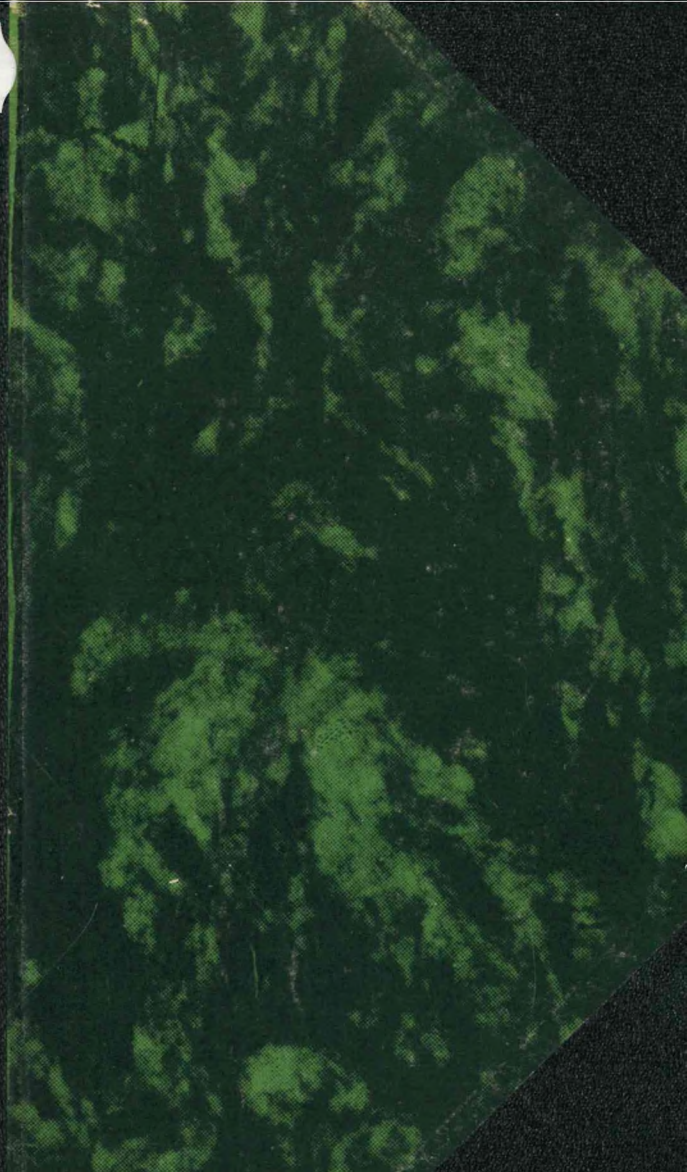


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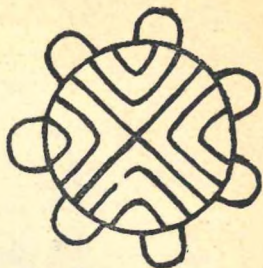
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Francis Hopp

1833—1919

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Hungarian Museum of Fine Arts

Francis Hopp
Memorial Exhibition
1933
The Art of Greater Asia
by
Zoltán Takács



*Francis Hopp Museum
of Eastern Asiatic Arts
Budapest VI, Andrásy-út 103*

HFMK
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19.337. — Press of the Royal Hungarian University, Budapest. (A.: dr. Elemér Czákó.)

This little exhibition has the modest object of celebrating a double jubilee. It is now the centenary of the birth of Francis Hopp and the decennium of the establishment of the Francis Hopp Museum of Eastern Asiatic Arts.

Francis Hopp was born on the 28th April 1833 in Fulnek, a little German town of Moravia. At the age of 13 he was apprenticed in Pest to Stephen Calderoni, the founder of the optical goods firm of Calderoni. Later on he became a companion, and afterwards the owner of this firm. He travelled five times round the globe: firstly in 1882—83, and lastly in 1913—14. He died on the 9th September 1919. In his youth he had spent a long time in America, mostly in New York, and his interest in the Far East was particularly roused by the first Japanese embassy sent to the United States in 1857. At first he collected curiosities chiefly, later he preferred to collect Far Eastern — Chinese and, in a still greater amount, Japanese — objects of art. On the

28th April 1919, he resolved on establishing a Museum of Eastern Asiatic Arts, by presenting his collection to the Hungarian State on the condition that all the Eastern Asiatic objects of art belonging to the Hungarian State should be united with his collection. The new Museum, a dependence of the Hungarian Museum of Fine Arts, was opened on the 28th April 1923 by the late Minister of Public Instruction, Count Kuno Klebelsberg, on behalf of the Regent of Hungary.

