on the masks, dragons, the phoenix and waves. Blue lion on the lid. From Borneo. H. 75.3 cm. Ferenc Hopp Collection. Compare: *Eumorfopoulos Collection, Catalogue of... Pottery and Porcelain*, vol. VI. London 1928. P. 252. Plate 40.
- 25 CHINA. EWER: PORCELAIN, WITH ENAMELS. 1690—1720.
Enamel colours: green, blue, yellow, and aubergine. Painted with red, gold, and ink ("famille verte"). A characteristic piece of the period. Mounted with silver in Europe in the second half of the 19th century. H. 17.1 cm. Transferred from the Museum of Industrial Arts.
- 26 CHINA. TEAPOT: PORCELAIN, WITH MULTICOLOURED DECORATION. LATE 17th CENTURY.
Painted underglaze blue, overglaze red, green, blue and gold. Mounted with gilded copper in Europe in the second half of the 18th century. H. 9.5 cm. Exchange (1939).
- 27 CHINA. PEDESTAL DISH: CLOISONNÉ ENAMEL. 1730—1790.
Two of them usually served as a fruit-dish. A counterpart of this piece is also in our collection. Decorated with multicoloured enamels on a light blue ground (intended to imitate the bluish-white of porcelain). The base of the pedestal is dark brown, the inside of the dish a deep blue. This item and the following one (Pl. 28) were probably made in the Imperial factory. H. 27.2 cm. Ferenc Hopp Collection. Reproduced: Z. Felvinczi Takáts, *A Kelet művészete (The Art of the East)*, Pl. 35.
- 28 CHINA. COVERED JAR: CLOISONNÉ ENAMEL. MID—18th CENTURY.
Three cranes serve as legs of the jar. The basic colour is light blue. Landscape scenes: strange-shaped rocks, mountains in black and yellow, tall pagodas, and boats floating down the river. Deers and cranes are seen everywhere, as in a well-kept preserve. On the neck of the jar, in a narrow band, waterside picture of cranes in reeds. The bottom of the jar and the cover are decorated with multicoloured patterns in a reddish-brown field. H. 100.2 cm. New acquisition, 1949. Exchange.
- 29—30 CHINA. ROUND BOX: CARVED RED LACQUER. CHIA-CHING (1522—1566).
A gift box, presented on birthdays filled with little sweet cakes. The character *shou* (long life) is engraved on cover. The basic material is wood (although the Chinese used both wood and hemp cloth for this purpose), coated with several layers of lacquer. At the bottom, they are of reddish-brown, in the centre, deep green and the upper layers are of darker cinnabar. In the middle of the cover is a roaring dragon with four claws, on the side are the "Eight Lucky Things" (symbols). There is an inscription painted in gold, on the bottom. Mark and period of Chia-ching. Di. 19 cm. Ferenc Hopp Collection.
- 31—32 CHINA. BOX: CARVED RED LACQUER. MADE BETWEEN 1426 AND 1522.
A writing box, having a separate removable tray to hold Indian ink, inkstone, water-pot and brushes. The basic material is wood, with several coatings of lacquer. The layers next to the wood are light brown, the upper ones are cinnabar. On the cover, a pair of birds with camellia flowers. 25 × 16 × 9.5 cm. Ferenc Hopp Collection.
- 33 CHINA. ARROW HOLDER: BRONZE. 15th—16th CENTURY.
The shape of a vase, made of thin bronze plate, covered first with a dark coloured coat of lacquer, then with a layer imitating patina. In a small indentation on the bottom are two incised characters in archaic style. H. 24.2 cm. Exchange (1940). Compare: *Hsi Ch'ing Ku Chien*, vol. 38. p. 28. See: Alfred Salmony, *A Chinese Jade Bear of the Early Han Period*, *Artibus Asiae*, vol. X. 1947. pp. 257—265.
- 34 CHINA. UNICORN ON A DRUM: BRONZE. ABOUT 1500.
Heavy cast. The unicorn is carefully modelled, but the decoration on the side of the drum is indistinct. H. 20.5 cm. Ferenc Hopp Collection.
- 35 CHINA. LAO TZU: BRONZE. 16th—17th CENTURY.
Light cast, covered with a thin layer of lacquer. The great sage is represented here as he usually appears on paintings and carved slabs. On account of the black part of the small statue, with its round, plain surface, which is unlike other Chinese bronzes, one might believe it to be the work of a Japanese, were it not for the modelling of the face, and other characteristics, including some technical ones, which contradict this supposition. H. 14.4 cm. Ferenc Hopp Collection.

- 36 CHINA. TAOIST SAGE : BRONZE. 16th CENTURY.
Light cast, covered with a thin greenish-brown coat of lacquer. The *ju-i* in his left hand permits the conclusion that the sage is represented here probably as Samantabhadra, riding an elephant. A representative piece showing the art of the middle period of the Ming dynasty at its best. The reproduction, like the preceding one, is enlarged. H. 11.8 cm. Ferenc Hopp Collection.
- 37 CHINA. BALL CARVED OF IVORY WITH 16 INNER SHELLS. 19th CENTURY.
Outermost shell with carved dragons floating among clouds. The smaller the shell, the simpler is the openwork design. The carving process could be described shortly as follows : at first, in a ball of solid ivory fourteen holes are driven towards centre, then penetrating these holes with special shaped chisels, the carver manages to separate the solid into 16 independent shells ; finally, revolving them in turn, he cuts the different patterns. Made in Canton. Diam. 11 cm. Ferenc Hopp Collection.
- 38 CHINA. OFFICIAL : WOOD CARVING. 16th—FIRST HALF OF 17th CENTURY.
A minor official dressed for travel, carrying a small case on his shoulder. The figure, resembling the blazed tomb figures of the Ming period (1368—1644), is carved in a realistic manner. H. 16.2 cm. New acquisition, 1954. Museum of Industrial Arts transfer.
- 39 CHINA. IMMORTAL : IVORY CARVING. 17th CENTURY.
The figure's position is adapted to the curving of the tusk, the carving is done in a simple style, avoiding unnecessary, decorative details. The face has a mild expression. H. 24.3 cm. Ferenc Hopp Collection.
- 40 CHINA. BROCADE. SECOND HALF OF 16th—FIRST QUARTER OF 17th CENTURY.
On a light-grey background, colours of patterns follow in the sequence : rusty-red, deep blue, light grey, light blue, yellowish-green, light green, carmine, greyish-green, deep blue, golden-yellow and light blue. Interwoven with silver papered threads. Olga Wegener Collection. Museum of Industrial Arts transfer.
- 41 CHINA. BROCADE. SECOND HALF OF 17th CENTURY.
Patterns of light grey and deep blue, rusty-brown, light and dark green on a light grey ground. Olga Wegener Collection. Museum of Industrial Arts transfer.
- 42 TIBET. SITATARA : PAINTING ON CANVAS. SECOND HALF OF 18th CENTURY.
Mounted as a flag (*thang-ka*). Sitatara is sitting on a lotus throne arising from the water. Right and left on the plateau, a monkey and a phoenix, on a higher level, a white elephant and a crane. In the middle of the upper part, Buddha Shakyamuni, with vidyadharas on either side. The whole picture is painted in vivid bright colours, and shows the influence of Chinese painting. 37 × 54 cm. Deposit, 1949.
- 43 KOREA. BOWL : WHITE METAL. 7th—9th CENTURY.
Simple yet noble shape, similar to the ceramics of the time. Partly covered with green patina. H. 9.6 cm., diam. 15.8 cm. Imre Schwaiger donation.
- 44 KOREA. JAR, WITH BLACK GLAZE. 11th—13th CENTURY.
The body is rather coarse, gritty, of a yellowish-white colour. Partly ornamented with wheel-rings. The jar is covered with a thick black glaze, except around the mouth, where the brown is streaked with dark blue. Used probably for holding cereals, or as a water jar. Similar black-glazed wares of China from the Sung period (960—1278) are known as Honan ware. Considering that the black vases, jars and bowls in Korea differ from the Chinese not only in shape, but in the clay of the body as well, one is led to believe that during the early period of the Koryo dynasty black-glazed pottery was produced in Korea, too. H. 33.8 cm. New acquisition, 1950. Purchased.
- 45 KOREA. VASE, WITH GREY GLAZE. 16th CENTURY.
Stoneware with grey body. The leaves on the upper part and near the bottom of the vase are painted in bright green, the scrolls brownish-black, under a glaze of darker grey. The brush strokes are well discernible on the tracery of the leaves. The geometrical design of flowers is most unusual. So called *Hō-Koryo-ki* (Painted Koryo ware). H. 19.4 cm. New acquisition, 1953. The Academy of Sciences of the Korean People's Democratic Republic donation.
- 46 KOREA. MAHAMAYURI : PAINTING ON PAPER. 17th CENTURY.
Mahamayuri, riding a peacock and surrounded by clouds painted brown, is holding a red gourd-vase in the left hand. A green-coloured censer is before him. In the lower left part of the painting, a line of reverential women, on the right, one of men. In the upper part, a long line of young men, flags

and a horseman above them. Dominant colours: lapis lazuli, green, scarlet, and red. The practice of lining up the devotees to the main subject in the Buddhist paintings is peculiar in Korean art. As far as iconography is concerned, this painting follows earlier ones (from the 10th to the 13th century) but in the latter the general effect is a rather stiff one, whereas this painting is alive and spontaneous, influenced, no doubt, by trends of popular art. 69.7 × 54 cm. New acquisition, 1952. Purchase.

47 JAPAN. SHAKA NYORAI: DRY LACQUER. 7th—9th CENTURY.

In dating this statue, we were guided by the manner the face is modelled, the slightly raised eyelids, the long fingers of the graceful hands and, finally, by the dry lacquer-technique applied. In proportion to the head, the body is rather short, this being a common feature of the dry lacquer statuettes of those centuries. From an iconographical point of view, it is unusual that the hair of Buddha is not curled in knobs, and that the *ushnisha* (the protuberance on the top of his head) is missing. The statuette might be taken for that of Maitreya, were it not for the peculiar position of the hands. H. 44.9 cm. New acquisition, 1950. Transfer.

48 JAPAN. SHAKA NYORAI: WOOD. 11th—12th CENTURY.

Originally overlaid with gold leaf only partly preserved. Compared with the Buddhist statuettes of the 11th and 12th centuries, this one is somewhat massive, possibly done by a country artist. The face is round and full, the neck is short, the upper body is powerfully modelled. H. 72.6 cm. Peter Vay Collection. Reproduced: Z. Takáts, *The Francis Hopp Museum of Eastern Asiatic Arts (Far East)*, 1936. Fig. 18. F. T. Z., *Notes on Japanese Buddhist Paintings and Sculptures. Fujiwara and Kamakura period*. Az Iparművészeti Múzeum Évkönyvei I (Yearbooks of the Museum of Industrial Arts I), Budapest 1954. Pl. V. Fig. 14.

49 JAPAN. CARP AMONG WAVES: PAINTING IN INK ON PAPER. 1530—1580.

Fish, especially the carp, was a popular subject in Chinese ink painting which the Japanese painters were quick to adopt. Originally part of a painting on a sliding-door (*fusuma-e*). When the painting had become damaged, the intact parts were cut out, to be mounted as wall-hanging pictures (*kakemono*). The contours of the waves were touched up in white. Painted most probably by one of the early masters of the Kano school. 90.4 × 50.4 cm. New acquisition, 1949. T. H. donation.

50—51 JAPAN. KANNON ON THE ROCK: PAINTING IN INK ON PAPER. FIRST HALF OF 16th CENTURY.

Ink painting is the peak of development of the art of East Asia. Although it originated in China, very great masters of it can be found among the Korean and Japanese painters. Their greatness depended on whether their work was acknowledged to be as good as that of the Chinese themselves. Except for Shubun and Sesshu, Japanese ink painting differs from the Chinese inasmuch as the composition is not so closed and not so carefully built up; the brush strokes are softer and more supple. Zen Buddhism opened up a new chapter in the art of the Far East. Landscapes and 'flowers and birds' were then applied to decorate the temples and chapels. The landscape is the dominant element on this painting, too. Kannon is represented as having abandoned the pantheon of the Gods, appearing more as a human being who has retired from the world and gives himself up to nature. It is not surprising, therefore, to find, on an almost identical Korean picture, a sage in the place of Kannon. 84.7 × 35.4 cm. New acquisition. T. H. donation.

52 JAPAN. KANO RYOSHO (1786—1846). FEAST IN THE PEACH-GARDEN: PAINTING ON SILK.

Under flowering peach-trees, with white and purple blossoms, three men — Liu Pei, Chang Fei and Kuan Yü, heroes of the famous Chinese historical novel *San Kuo Cbi* (Stories of the Three Countries) — are gathered around a large jar. This is a variation of the classic theme: Three tasters of vinegar, repeated several times by ink painters. Kano Ryosho was the head-master of one of the Edo (Tokyo) branch of the late Kano school, which was on the decline since the beginning of the 18th century. This work of Ryosho, from the beginning of the 19th century, is surprisingly good in composition and painting. It reminds one of the Kano pictures painted in ink and gay colours on gold background, at the end of the 16th and at the beginning of the 17th century. Ryosho should be regarded as one of the best Kano painters of the Bunka-Bunsei years (1804—1830), although during his lifetime he was not one of the celebrated painters. This round painting was cut out of a large square one. Painted with strong brush strokes, and in bright colours. Di. 55.7 cm. New acquisition, 1950. Transfer.

53 JAPAN. TANI BUNCHO (1764—1840). AUTUMN LANDSCAPE: PAINTING ON SILK.

Tani Buncho was a contemporary of Kano Ryosho, and was respected as the greatest painter of Edo (Tokyo). He is less estimated today, since, as the *Index of Japanese Painters* (Tokyo, 1941) explains, "he was too prolific". Buncho was an adherent to the school of literati-painters, the 'Nanga'. He had studied diligently the work of old masters, both Japanese and Chinese, as his biographers tell us. This painting testifies to this. The landscape, with fantastically shaped mountain peaks, the mansion standing out from the mist that hangs around the valley, is Chinese; so are the figures of a sage and his page crossing the bridge in the right corner at the bottom of the picture. These figures can be found on any of the Chinese paintings.

The colouring of the mountain peaks and rocks with green of different hues, bordered with dark blue, the technique of paralleling lines in ink with lines in gold, are reaching back in the history of Chinese painting to a tradition of a thousand years. However, the influence of contemporary (Ch'ing-period) Chinese paintings can also be traced, namely in the richly coloured foliage of the trees, but this was, even with the Chinese, sheer mannerism and not the result of inspired contemplation of nature. Summing up: Buncho was not a painter of originality but eclectic, following the line of least resistance in expressing himself. This must be the real reason why he is not in high esteem today. 111.5 × 50.3 cm. New acquisition, 1952.

54 JAPAN. ARAKI KAMPO (1831—1915). PEACOCK: PAINTING ON SILK.

Araki Kampo studied in the school founded by Tani Buncho. After 1870, with a view to regenerating Japanese painting, he, like many of his contemporaries, turned to the Western style, adopting its naturalistic tendencies. His work is, perhaps, the most harmonious blend of Western and Eastern methods of painting. In his later years, he developed a predilection for painting peacocks. In this painting he used ink to draw the rock on which the peacock is standing, and the rock-wall in the background, which is done in long and controlled brush strokes. In contrast, the peacock itself is painted in many colours, with a liberal amount of gold. The long leaves of *sasa* (a plant of the bamboo species) seen in the foreground are painted with more boldness and a broader handling of the brush. 180 × 86 cm. Exhibited at the World Fair in Paris, 1900, it won a silver medal for the master. Museum of Industrial Arts transfer.

55 JAPAN. KIYONOBU (1663—1729). STAGE SCENE: WOOD-BLOCK PRINT.

An actor in the role of a *samurai*, ending a monologue in a dramatic part of a Kabuki play, as usual, with a sweeping gesture. The play is then suspended for a minute, someone shouting from the rear, and the spectators becoming excited. The large, exaggerated gestures were adopted by the *Kabuki* from the puppet theatre. The artists of the Torii school, of which Kiyonobu was one, were first of all interested in the world of the *Kabuki*, drawing stage scenes, even theatre posters. This wood-block sheet, made between 1715 and 1722, is painted in scarlet (*beni*) and greenish-yellow by hand, as was usual at that time. Certain parts are covered also with lacquered ink (*urushi*) and gold dust. 15 × 31.2 cm. Péter Vay Collection. Reproduced: Gy. Major, *Die Entwicklung der Kunst des japanischen Holzschnittes und die Torii-Schule*. Az Iparművészeti Múzeum Évkönyvei I (Yearbooks of the Museum of Industrial Arts I). Budapest 1954. Pl. XVIII. Fig. 50.

56 JAPAN. SHIGENAGA (1697—1765). HOTEI CARRYING A GIRL: COLOUR PRINT.

Printed in pink (*beni*), dark grey, and green colours. The drawing was made by Nishimura Shigenaga in his old age, between 1760 and 1765; according to the inscription: "[by the] brush of a very old man". 32.6 × 16 cm. Péter Vay Collection. Compare: *Japanese Colour Prints, Victoria and Albert Museum*, 1952, Pl. 11, which this sheet seems to surpass in print and present condition.

57 JAPAN. HARUNOBU (1725—1770). YOUNG GIRLS: COLOUR PRINT TO ILLUSTRATE A BOOK.

A group of young girls of graceful round lines, so characteristic of Harunobu's art, and so often repeated. Harunobu was the first to use multicoloured blocks (*nishiki-e*, brocade pictures). The colours of this print are bright, especially the green and the yellow. 18.7 × 14.3. Deposit, 1948.

58 JAPAN. KORYUSAI (ACTIVE: 1766—1780). WAYSIDE SCENE: COLOUR PRINT.

A man bending down and examining the hoof of his pack horse. A young girl holds the reins. Printed in six colours. From the series of Asa Minato hakkei. The exact data of Koryusai's life are unknown. All we know about him is that his original name was Isoda Masakatsu, and that he studied in Shigenaga's studio, but later adopted the new technique of Harunobu. 23.3 × 18.2 cm. Péter Vay Collection.

- 59 JAPAN. UTAMARO (1754—1806). OBI DRYING: COLOUR PRINT.
One of the women, her head covered with a white kerchief, is dressed in a *kimono* of lilac colour bordered with black; the sash (*obi*) around the waist is green. She fixes the *obi* on bamboo sticks to dry. The other young woman, with her hair hanging down, is in a *yukata* (night-dress) decorated with large stars of a light blue colour. From the series Fujin tezawa juni-ko, published by Wada, about 1800. 37·1 × 24·3 cm. Péter Vay Collection. Reference: F. Kurth, *Utamaro*, Leipzig 1905. S. 247. Nr. 281.
- 60 JAPAN. SHARAKU. THE PORTRAIT OF EBIZO: COLOUR PRINT. 1794.
Ichikawa Ebizo IV, possibly in the role of Kudo Suketsune. The background is purplish-brown (mica), the *kimono* is a darker terracotta, the kerchief on the left shoulder is blue. One of the best-known masterpieces of Sharaku. He was the most individualistic artist of the 'floating world'. We know very little about him. He was active as a wood-block artist for two years only (1794—1795). According to Gy. Major, he was born about 1770 and died either 1813—14, or 1827—28. 36 × 23 cm. Péter Vay Collection. Reproduced: E. Tóth, *A japán fametszet* (Japanese wood-block prints), Budapest 1942. Pl. 19. Reference: Fr. Rumpf, *Sharaku*, Berlin 1929, p. 44.
- 61 JAPAN. HUT WITH THATCHED ROOF: BRONZE. FIRST HALF OF 19th CENTURY.
The roof, a separate piece, is reproduced with great accuracy, even to the joints of the rafters. Because of the small-sized openwork decorations and holes, the piece can also be used as incense burner. In the cane wall in front, there is a door and a window, and in the rear another window. H. 14·1 cm. Ferenc Hopp Collection.
- 62 JAPAN. FARM HOUSE: BRONZE. FIRST HALF OF 19th CENTURY.
The roof, which serves as the lid, is a separate part. The thatch on it is held down by bamboo poles. On the right, a shed is leaning to the house, on the left there is a wattle-fence. H. 11·4 cm. Ferenc Hopp Collection.
The interest in their immediate environments, so characteristic of many fields of Japanese art in the 18th and 19th centuries, must have prompted the masters to fabricate peasant huts to decorate the alcove (*tokonoma*) instead of vases in the classic Chinese style. These two-part pieces are true reflections of cottages in the country.
- 63 JAPAN. TEA CADDY, WITH BROWN GLAZE. SETO WARE. FIRST HALF OF 17th CENTURY.
The tea caddy (*chaire*) is one of the most venerated utensils in the tea ceremony. From it, the tea, in powder form, is transferred to the cup by a narrow bamboo spoon. Tea caddies were imported from China, until the Japanese, at a time when they had sufficiently advanced in pottery, started making their own. The body of the one here described is of brownish-grey mottled with yellow, covered with a brown glaze mottled with small dark spots. On one side, an olive green glaze-streak. Lid is of ivory. H. 8·5 cm. Bought in Munich. Reproduced: Z. Takáts, *The Francis Hopp Museum of Eastern Asiatic Arts* (Far East), 1936. Fig. 16.
- 64 JAPAN. TEA CADDY, WITH TWO KINDS OF GLAZE. SHIGARAKI WARE. END OF 18th — BEGINNING OF 19th CENTURY.
The body is light yellowish-brown, covered with two kinds of glaze, one of which is not very glossy and of a chocolate-brown colour, the other is light green, glasslike. These glazes, which run in streaks, do not reach the bottom. The lid is of ivory. H. 8·6 cm. Ferenc Hopp Collection.
- 65 JAPAN, TEA BOWL, WITH DIFFERENT GLAZES. KARATSU WARE. 18th CENTURY.
Made on a wheel. The body is dark brown. The upper part, both exterior and interior, glazed with grey, with black and brown crackled lines. The glaze on the lower part is very thin, almost like a slip, of a greyish colour. It is used in winter, the relatively narrow mouth keeping the tea warm for a considerable time. H. 9·1 cm. Bought in Japan, 1936.
- 66 JAPAN. TEA BOWL, HAND FORMED. RAKU-TYPE. 1833.
Covered with a scarlet glaze, except around the base, where the glaze is cream-coloured. Decorated with the text of a poem and a drawing in white lines. A coarse incision of an inscription on the bottom gives the date 1833. H. 8·3 cm. Bought in Munich.
- 67 JAPAN. INCENSE BURNER. BLUE AND WHITE PORCELAIN. HIRADO. BEGINNING OF 19th CENTURY.
Fine quality porcelain. With its openwork portion and the thick leaf decoration, it is a masterpiece of Japanese porcelain industry. The underglaze blue is of a rather pale tone. The chrysanthemum with 21

petals on one side, the three rings in a triangle on the other, are the crests (*mon*) of the Matsuura family, hereditary feudal lords of Hirado. H. 20.9 cm. Ferenc Hopp Collection.

- 68 JAPAN. KAKINOMOTO HITOMARO: PORCELAIN. HIRADO. END OF 18th CENTURY.
Kakinomoto Hitomaro, one of the greatest Japanese poets, lived in the second half of the 7th and in the first third of the 8th century. His poems are known from the collection of Manyōshū. He was worshipped in later centuries as 'God of Poetry'. Only the face of this porcelain statue is thinly covered with glossy, snow-white glaze. The three circles on the arm rest represent the crest of the Matsuura family. This finely modelled figurine with accentuated features dates from the heydays of the Hirado factory. H. 18.4 cm. Ferenc Hopp Collection.
- 69 JAPAN. ROUND BOX: GOLD LACQUER. FIRST HALF OF 18th CENTURY.
On the cover there is a pine tree; the trunk is inlaid with finely cut silver foil. The enclosed butterfly is the crest of a court noble (*kege*) family, the Hiramatsus. Diam. 14 cm. Ferenc Hopp Collection.
- 70 JAPAN. SMALL WOOD CABINET, WITH DIFFERENT LACQUERS. END OF 18th — BEGINNING OF 19th CENTURY.
With three drawers, the door opening on the smaller side. Made of chryptomeria-wood and decorated with lacquers of gold and silver, carved red lacquer, inlaid with finely cut gold foil, mother of pearl and tortoise. A model-piece, showing almost every type of lacquer technique. 17.8 × 11.8 × 3.7 cm. Ferenc Hopp Collection. Reproduced: Z. Takáts, *Francis Hopp Museum of Eastern Asiatic Arts* (Far East), 1936. Fig. 3.
- 71 JAPAN. COVER OF AN INKSTONE BOX: GOLD LACQUER ON BLACK GROUND. ABOUT 1850.
Landscape of a bay or a river (Setagawa?) at cherry-blossom time in twilight, when the fishing boats are homeward bound, the waves abating and tranquil. 18 × 16.5 cm. Ferenc Hopp Collection.
- 72 JAPAN. IVORY COMB WITH RED AND BLACK LACQUER, BY YOSEI. SECOND HALF OF 19th CENTURY.
Decorated on both sides with three lobsters in a low relief of red lacquer. The eyes are of black lacquer. L. 18 cm. Ferenc Hopp Collection.
- 73 JAPAN. TORTOISE-SHELL COMB, WITH GOLD LACQUER AND INLAIS, BY KANSAI. FIRST HALF OF 19th CENTURY.
Both sides are decorated with autumn fruits in lacquer, inlaid with coral and malachite and mother of pearl butterflies. Signature of (Koma) Kansai (died in 1831). L. 15.5 cm. Ferenc Hopp Collection.
- 74 JAPAN. WOODEN COMB, WITH MOTHER OF PEARL INLAY. SECOND HALF OF 19th CENTURY.
On one side decorated with a lion (*karashishi*), the peony is of mother of pearl inlay. On the back, peonies and *sasa* growing among rocks. L. 14.5 cm. Attila Szemere donation, transferred from the Museum of Industrial Arts.
- 75 JAPAN. MIRROR: SILVERED BRONZE. END OF 18th CENTURY.
A perfectly polished mirror with a handle. The back is decorated with ruscus bushes, young pine trees and *sasa*. The background has a rough surface. The inscription on the right side reads: "Murata Yamashiro Kami Fujiwara Yoshinobu." Both the designs and the technique of the decoration are well done. The plants are drawn from nature and harmoniously blended with the composition. The foliage of the bushes is exceptionally effective in cast. Having discovered nature to be an inexhaustible treasure-trove, the Japanese favoured floral ornaments in lacquers. L. 37.6 cm. Sándor Apponyi bequest, transferred from the National Széchenyi Library.
- 76 JAPAN. FOLDING-SCREEN, IN BLACK LACQUERED FRAME, WITH AUTUMN LANDSCAPE: PAINTED ON SILK BY IIDA SHINSHICHI. 1899.
Back side of the screen. Moonlit night in autumn with wild-geese, the leaves turned yellow and red. On the right, a waterfall, with houses partly hidden by hills. Painted in ink, slightly coloured. A quiet picture exhibited at the World Fair of 1900 in Paris. The artist was a Kyoto master. 176.5 × 264 cm. Bought by the Museum of Industrial Arts and later transferred to the Ferenc Hopp Museum.
- 77 JAPAN. THE FRONT-SIDE OF THE FOLDING-SCREEN ON PLATE 76. CROWS AMONG SNOW-COVERED REEDS: EMBROIDERY, BY IIDA SHINSHICHI. 1899.

- 78 JAPAN. GIRL WITH A BRANCH OF WISTARIA: IVORY CARVING BY HOSEI. ABOUT 1900.
At the turn of the century in these larger-sized ivory carvings the naturalism of European sculpture was blended with the traditional charm of Japanese dolls (*ningyo*). The attitude of the girl is not static. Fig. H. 32.7 cm. Ferenc Hopp Collection. (One of Ferenc Hopp's favourites.)
- 79 JAPAN. NETSUKE, BUFFALO: IVORY CARVING. FIRST HALF OF 18th CENTURY.
The *netsuke* is a button made of wood, ivory or bone, with carved decoration, fixed on the end of a silk string through two holes, the other end of which has a medicine-box (*inro*) attached to it. Its function is to secure the medicine-box, hanging from the silk belt, fastened around the waist which balances the *inro* on the other side. The carvings of *netsuke* are very varied, from mythological figures to the figures of everyday life. Perhaps the animal figures are the most fascinating. Notwithstanding their miniature size, the carvings are always done with the most minute care. They have to be taken in hand to be appreciated. Enlargements of reproductions illustrate their plastic quality. L. 6.2 cm. New acquisition, 1953. Purchased.
- 80 JAPAN. NETSUKE, PUPPY PLAYING WITH A SANDAL: IVORY CARVING BY RANTEI. SECOND HALF OF 18th CENTURY.
Rantei was a well-known *netsuke*-carver, living in Kyoto, famous for the richness of his imagination. L. 3.7 cm. Ferenc Hopp Collection.
- 81 JAPAN. NETSUKE, MONKEY: IVORY CARVING BY KAIGYOKU. SECOND HALF OF 19th CENTURY.
Kaigyoku (died about 1890) was a competent carver who worked in ivory and other materials. This monkey is apparently one of his best pieces. H. 2.2 cm. New acquisition, 1953. Purchased.
- 82—83 INDIA. FEMALE FIGURES: TERRACOTTA. BEFORE 3rd CENTURY B. C.
Such terracotta figures go as far back as the Indus civilization. These more developed types were made everywhere in Northern India, especially in the region of the Ganges. The hair and neck ornaments were pasted on after the figures were modelled. The rosetta-decorations were stamped in. They represent the popular as well as the plastic art of that time, for with the fall of the Indus civilization larger-sized statues were no longer made or, at any rate, are not known to have been made. 82. H. 9.2 cm., 83. H. 12.7 cm. Both are of a grey colour. Imre Schwaiger donation.
- 84 PAKISTAN. GANDHARA. MAITREYA: SCHIST. 1st—3rd CENTURY.
Part of a stupa. Maitreya is represented with a moustache indicating the deeper penetration of the Indo-Scythic style into this Hellenistic-Roman art, so important in the development of Buddhist art. H. 52 cm. Imre Schwaiger donation, 1939. Reproduced: E. Baktay, *Recent acquisitions of the Museum of Asiatic Arts in Budapest*, Acta Orient. Hung, I. Pl. III.
- 85 PAKISTAN. GANDHARA. HEAD OF THE BUDDHA: SCHIST. 1st—3rd CENTURY.
Originating probably from the earliest time of the Gandhara art. Face and hairdress are like those on Hellenic statues. Apollo could have been the model for these representations of Buddha. The *ushnisha* looks as though it were hair, tied with a ribbon. The lines in the schist add to the beautiful expression of the face. H. 22 cm. Imre Schwaiger donation, 1939. Reproduced: E. Baktay, *Recent acquisitions*, Pl. I.
- 86 PAKISTAN. HEAD OF A BODHISATTVA: SCHIST. 2nd—3rd CENTURY.
Fragment of a high relief from a stupa. From a later period of Gandhara art, similar to the Maitreya on figure 84. The moustache and the hair combed into curls, and the queue are traits of the Indo-Scythic style. The shape of the face is shorter and broader and more portrait-like. H. 16.1 cm. Imre Schwaiger donation. Reproduced: A. Baktay, *Recent acquisitions*, Pl. II.
- 87 PAKISTAN. GANDHARA. HEAD: STUCCO. 4th—5th CENTURY.
Stucco technique was adopted from the Sassanid art of Persia in the last period of Gandhara art. The head of a believer or a donator. The turban is fixed according to the custom prevailing in a particular region. H. 9.5 cm. Imre Schwaiger donation, 1936.
- 88 PAKISTAN. GANDHARA. GENIUS WITH FLOWERS: STUCCO. 4th—5th CENTURY.
The classification of this fragment was made possible by similar relics. Genius is carrying flowers in his upheld dress to throw them before the image of gods or at a passing procession. On this fragment, the flowers are indicated by incised patterns of a grill. H. 16 cm. Imre Schwaiger donation, 1936.