Despite of the grave conditions, the Museum has considerably increased since then, partly by the gradual amalgamation of the Eastern Asiatic art material of other public collections, partly by purchases effected by selling those objects of Hopp's collection which are useless for the purposes of the Museum, and — last, not least — by the presents of our enthusiastic friends. As to these, I take the liberty of mentioning the names of our countrymen Mr. Imre Schwaiger (London), Mr. Géza Szabó (Peking), and the late Mr. Julius Bischitz (Budapest).

Mr. Zoltán de Takács, the Director of the Francis Hopp Museum of Eastern Asiatic Arts, has had the idea of celebrating the centenary of the birth of Francis Hopp and the decennium of the establishment of the Francis Hopp Museum with an exhibition which, containing some objects of this Museum, of other public collections, and of the material of the Budapest private collectors of Eastern

Asiatic objects of art, would elucidate the ancient connections between the different Asiatic civilisations. His enthusiastic work which he does in propagating the Eastern Asiatic arts and the Francis Hopp Museum, has been successful also this time, and the exhibition, if not for extent, but for interest, is very worthy of attention, and not unworthy of the memory of Francis Hopp.

Our second plan for the centenary of Francis Hopp is the erection of the artistic tomb of Francis Hopp, in order to accomplish our old task, which has only been delayed by the grave conditions. The preparations to this end are already going on.

In gratefully thanking our friends, benefactors, and all those colleagues who were kind enough to help us in arranging the exhibition, we, herewith, open it to the public, and, in the first place, to those who sympathise with us in the veneration of the noble memory of Francis Hopp.

Budapest, on the 22nd April 1933.

ALEXIUS PETROVICS,

*Director-General of the Hungarian
Museum of Fine Arts.*

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The transcription of the Indian, Chinese, and Japanese words follows the old rule according to which the consonants follow the English pronunciation, the vowels the Italian one.

The Art of Greater Asia

Science very often proves the validity of old conceptions which popular belief has preserved from time immemorial up to this day, provided that research does not satisfy itself with half truths. Such a conception asserting itself later on is, on the field of art research, the firm belief in „ex oriente lux“. Investigations of old relics even show that there might have been features already in the art of prehistoric times, which prevailed in the art of those times in Asia as well as in Europe and even in Africa and America to such a degree that they formally enabled us to speak of a world-art of prehistoric man or, at least, according to our present knowledge, of the man of the later stone age.

We cannot deny the truth of the old thesis that similar causes have similar effects anywhere in the world. If, however, we see in different places, sometimes situated at enormous distances and in

enormous intervals from each other, art forms of the same kind, originated by dispositions of minds akin to each other: we can not simply attribute the obvious congruencies to the ludicrous plays of casualty.

Asia, to common knowledge, has always been a monument of immobility and immutability on account of it's love of ancient customs. This belief which became a wide-spread byword, had, however, a firm foundation. Huge masses living on large territories of Asia have preserved the contact with ancient history, even with prehistory. We should not be deterred from facing this fact. Even in Europe, especially in the East of the Continent, on territories the aspect of which has continued to mingle with that of Asia in the strictest meaning of the name, we often find ethnical groups preserving the simplest and most ancient forms of life. Speaking of Greater Asia, therefore, Eastern Europe must be referred to as contingent with Asia beyond the Ural.

The frontier of the Orient has, of course, changed very often in the course of the milleniums of world history. No border line can be traced in the history of civilisation between ancient Europe and ancient Asia, as the relics clearly testify. Before the development of Hellenic civilisation Egypt, Mesopotamia, Iran, and the territories dependent of

these countries had a decisive influence on the peoples of the Mediterranean coasts. The inhabitants of the plains of present-day Hungary formed at that time part of the great community of Northern and Central Asiatic peoples.

After the fall of the classic world the waves of the great migration rolled over the European continent. The spread of Christianity, however, brought also a strong Oriental influence with it. Owing to these movements Asia and Europe were united again, to a certain extent, in the artistic ideals of the Middle Ages. The Renaissance, awakening the ideal of Classical Antiquity, again divided the two continents. In spite of this, the art of Oriental Christianity continued to remain in community with Asia.

The art of Europe developed towards individual perception in accordance with the Occidental point of view; but in the Orient art remained what it was to the primeval man: a religious or magic action. Painting meant magic and invocation of spirits to primeval man. Even in latest times Asiatic people believed that the painter enlivens the object of his work with the last strokes of his brush.