89 INDIA. MATHURA. HEAD OF SHIVA : SANDSTONE. 4th—5th CENTURY.

Red sandstone, mottled with yellow. Fragment of a head, with disklike earrings, and a skull on the diadem. In the Gupta art of the 4th—6th centuries, particularly in sculpture, a less fettered, more picturesque style was dominant. The face of Shiva is full of life, as though it had been modelled after a young girl. H. 11 cm. Imre Schwaiger donation, 1939. Published: E. Baktay, *Indian Stone Sculpture in the Budapest Museum of Eastern Asiatic Arts*, Acta Orient. Hung. III. 1-2. Fig. 9.

90 INDIA. ORISSA. HEAD OF AN APSARAS : BASALT. 10th—12th CENTURY.

The hair is put up in a shell-like form, the earrings are elaborate, the profile of the face is sharply cut. The eyes of this small head are vivid. The celestial dancer, as represented here, was the ideal of beauty of that time. H. 5.8 cm. Imre Schwaiger donation, 1939. Published: E. Baktay, *Indian Stone Sculpture*, Fig. 30.

91 INDIA. RAJPUTANA. HEAD OF A GOD : SANDSTONE. 11th—12th CENTURY.

Yellow-coloured stone, the head is a fragment of a relief. A good specimen of the type of mediaeval Indian sculpture which often covered the whole surface of an outside wall of a temple where its decorative character came very much to the fore. H. 10.7 cm. Imre Schwaiger donation, 1939. Reproduced: E. Baktay, *Recent acquisitions*, Pl. VII, and *Indian Stone Sculpture*, Fig. 25.

92—93—94 INDIA. BENGAL. HEAD OF VISHNU : BLACK STONE. 10th—12th CENTURY.

In the Pala-Sena period (9th—12th century) of mediaeval Indian art, the region of Bengal was an important centre of arts. Buddhism was still a living religion there, while in other parts of India it had practically no more believers. Consequently the Buddhist art was flourishing side by side with the art of Hinduism. The black or dark grey stone of the Bengal region was an ideal material for the sculptor. Indeed, the Pala-Sena sculpture is the last stage of the classic tradition of Indian sculpture, which, with the exception of the decorative plastic art, declined everywhere since the beginning of the 13th century at the time of the Mohammedan conquest. The Pala-Sena art had greatly influenced the Buddhist arts of Nepal, Tibet and Burma. It is especially well represented in our India collection, and this head of Vishnu is an outstanding relic. The face is smoothly polished, soft modulations indicating its features. The lines of the eyes are elongated. The lips are full and smiling. The hair, the heavily ornamented crown, is carved minutely. In the frontal centre of the latter, a demon's head, on the two sides, a fowl (duck?). H. 20.3 cm. Dr. Tivadar Duka donation, 1864. First in the Hungarian National Museum, then in the Museum of Industrial Arts, finally transferred to the Ferenc Hopp Museum. Reproduced: Z. Felvinczi Takáts, *A Kelet művészete (The Art of the East)*, Pl. 15. Published: E. Baktay, *Indian Stone Sculpture*, Fig. 21a-b.

95 INDIA. BIHAR. SURYA : BASALT. 9th—10th CENTURY.

Surya, the God of the Sun in Hindu mythology, is seen standing in the middle of the relief. Above him, *vidhyadharas* in the air. At his feet, on both sides, his wives: Chhaya and Suvarchasa, one with his scribe, Danda, the other with his aide-de-camp, Pingala. In the border below them, seven horses (representing the days of the week) are pulling up the chariot of Surya into the sky. Just above the horse, in a frame in the middle of the row, we see Aruna, the chariot-driver, and the standing Ushas, the genius of dawn. H. 62.5 cm. Dr. Tivadar Duka donation, 1864. Formerly in the Hungarian National Museum, then in the Museum of Industrial Arts, finally transferred to the Ferenc Hopp Museum. Reference: C. Sivaramamurti, *Geographical and Chronological Factors in Indian Iconography*, Ancient India (New Delhi), No. 6. Jan. 1950, pp. 29—30, Pl. III. C—E. Published: E. Baktay, *Indian Stone Sculpture*, Fig. 22.

96 INDIA. BIHAR. THE TEACHING BUDDHA : BASALT. 9th—10th CENTURY.

This is a high relief masterly sculptured, combining plastic representation as well as architectural forms and decorative elements in a first-rate composition. H. 65 cm. Dr. Tivadar Duka donation, 1864. Formerly in the Hungarian National Museum, then in the Museum of Industrial Arts, finally transferred to the Ferenc Hopp Museum. Published: E. Baktay, *Indian Stone Sculpture*, Fig. 23.

97 INDIA. RAJPUTANA. DEVOTEES BEFORE KRISHNA. NATHADVARA. 18th CENTURY.

The image of Krishna is painted deep blue, and richly decorated with strings of pearls. On both sides devotees are standing in lines. The painter who belonged to the Nathadvvara school took great pains in representing their faces very carefully and in a realistic manner, in contrast with the whole figure of Krishna. Red flowers decorate the background. 31 × 23 cm. New acquisition, 1951. Purchased. Reproduced: E. Baktay, *Mogul and Rajput Paintings in the Museum of Eastern Asiatic Arts*. Az Iparművészeti Múzeum Évkönyvei I (Yearbooks of the Museum of Industrial Arts I), Budapest 1954. Pl. XIV. Fig. 39.

- 98 INDIA. DELHI. MORNING TOILETTE, MOGUL. FIRST HALF OF 18th CENTURY.
A young woman with her maid running her fingers through her hair, as though combing it. The soles and the palms of both are painted with henna. Part of the sky is heavily clouded. A rather simple composition of Mogul painting, excelling in the lines of the figures. 15.2 × 9 cm. Imre Schwaiger donation, 1936. Reproduced: F. Baktay, *Mogul and Rajput Paintings*, Pl. XI. Fig. 30.
- 99 NEPAL. MAHASAHASRAPRAMARDANI: GILDED BRONZE. 14th—16th CENTURY.
Nepalese art, which is closely related to the Tibetan, originated from the Indian Buddhist art, but had a character of its own as early as the 9th century. The "Great Killer of Hundreds of Thousands", one of the Five Great Rakshas, is holding a sword in her right hand. The modelling is of softer effect, looking like carved wood. Decorated with turquoise, lapis lazuli, and rubies. H. 13.9 cm. Imre Schwaiger donation, 1936. Compare the Tara in the Indian Museum (London, South Kensington): H. G. Rawlinson, *India. A Short Cultural History*, London 1948. Frontispiece.
- 100 NEPAL. AVALOKITESHVARA: GILDED BRONZE. 11th—12th CENTURY.
The upper body, slightly leaning to the right, shows the influence of Indian art. The modelling is done carefully, even at the back of the statue. The original covering of gold is well preserved. The pattern of the skirt is reproduced with dots. H. 22 cm. Imre Schwaiger donation, 1939. Reproduced: E. Baktay, *New acquisitions*, Pl. X. Compare with an earlier statue of the Boston Museum of Fine Arts, often reproduced; latest: Ch. Kar, *Indian Metal Sculpture*, London 1952. Fig. 4.
- 101 SIAM. HEAD OF THE BUDDHA: GILDED BRONZE. 16th CENTURY.
As everywhere in Further India, the art of Siam was closely dependent on the Indian in the early centuries of Buddhism. Only with the beginning of the 14th century, when Buddhism was practically extinct in India, did Siamese art begin to develop independently. Head of a larger statue. H. 47 cm. Dr. Tivadar Duka donation, 1864. Formerly in the Hungarian National Museum, in the Museum of Industrial Arts, and then transferred to the Ferenc Hopp Museum.
- 102 SIAM. BUDDHA WITH HIS PUPILS: PART OF A PAINTING. 18th CENTURY.
Buddha Shakyamuni with his two favourite pupils, Sariputta and Mogallana, standing under a lacquered arch, decorated with leaves. Their bodies are of painted gold, their clothes of cinnabar. The pupils' feet are painted in archaic style, showing all the toes. Above the arch there is the blue of the sky with flowers falling from it on the Holy Three. In the lower part of the painting, here omitted, scenes of "Becoming the Buddha" are represented with a landscape as background. Its manner of painting shows naturalistic tendencies under Chinese influence. This part is in a rather bad condition. In Siam and everywhere else where Hinayana ("Small Vehicle") Buddhism prevailed, it was not possible for the art of painting to attain the same height of development as in the Mahayana ("Grand Vehicle") countries. 169 × 104 cm. (the part reproduced here). New acquisition, 1949. Deposit.
- 103 SIAM. BOWL: SILVER. END OF 19th CENTURY.
The work of a master craftsman, one of the many who made the bazaar of Bangkok so famous. The outer shell is decorated openwork, in the upper band with animals: tiger, phoenix, lion, etc., combined with a scroll design; the large band is decorated with figures such as Gandharvas, masked temple-dancers, etc., enclosed in medallions and done in a style which tends to naturalism. In the lower band, a row of large-surfaced leaves. H. 19 cm. New acquisition, 1952. Deposit.
- 104 JAVA. RAKSHASA: DIORITE. 12th—14th CENTURY.
Cut of the same kind of diorite as the statues of Borobudur. It is only the hair, falling over the shoulders, that is cut with deeper lines. The moustache, eyebrows, and the jewels are coated with black lacquer. H. 48 cm. New acquisition, 1950. Purchased. Compare: W. Cohn, *Asiatische Plastik*, Berlin 1952. S. 237.
- 105 IRAN. MESHED. COVERED JAR: BRONZE. 13th CENTURY.
Well-proportioned vase with engraved decorations. Round the neck, and in shorter bands on the shoulder, the scroll-like background carries Arabic letters written more for the sake of decoration than for reading. Rough patina, now taken off, originally covered the piece, proving that it had been unearthed. H. 24 cm. Sir Aurel Stein donation.
- 106 TURKEY. INCENSE BURNER: BRONZE. 15th—16th CENTURY.
Decorated with recurrent Arabic letters. Background is dotted. The inscriptions, in *naksbi*-writing, are

not yet deciphered. The piece had been used for centuries and is repaired. H. 19 cm. New acquisition, 1953. Museum of Industrial Arts transfer.

107 IRAN. STAG: IRON WITH BRASS AND SILVER INLAY. 18th CENTURY.

In the later Iranian art, fowl and other animals are not infrequently made, in a manner similar to this one, of thin ironplate inlaid with brass and silver, used probably for decorative purposes. The technique is akin to that of armourers. H. 35.2 cm. New acquisition, 1953. Purchased.

108 IRAN. NECKLACE: SILVER. SECOND HALF OF 18th CENTURY.

Richly decorated with small bells and other motifs, which are attached by chains. Similar necklaces are known from the early Iron Age, that is, from about 2600 to 2800 years ago, excavated in the area between Central Europe and Iran. This kind of Persian necklace was made for children to protect them from harm, as shown by the hands on the chains and the amulet with an inscription. L. 25.8 cm. New acquisition, 1954. Purchased.

109 TURKEY. ISNIK: GLAZED TILE. 17th CENTURY.

The border lines are in red, the motifs are finely painted in blue, with green used to emphasize certain parts. The draughtmanship of the floral elements is masterly. Turkish (and, naturally, Persian) ceramics are among the most beautiful in the world. 36 × 36.8 cm. Museum of Industrial Arts transfer.

110. TURKEY. PLATE: TIN. END OF 18th CENTURY.

Two names are engraved on the outside: Ibrahim Ibn Sheikh (?) and Hassan Ibn Hüsein . . . Inside the plate the following engraving: Sahib Tuma Matei Leshi (A. H.) 1210 (Sahib Tuma Ibn Matei from Lesh, A. D. 1795) (Edith Diószegi's information). Lesh (Alessio) is in Albania, near the Adriatic. Diam. 28.5 cm. New acquisition, 1952. Collected.

111 EGYPT. BOWL: COPPER, SILVER-PLATED. 15th CENTURY.

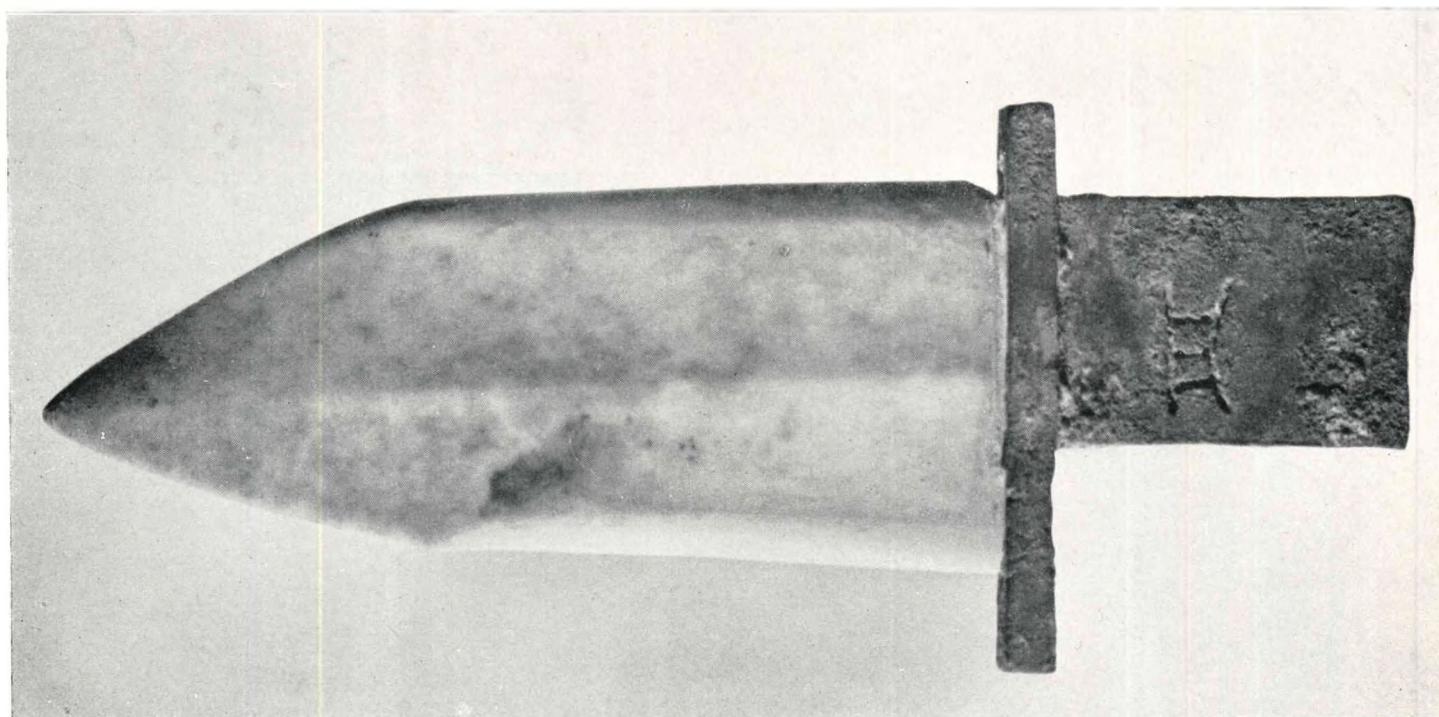
In every second medallion, flanked with birds, this text is incised: "To our Lord, the Sultan, the Protector, King of the World, to Kilaun Alfi" (Géza Fehérvári's information). H. 12.3 cm. New acquisition, 1953. Museum of Industrial Arts transfer.

112 IRAN. PART OF A COPPER PLATE. FIRST HALF OF 19th CENTURY.

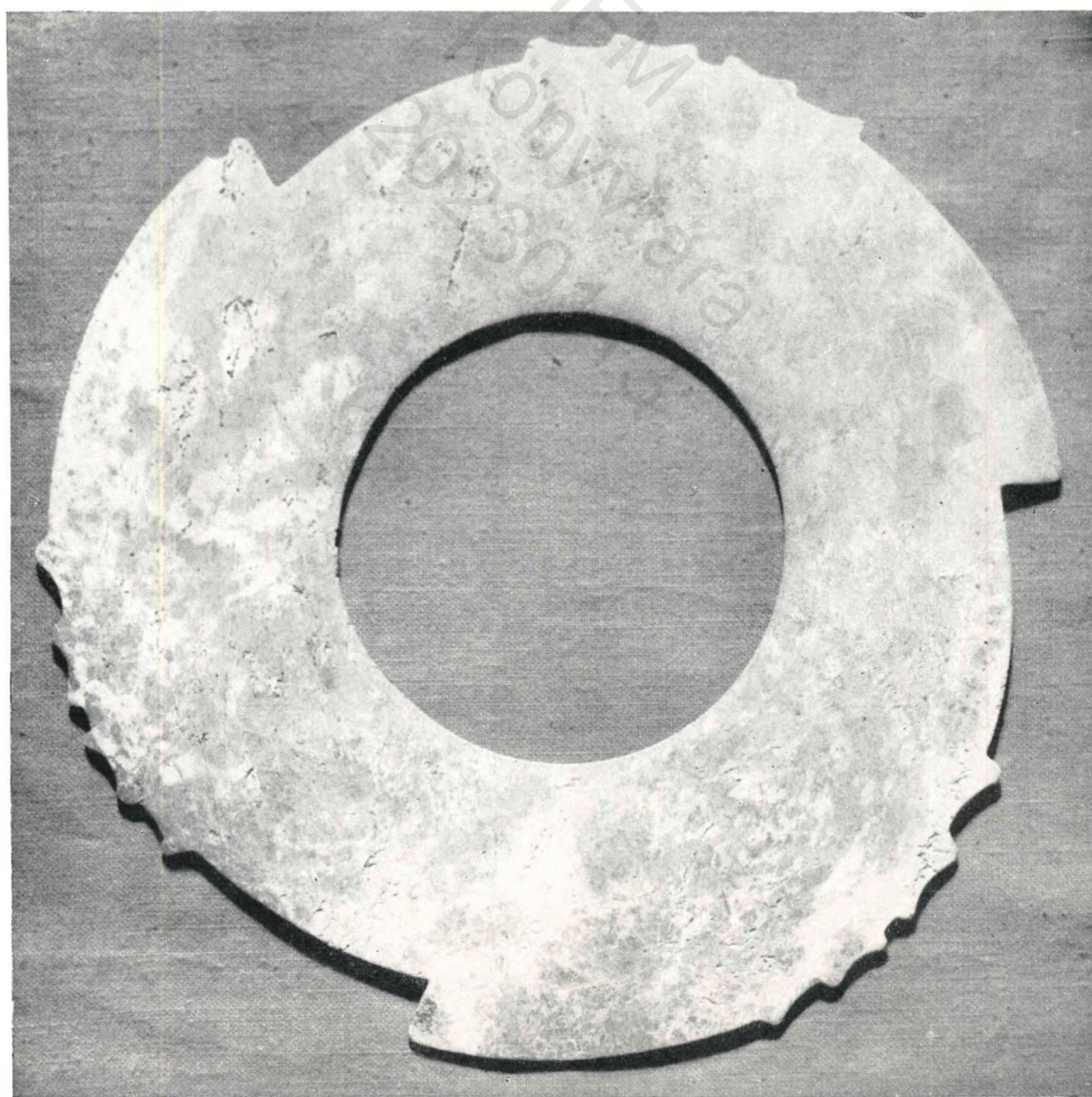
The centre of the plate pictures a banquet, with musicians and dancers. A chiselled, dotted background. It is most surprising to find that the portraits in the circle of medallions around the central one copy European etchings of the 17th and 18th centuries. The names of the portraits reveal that they are heroes of the *Sabname* of Firdausi. Most probably the banquet-scene is also an illustration to it. The ornaments, especially the flowers around the portraits, are engraved by a masterhand. Diam. 42.7 cm. New acquisition, 1954. Purchased.

PLATES

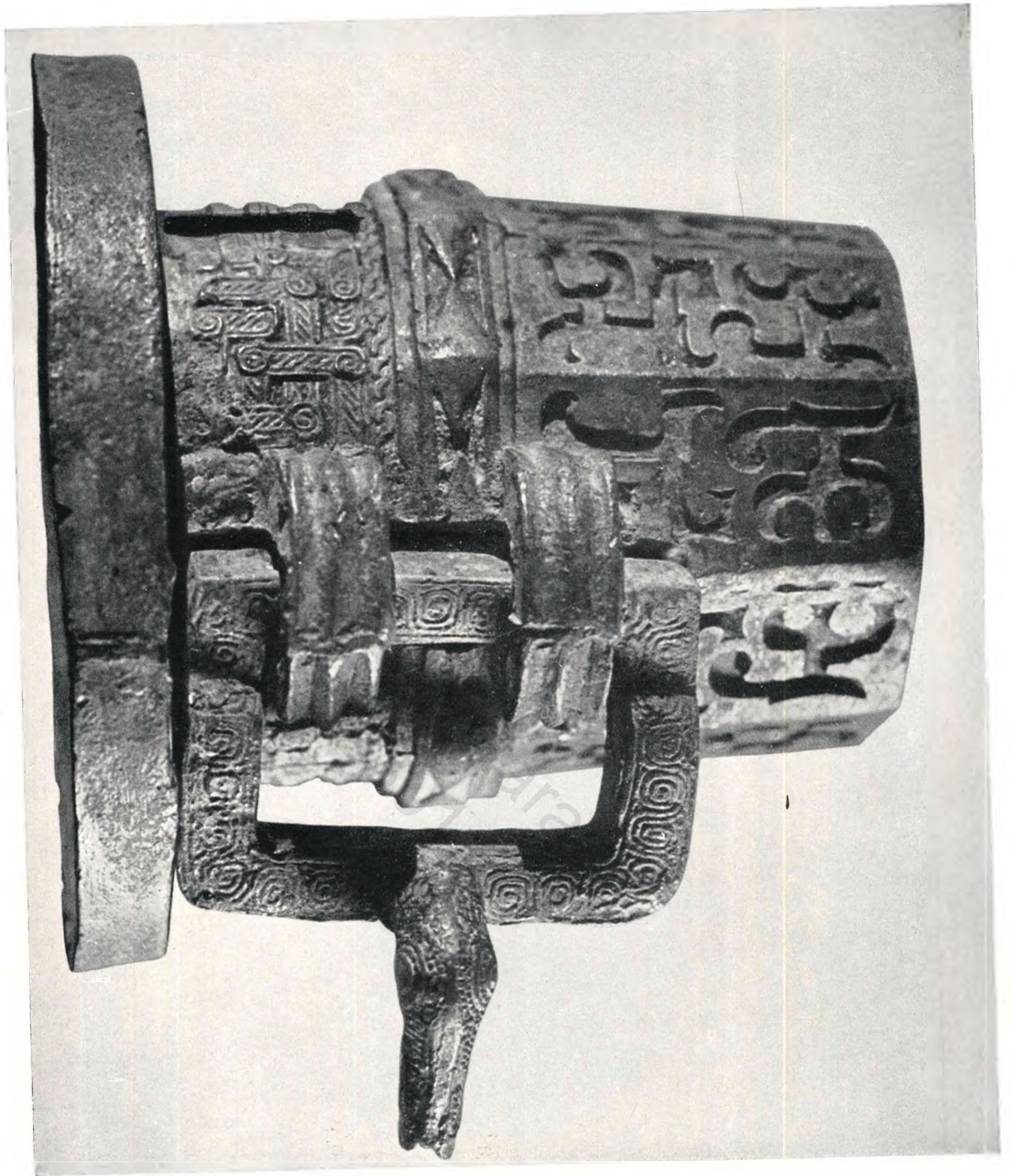
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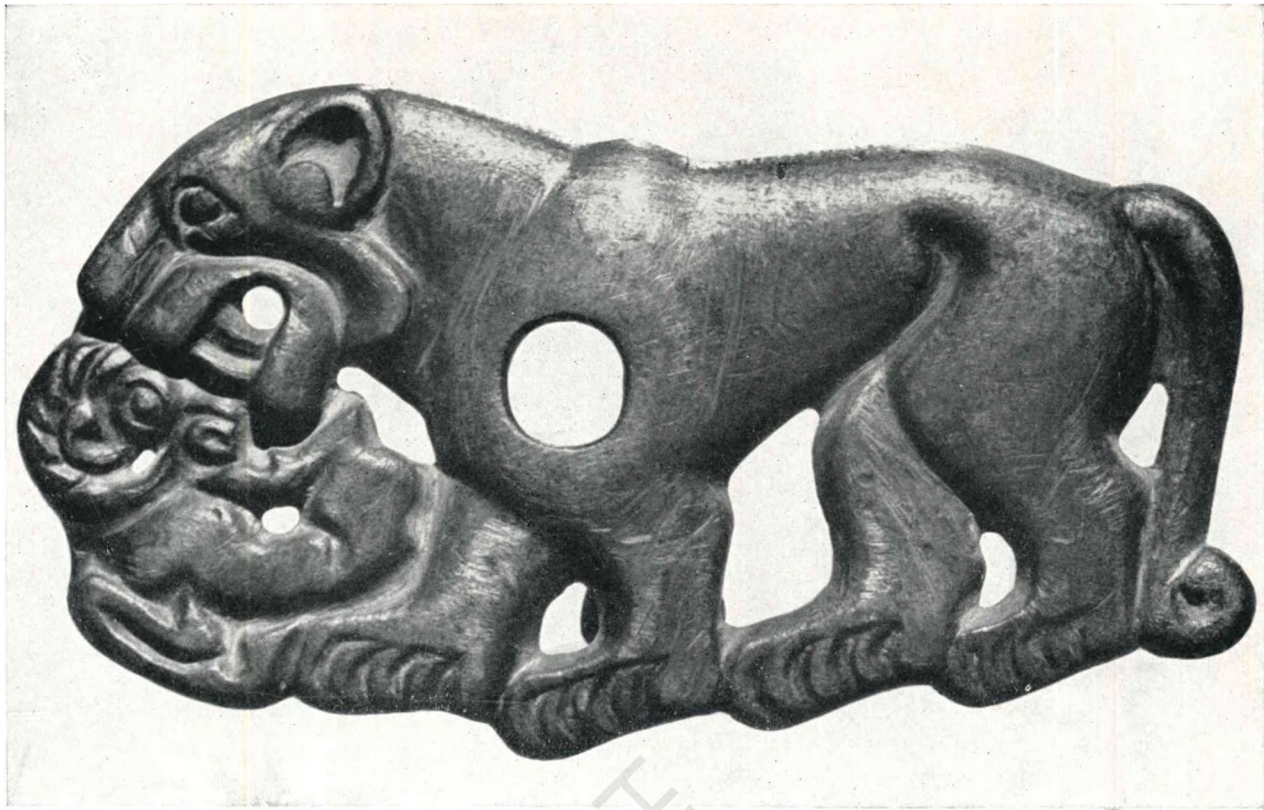
1 AXE: JADE. 13th—9th CENTURY B. C.



2 DISK: JADE. 1300—800 B. C.



3 WHEEL-HUB: BRONZE. 5th—3rd CENTURY B. C.



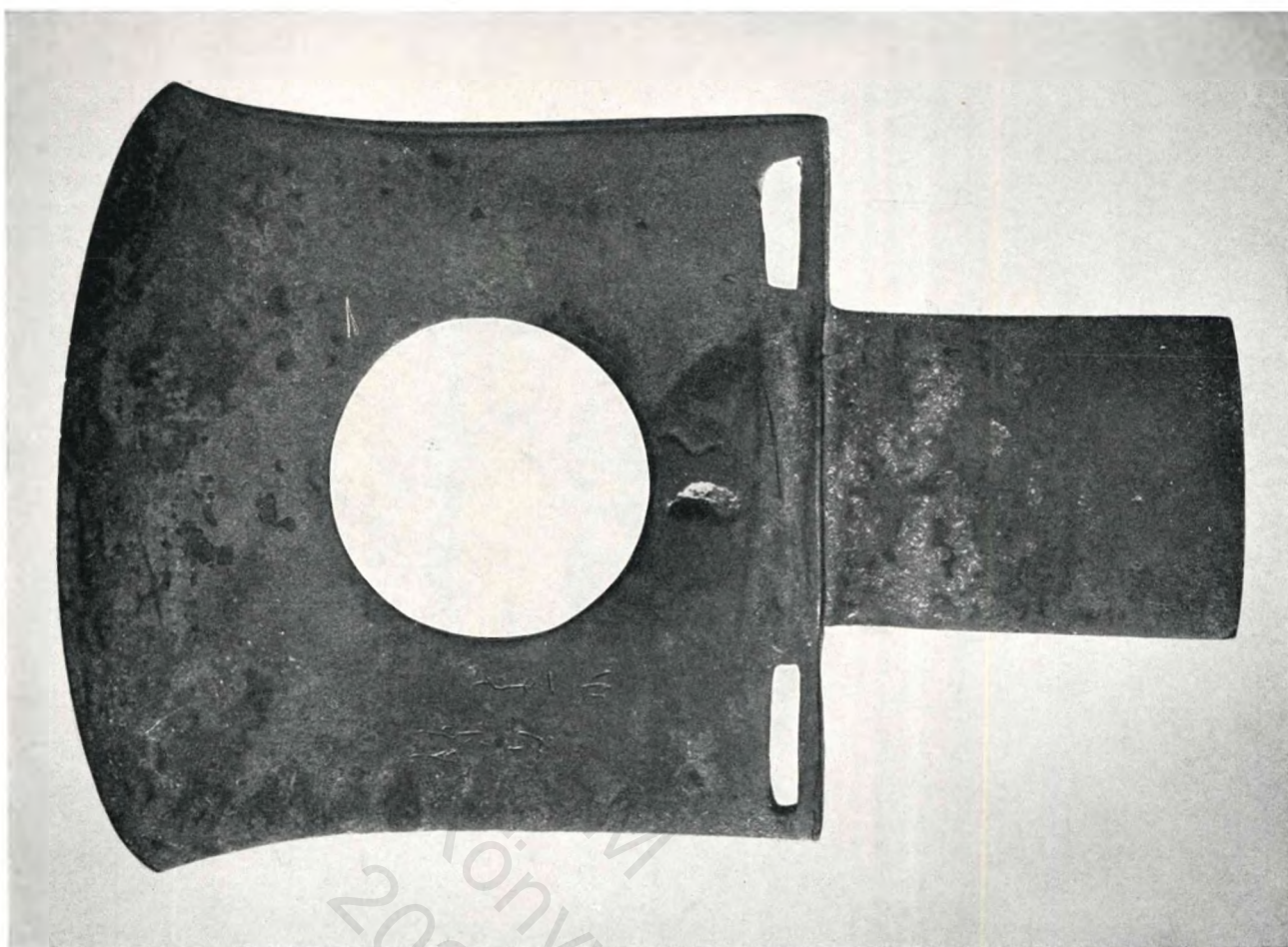
4 SOUTH-SIBERIA, MINUSINSK. TIGER ATTACKING AN ARGALI.
BELT-PLAQUE: BRONZE. 3rd—2nd CENTURY B. C.

CHINA



5 SUI-YUAN ORDOS). TIGER DEVOURING A DEER.
BELT-PLAQUE: BRONZE, SILVER-PLATED. 2nd—1st CENTURY B. C.

CHINA



6 AXE: BRONZE. CHOU DYNASTY (1028—250 B. C.)



7 PLAQUE: GILDED BRONZE. 4th—1st CENTURY B. C.



8 HEAD OF THE BUDDHA: STONE. 12th—13th CENTURY.

CHINA



9 KUAN-YIN: WOOD, PAINTED. 11th—13th CENTURY.



10 PAIR OF LIONS: WOOD. 16th—17th CENTURY.

CHINA



11 MARE FEEDING HER FOAL: PAINTING ON PAPER. 13th—14th CENTURY.



12 CASCADE: ALBUM PAINTING ON SILK. 15th—16th CENTURY.



13 FU-SHEN: BRONZE. 15th—16th CENTURY.



14 OFFICIAL'S WIFE: PAINTING ON LINEN, FIRST HALF OF 18th CENTURY.



15 OFFICIAL'S WIFE: PAINTING ON LINEN. FIRST HALF OF 18th CENTURY.
DETAIL OF FIG. 14.

CHINA



16 CHI PAI-SHI (BORN 1861). CRABS: PAINTING ON PAPER.

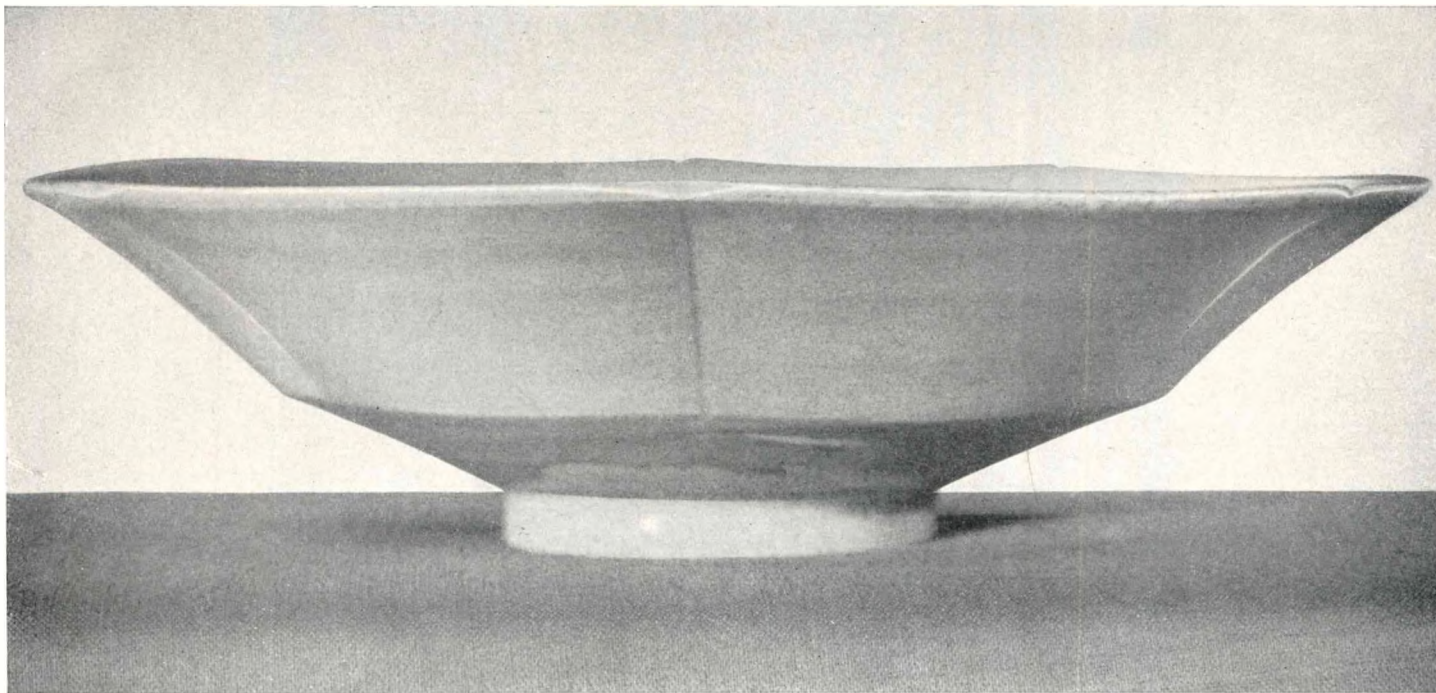


17 HU CHENG-YEN (1582—1672). BAMBOOS: WOOD BLOCK PRINT.



18 KAO CHI-PEI (1672-1734).
HERMIT: PAINTING IN INK ON PAPER.

CHINA

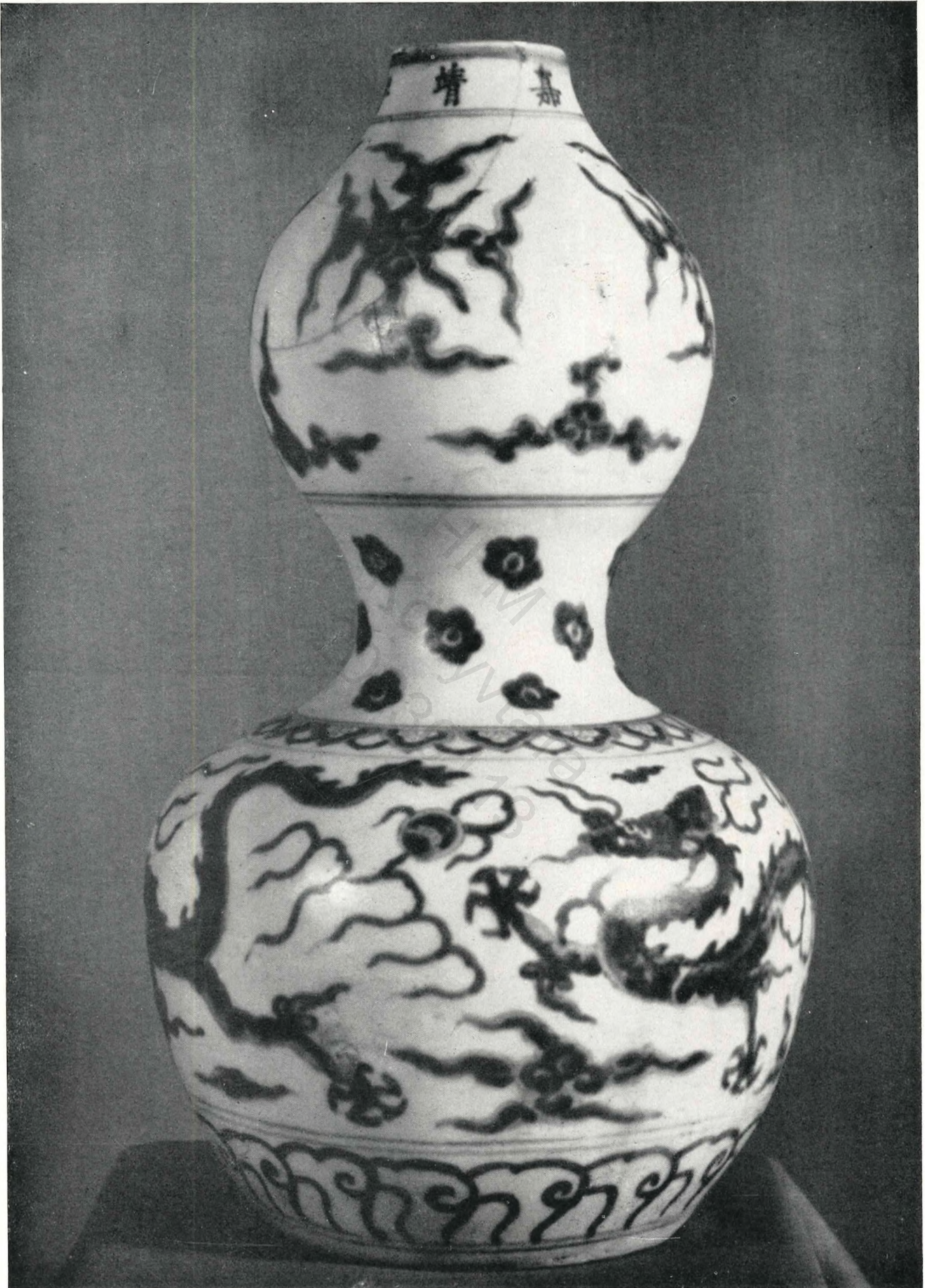


19 BOWL, WITH GREY GLAZE. 11th—12th CENTURY.



20 SMALL VASE, WITH TWO KINDS OF GLAZE.
13th—14th CENTURY.

21 BOY WITH A CAT, WITH GREEN GLAZE.
11th—12th CENTURY.



22 VASE, IN SHAPE OF DOUBLE GOURD: BLUE AND WHITE PORCELAIN.
CHIA-CHING (1522—1566).

CHINA



23 VASE: BLUE AND WHITE PORCELAIN. 1620-1640.



24 COVERED JAR, WITH MULTICOLOURED GLAZE. 17th CENTURY.

CHINA



25 EWER: PORCELAIN, WITH ENAMELS.
1690—1720.

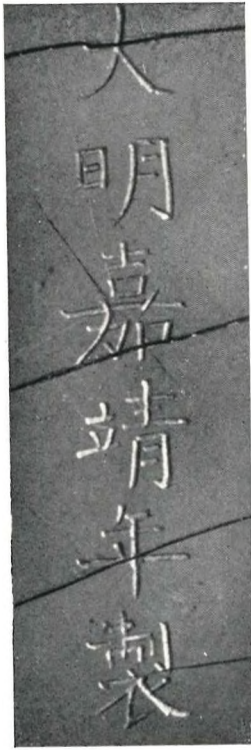
26 TEAPOT: PORCELAIN, WITH MULTICOLOURED
DECORATION. LATE 17th CENTURY.



27 PEDESTAL DISH: CLOISONNÉ ENAMEL. 1730—1790.



28 COVERED JAR: CLOISONNÉ ENAMEL. MID-18th CENTURY.



29—30 ROUND BOX: CARVED RED LACQUER. CHIA CHING (1522—1566).



31 BOX: CARVED RED LACQUER. MADE BETWEEN 1426 AND 1522.



32 BOX: CARVED RED LACQUER. MADE BETWEEN 1426 AND 1522.
(COVER OF THE BOX OF FIG. 31.)



33 ARROW HOLDER: BRONZE. 15th—16th CENTURY.



34 UNICORN ON A DRUM: BRONZE. ABOUT 1500.



35 LAO TZU: BRONZE. 16th—17th CENTURY.



36 TAOIST SAGE: BRONZE. 16th CENTURY.

CHINA



37 BALL CARVED OF IVORY WITH 16 INNER SHELLS. 19th CENTURY.

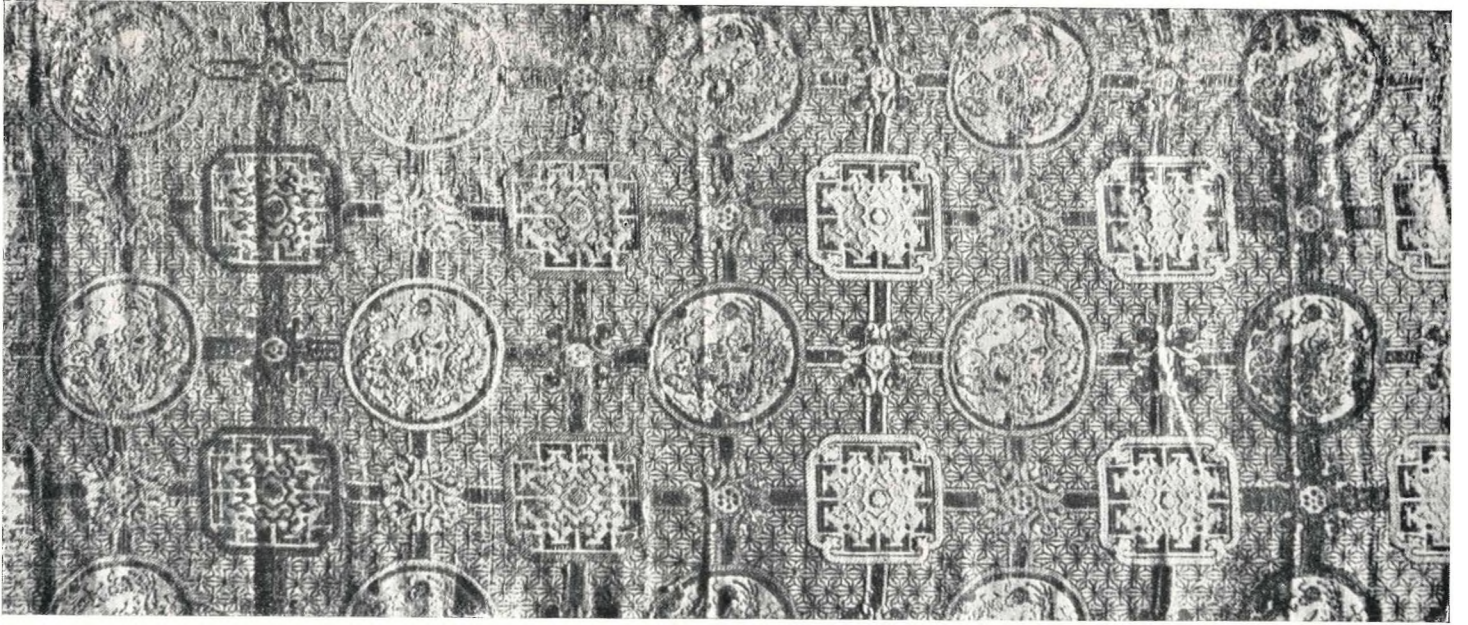


38 AN OFFICIAL: WOOD-CARVING. 16th—FIRST
HALF OF 17th CENTURY.



39 IMMORTAL: IVORY CARVING.
17th CENTURY.

CHINA



40 BROCADE. SECOND HALF OF 16th—FIRST QUARTER OF 17th CENTURY.



41 BROCADE: SECOND HALF OF 17th CENTURY.



42 SITATARA: PAINTING ON CANVAS. SECOND HALF OF 18th CENTURY.

KOREA



43 BOWL: WHITE METAL. 7th—9th CENTURY.



44 JAR, WITH BLACK GLAZE. 11th—13th CENTURY.



45 VASE, WITH GREY GLAZE. 16th CENTURY.



46 MAHAMAYURI: PAINTING ON PAPER. 17th CENTURY.



47 SHAKA NYORAI: DRY LACQUER. 7th—9th CENTURY.



48 SHAKA NYORAI: WOOD. 11th—12th CENTURY.



49 CARP AMONG WAVES: PAINTING IN INK ON PAPER. 1530-1580.



50 KANNON ON THE ROCK: PAINTING IN INK ON PAPER.
FIRST HALF OF 16th CENTURY.



51 KANNON ON THE ROCK: PAINTING IN INK ON PAPER. FIRST HALF OF 16th CENTURY.
(DETAIL OF THE PAINTING ON FIG. 50.)



52 KANO RYOSHO (1786—1846). FEAST IN THE PEACH-GARDEN: PAINTING ON SILK.



53 TANI BUNCHO (1764—1840). AUTUMN LANDSCAPE:
PAINTING ON SILK.



54 ARAKI KAMPO (1831-1915). PEACOCK; PAINTING ON SILK.



55 KIYONOBU (1663-1729). STAGE SCENE:
WOOD BLOCK PRINT.



56 SHIGENAGA (1697-1765).
HOTEI CARRYING A GIRL: COLOUR PRINT.



57 HARUNOBU (1725-1770). YOUNG GIRLS: COLOUR PRINT TO ILLUSTRATE A BOOK.



58 KORYUSAI (ACTIVE: 1766—1780). WAYSIDE SCENE: COLOUR PRINT.



59 UTAMARO (1754—1806). OBI DRYING: COLOUR PRINT.

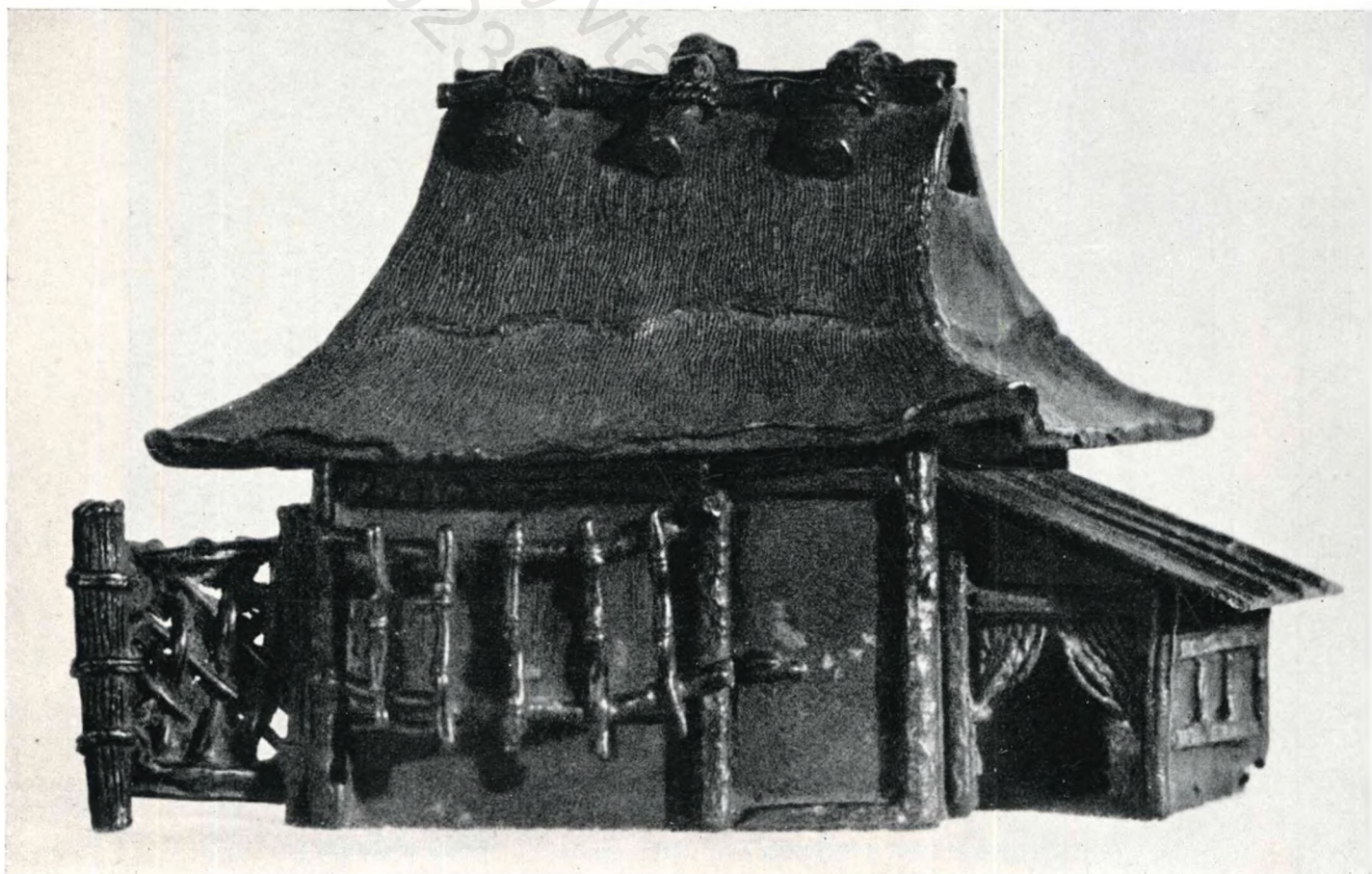


60 SHARAKU. THE PORTRAIT OF EBIZO: COLOUR PRINT. 1794.

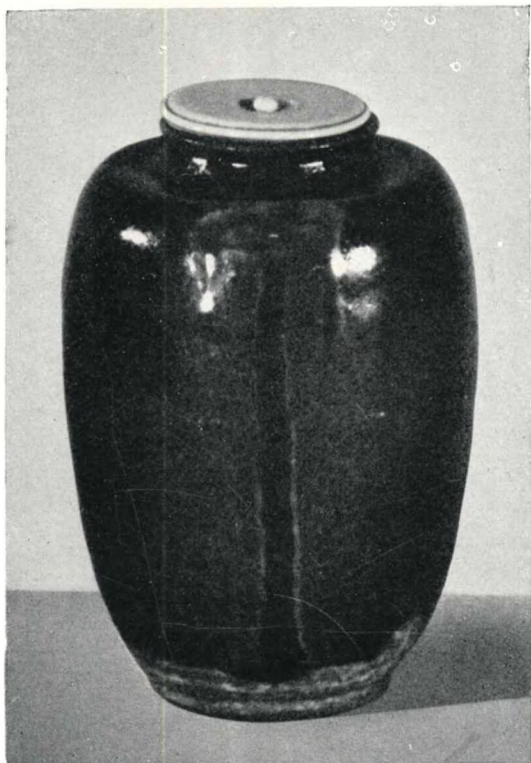
JAPAN



61 HUT WITH THATCHED ROOF: BRONZE.
FIRST HALF OF 19th CENTURY.



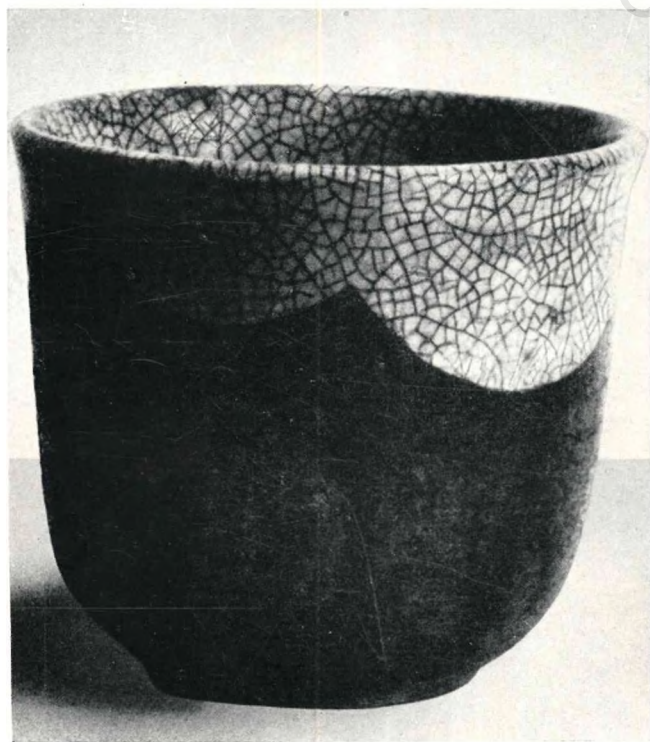
62 FARM HOUSE: BRONZE. FIRST HALF OF 19th CENTURY.



63 TEA CADDY,
WITH BROWN GLAZE. SETO-WARE.
FIRST HALF OF 17th CENTURY.



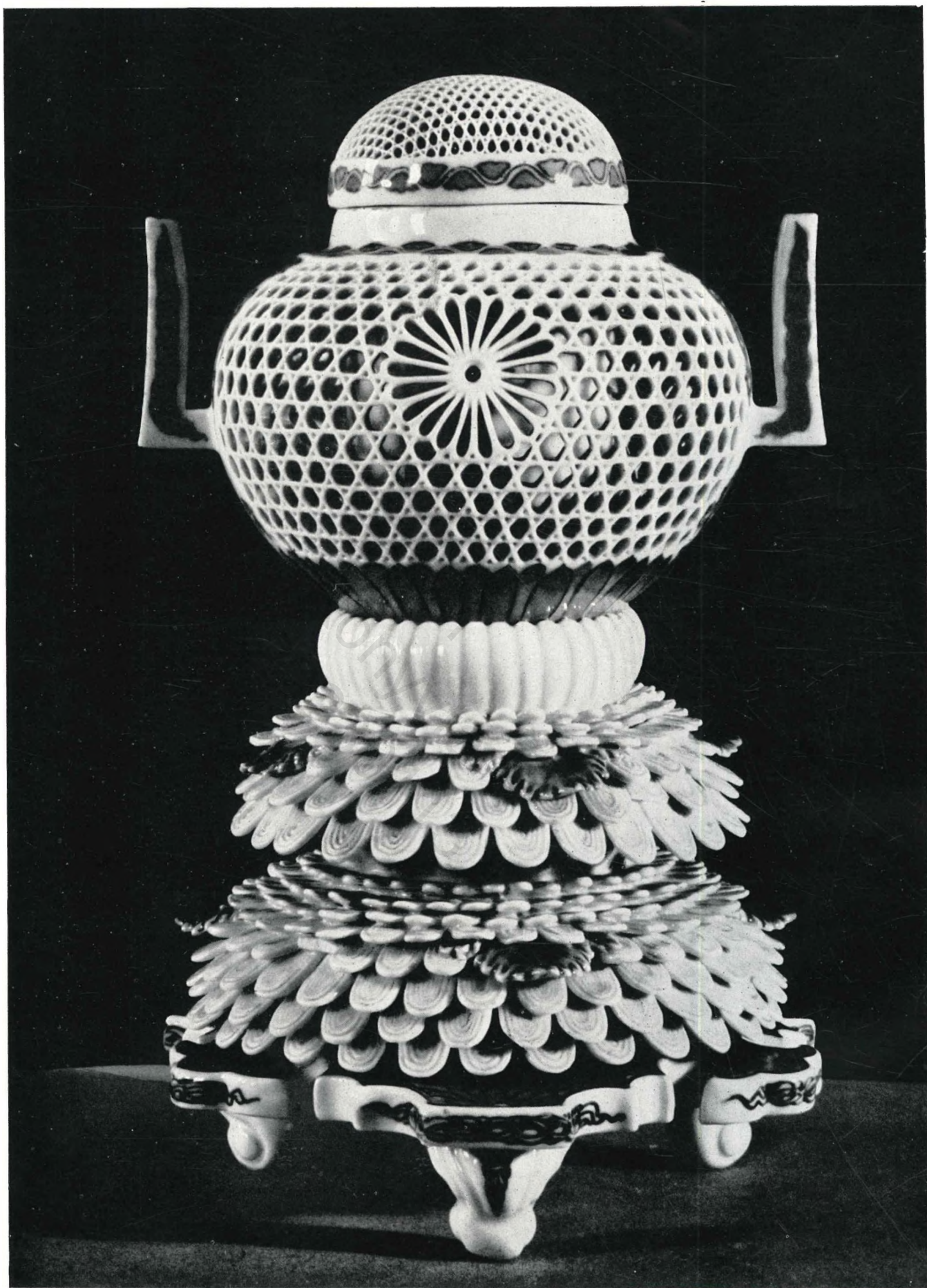
64 TEA CADDY, WITH TWO KINDS
OF GLAZE. SHIGARAKI-WARE.
END OF 18th — BEGINNING
OF 19th CENTURY.



65 TEA BOWL, WITH DIFFERENT GLAZES.
KARATSU-WARE. 18th CENTURY.



66 TEA BOWL, HAND FORMED.
RAKU-TYPE. 1833.



67 INCENSE BURNER. BLUE AND WHITE PORCELAIN.
HIRADO. BEGINNING OF 19th CENTURY.

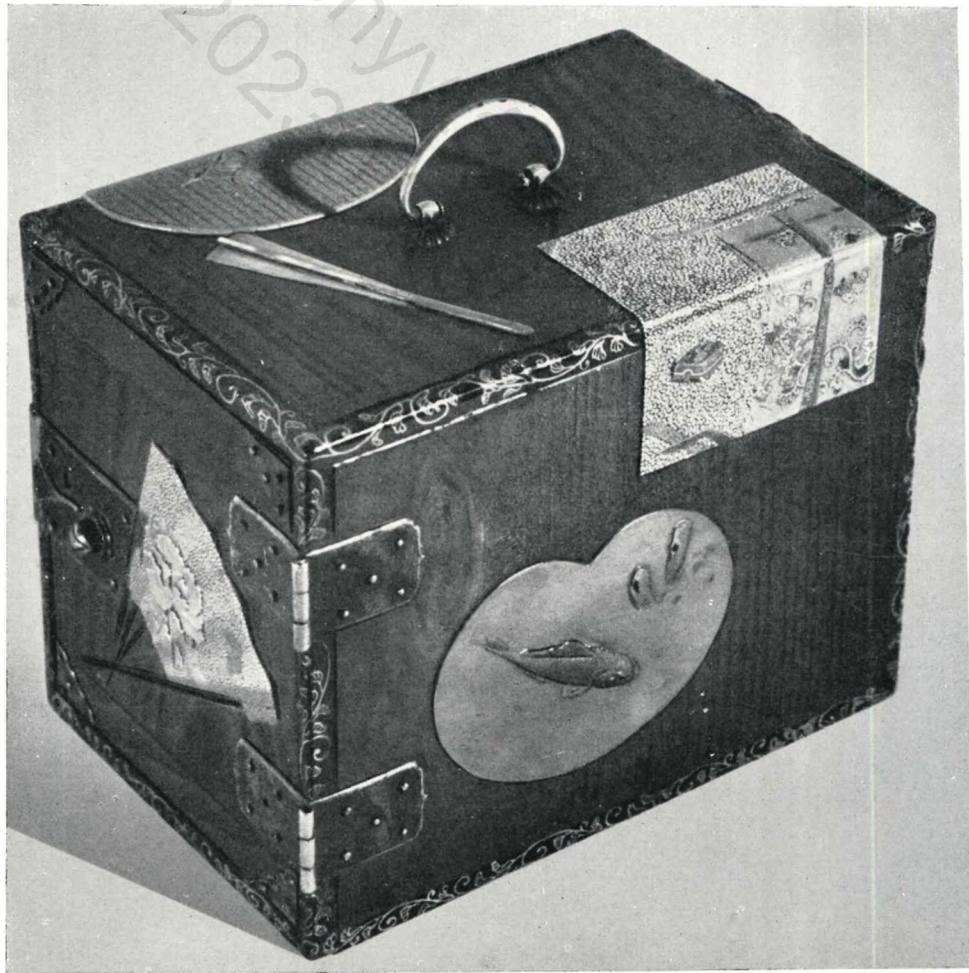


68 KAKINOMOTO HITOMARO: PORCELAIN. HIRADO. END OF 18th CENTURY.

JAPAN



69 ROUND BOX: GOLD LACQUER.
FIRST HALF OF 18th CENTURY.

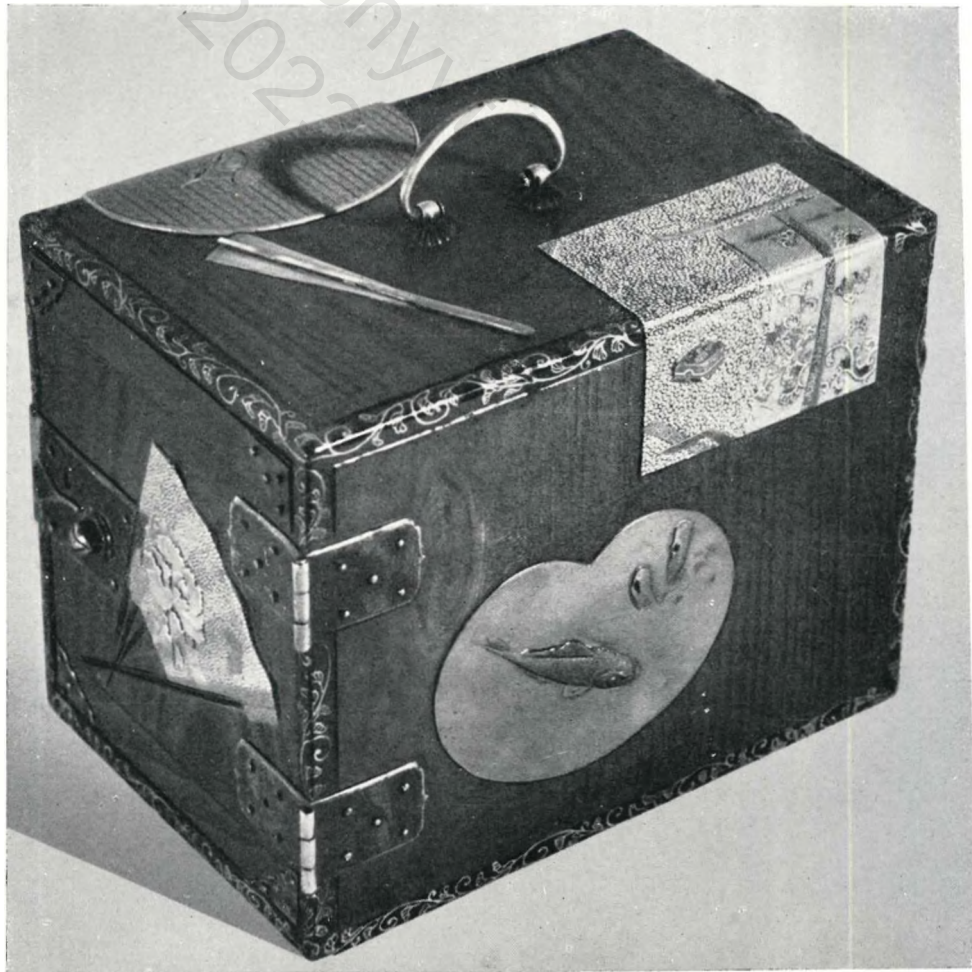


70 SMALL CABINET: WOOD, WITH DIFFERENT LACQUERS.
END OF 18th — BEGINNING OF 19th CENTURY.

JAPAN



69 ROUND BOX: GOLD LACQUER.
FIRST HALF OF 18th CENTURY.

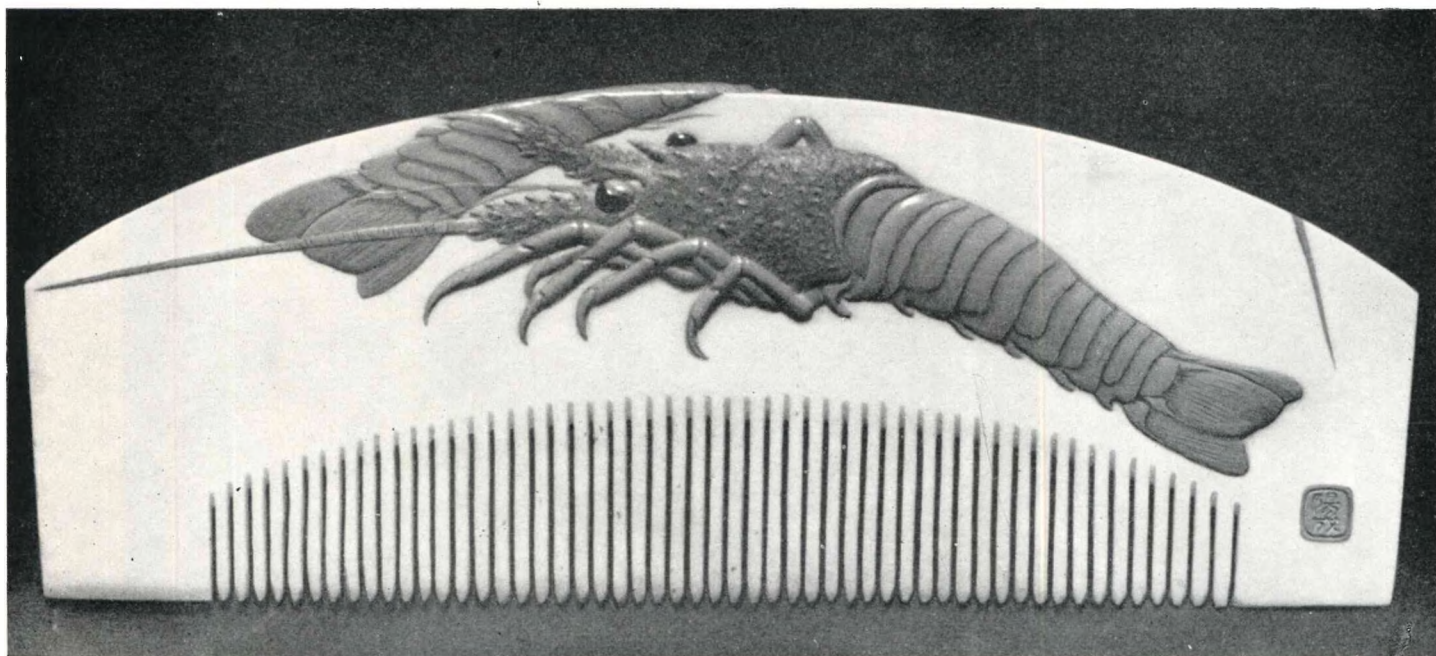


70 SMALL CABINET: WOOD, WITH DIFFERENT LACQUERS.
END OF 18th — BEGINNING OF 19th CENTURY.

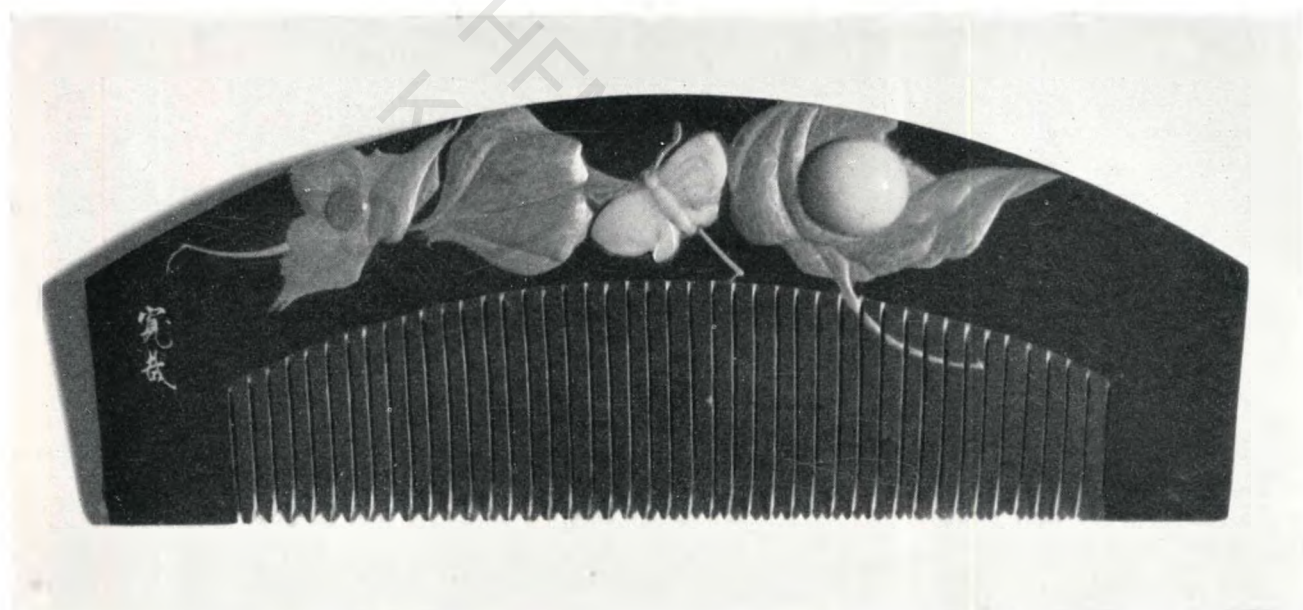


71 COVER OF AN INK-STONE BOX: GOLD LACQUER ON BLACK GROUND.
ABOUT 1850.

JAPAN



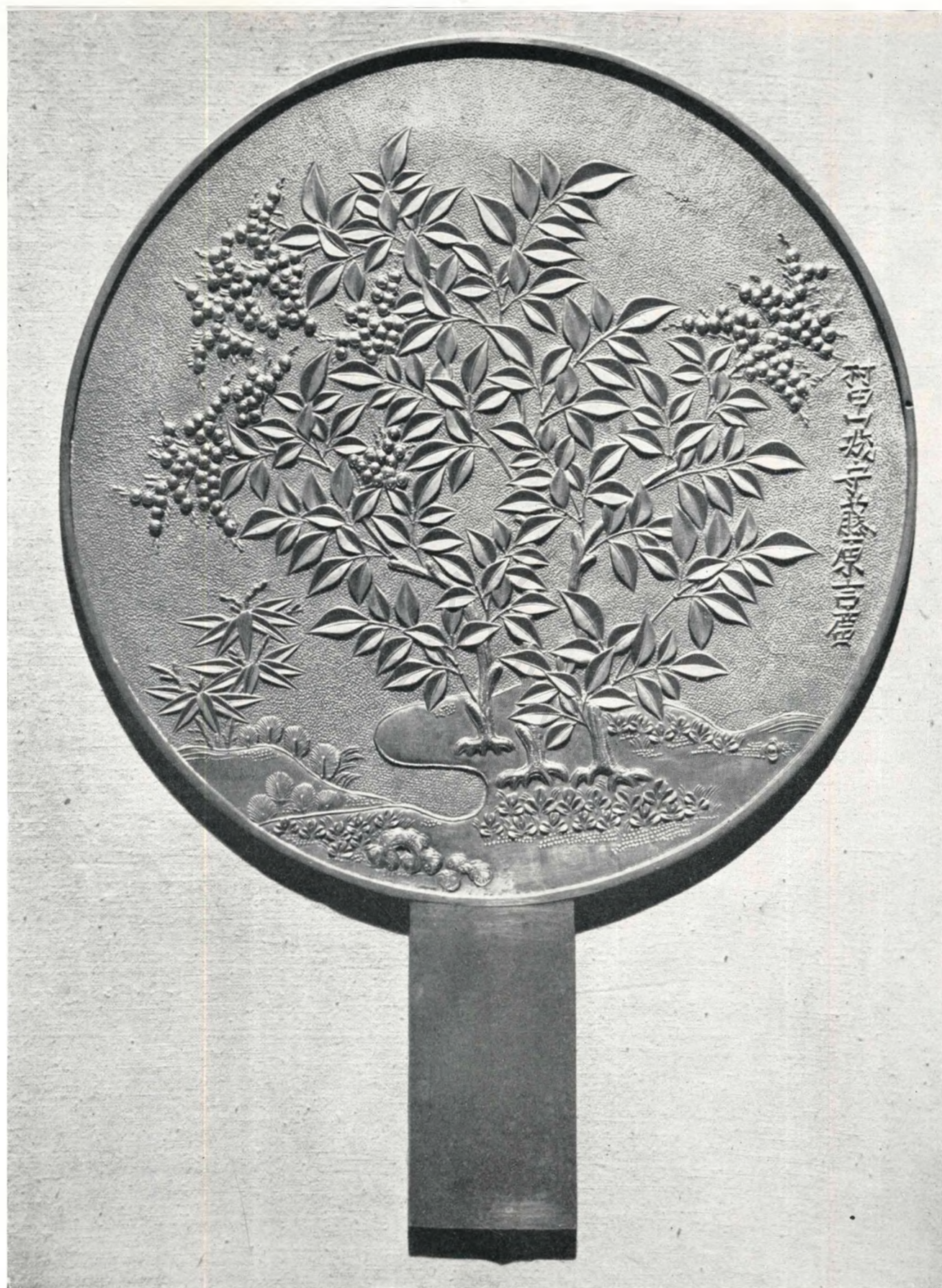
72 IVORY COMB, WITH RED AND BLACK LACQUER, BY YOSEI.
SECOND HALF OF 19th CENTURY.



73 TORTOISE-SHELL COMB, WITH GOLD LACQUER AND INLAYS, BY KANSAI,
FIRST HALF OF 19th CENTURY.



74 WOODEN COMB, WITH MOTHER OF PEARL INLAY.
SECOND HALF OF 19th CENTURY.



75 MIRROR: SILVERED BRONZE. END OF 18th CENTURY.



76 FOLDING-SCREEN, IN BLACK LACQUERED FRAME, WITH AUTUMN LANDSCAPE:
PAINTED ON SILK BY IIDA SHINSHICHI, 1899.



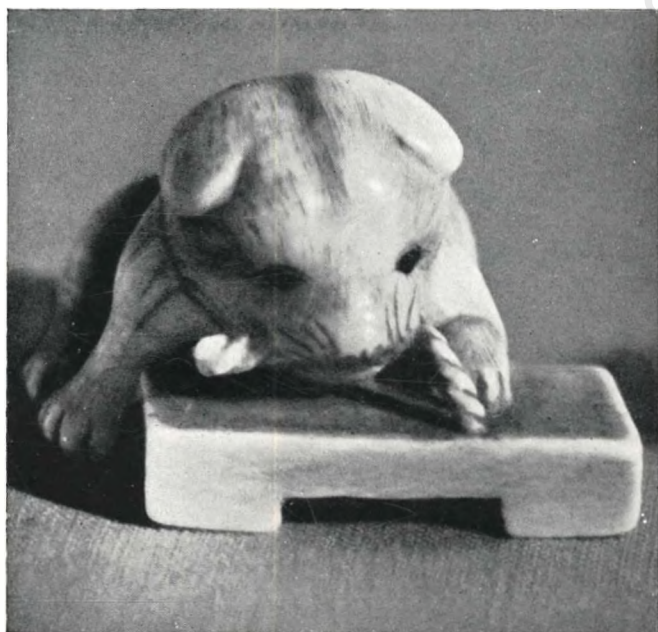
77 THE FRONT-SIDE OF THE FOLDING-SCREEN ON PLATE 76. CROWS AMONG SNOW COVERED REEDS: EMBROIDERY, BY IIDA SHINSHICHI, 1899.



78 GIRL WITH A BRANCH OF WISTARIA:
IVORY CARVING BY HOSEI. ABOUT 1900.



79 NETSUKE, BUFFALO : IVORY CARVING.
FIRST HALF OF 18th CENTURY.



80 NETSUKE, PUPPY PLAYING WITH
A SANDAL: IVORY CARVING BY RANTEL.
SECOND HALF OF 18th CENTURY.



81 NETSUKE, MONKEY:
IVORY CARVING BY KAIGYOKU.
SECOND HALF OF 19th CENTURY.



82—83 FEMALE FIGURES: TERRACOTTA. BEFORE 3rd CENTURY B. C.



84 GANDHARA. MAITREYA: SCHIST. 1st—3rd CENTURY.



85 GANDHARA. HEAD OF THE BUDDHA: SCHIST. 1st—3rd CENTURY.



86 GANDHARA. HEAD OF A BODHISATTVA: SCHIST. 2nd—3rd CENTURY.



87 GANDHARA. HEAD: STUCCO.
4th—5th CENTURY.



88 GANDHARA. GENIUS WITH FLOWERS:
STUCCO. 4th—5th CENTURY.



89 MATHURA. HEAD OF SHIVA: SANDSTONE.
4th—5th CENTURY.



90 ORISSA. HEAD OF AN APSARAS: BASALT.
10th—12th CENTURY.



91 RAJPUTANA. HEAD OF A GOD: SANDSTONE.
11th—12th CENTURY.



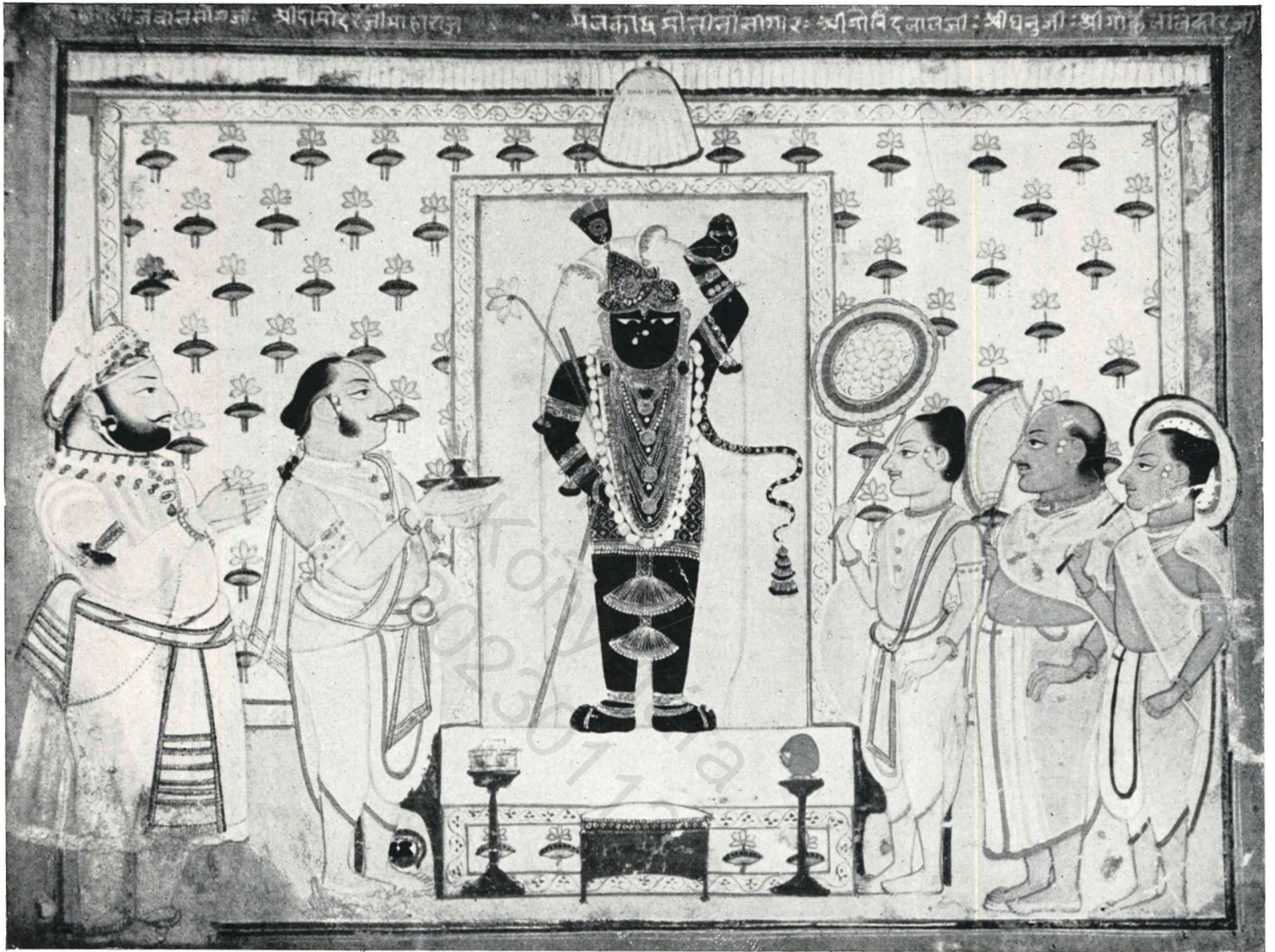
94 BENGAL. HEAD OF VISHNU: BLACK STONE. 10th—12th CENTURY.



95 BIHAR. SURYA: BASALT, 9th—10th CENTURY.



96 BIHAR. THE TEACHING BUDDHA: BASALT. 9th—10th CENTURY.



97 RAJPUTANA. DEVOTEES BEFORE THE FIGURE OF KRISHNA. NATHADVARA, 18th CENTURY.



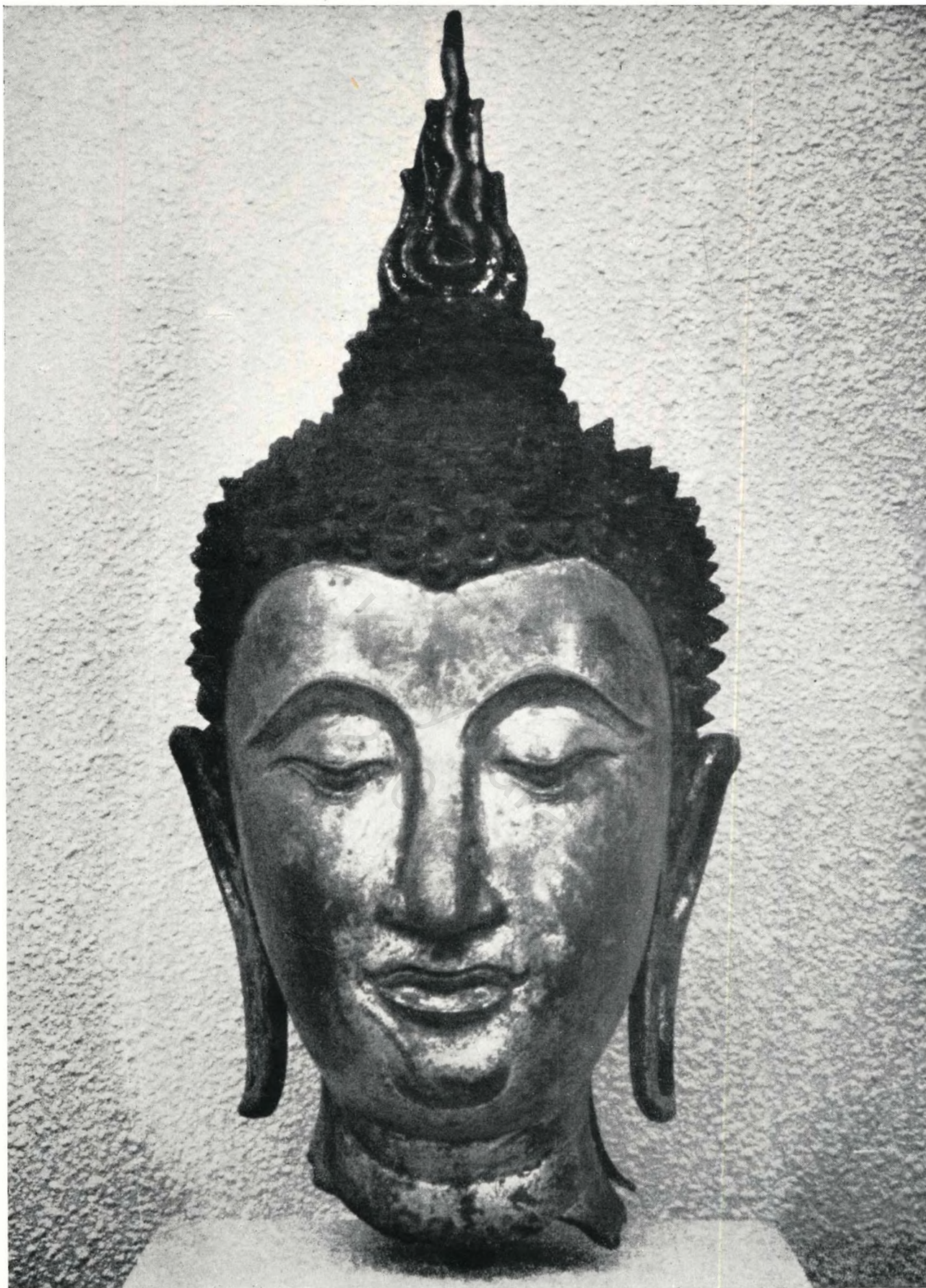
98 DELHI. MORNING TOILETTE. MOGHUL.
FIRST HALF OF 18th CENTURY.



99 MAHASAHASRAPRAMARDANI: GILDED BRONZE. 14th—16th CENTURY.



100 AVALOKITESHVARA: GILDED BRONZE. 11th—12th CENTURY.



101 HEAD OF THE BUDDHA: GILDED BRONZE. 16th CENTURY.



102 BUDDHA WITH HIS PUPILS: PART OF A PAINTING. 18th CENTURY.

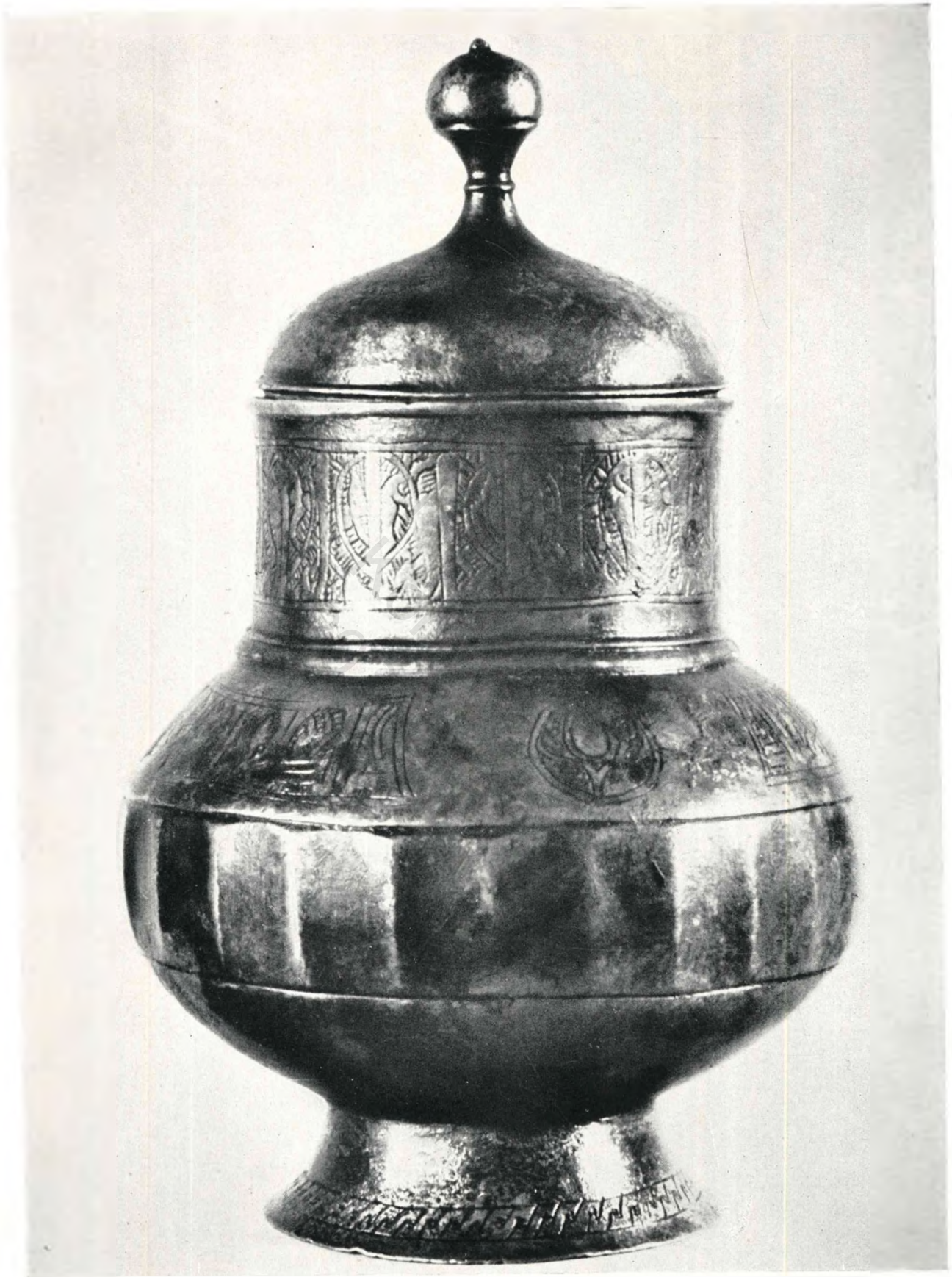


103 BOWL: SILVER. END OF 19th CENTURY.



104 RAKSHASA: DIORITE. 12th—14th CENTURY.

IRAN



105 MESHED. COVERED JAR: BRONZE. 13th CENTURY.



106 INCENSE BURNER; BRONZE. 15th—16th CENTURY.

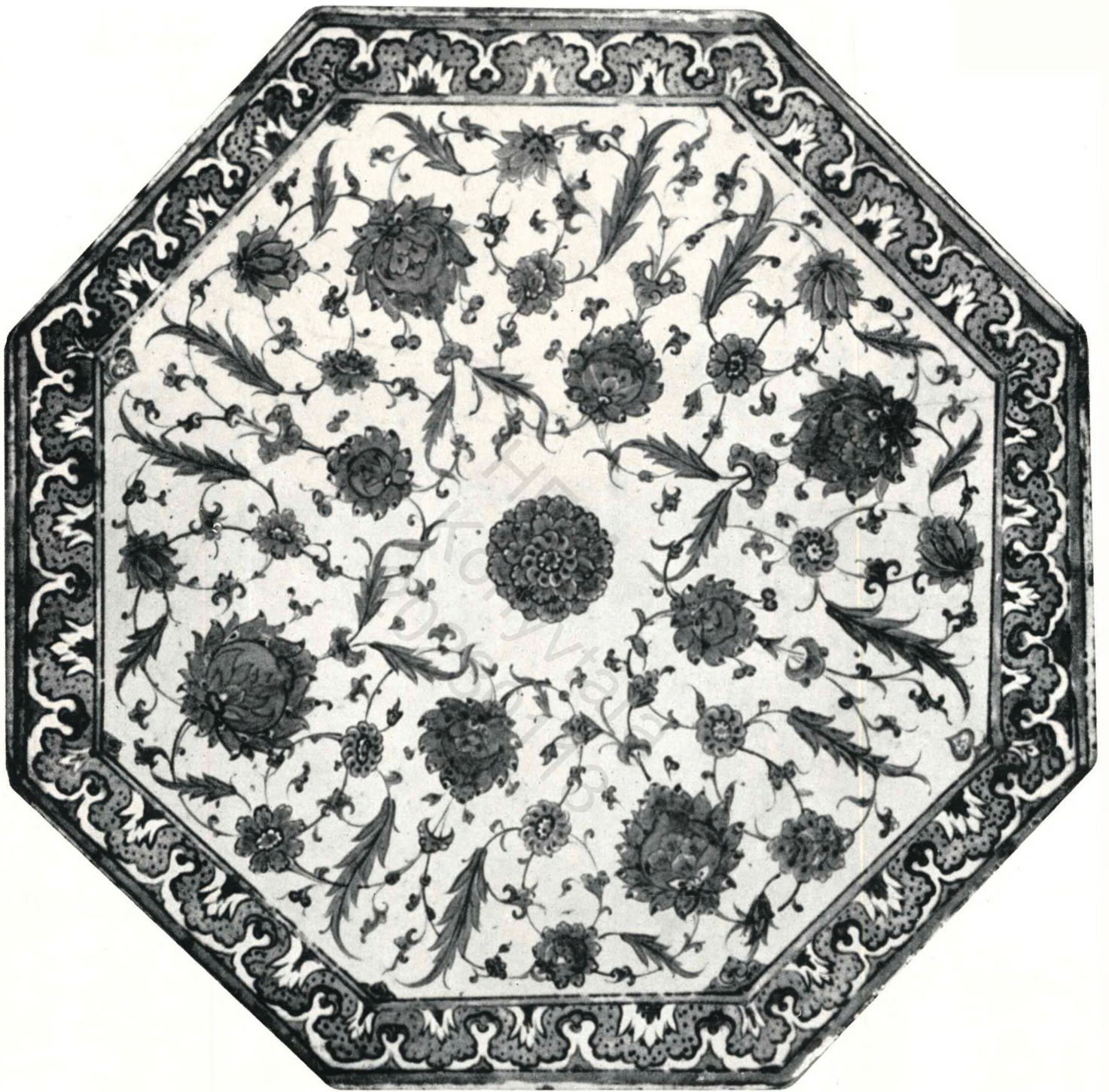


107 STAG: IRON WITH BRASS AND SILVER INLAY. 18th CENTURY.



108 NECKLACE: SILVER. SECOND HALF OF 18th CENTURY.

TURKEY



109 ISNIK: GLAZED TILE. 17th CENTURY.



110 PLATE: TIN. END OF 18th CENTURY.

EGYPT



111 BOWL: COPPER. SILVER-PLATED. 15th CENTURY.



112 PART OF A COPPER PLATE. FIRST HALF OF 19th CENTURY.

KELETÁZSIAI
MŰVÉSZETI
MUZEUM

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Könyvtára
20230113