The same traditional point of view manifested itself also in other branches of art; to mention

objects easily to be understood: in some of the popular kinds of Oriental carpets, especially Caucasian and Turcoman varieties, and in Eastern European embroideries and weavings which are closely akin to the former, we find many motives that had played an important part in the art of primeval man and even more in that of Oriental, especially Iranian Antiquity. The continuity in the aspects of life of the successive masses preserved an innermost dependence from the past.

We see inherent connections between the structures of the most important architectural creations viz. of sanctuaries in an immense part of the prehistoric world. Already towards the end of the stone age (specifically called also the age of megaliths), in cromlechs and railings of dolmens known from most different parts of the world we find, between the stone blocks surrounding the sanctuary in circular shape, four wider openings directed towards the four quarters. This is already a sort of expression of the cosmic thought, the cult of celestial forces, and especially of the Sun, origin of all life, of those world-wide cult forms which became fundamental factors of all the great religious systems of the Orient. Convincing examples of this cosmic thought are already the pyramids and temples of Egypt, quite

especially the old sanctuaries of India, whether they had been erected by Buddhists or by the adherents of the different Hindu sects. Centric disposition is maintained in all these buildings, always accentuating the directions of the four quarters. This cosmic architectural thought of prehistoric man remained decisive throughout the art of every great oriental people.

Good examples of this cosmic religious architecture are all the famous remains in India and Indonesia. The big stupa in Sanchi from the second or first century B. C., in Java the Borobudur, built about the 8th—9th century, in Kambodja the Angkor Vat of the 12th century, in Burma the Shwe Dagon in Rangoon of a more recent age etc. All the great Indian stupas which are nothing but tumuli erected to the memory of Buddha, are surrounded by a railing with four doors opening to the four quarters. In the case of the Sanchi stupa the ways leading to the four doors are not straight lines but rectangular ones, forming thus the swastika, which manifestly points to the cosmic symbol of the Sun. On the island of Ceylon the stupas, called dagabas, are surrounded, instead of railings, by columns like the sanctuaries by the cromlech stones. The primitive peoples of Indonesia even to day possess sanctuaries surrounded by big stones. The natives

believe that the spirits of their dead ancestors like to rest upon these stones. But we need not go so far for similar examples. At my birth place, in the county of Szatmár in a border district of Northern Transylvania, the old Roumanian wooden churches, dated from the 16th century are surrounded by large flat stones. Every family of the village has its own traditional ancestor-stone on which they sit on Easter holidays to eat the food blessed by the priest. What else can we see in this custom if not the ancient sacrifice offered to the spirit of the dead, a remainder of the funeral repast? In another place of Transylvania, in the county of Máramaros, candles are lit on these stones to the memory of the dead. Regarding all the customs, which, especially on the territory of the orthodox Christian church, have been conserved by the peasant people paying homage to their pre-Christian heathen traditions, we may realise that the prehistoric spirit, which I firmly believe to be equivalent to the spirit of Greater Asia, can not even to-day be considered as extinct on places, where the continuity of life enabled to preserve the ancient ideas.

The cosmic architectural thought of prehistoric man remained the ruling principle in the art of every great oriental people. Owing to the fact that

in the Orient any artistic activity is, in its proper sense, a religious activity, the cosmic religious symbol prevailed also in the building of houses, villages and towns. According to the ancient rules of Indian architecture, towns and villages are divided by two main streets, the *Rajapatha* and *Mahakala*, into four equal parts, one in the eastern-western and one in the northern-southern direction. At the end of these streets are the four doors, opening towards the four quarters. In China every important building, as a rule, had to look to south. Consequently, great architectural works, in the first place, became rather symbolic expressions of the Universe than abodes.

The simple cross with four equal arms, the same as two diameters of the circle, the circle itself, the swastika, the composition of concentric circles, and the spiral were cosmic symbols since prehistoric times. They maintained their value in the Orient, partly in religious philosophy and partly in the superstitions connected with popular faith. As fortunate mystic signs they very often appear on talismans, jewels, and other remains of the so called „small arts“. Higher religious systems, as Buddhism and the wholly cosmic Chinese Taoism, relied strongly on some prehistoric symbols, first of all on the swastika,

expressing thus also how deeply prehistoric Sun-cult belongs to their essential feature.

Ancient cosmic thought becomes especially manifest in the round Chinese bronze mirrors the oldest of which date from the Han-period (206 B. C. to 220 A. D.) or an earlier time. These mirrors were regarded to have magic and also to give protection against evil influence. The back-sides of these mirrors are ornamented in embossed work, showing on the oldest pieces cosmical, that is to say, astronomical designs in quartered disposition. We find the oldest ancestors of these magic objects among the painted ornaments on the pottery of Susa, in Elam, from the fourth millenium B. C. On Cappadocian seals, dating from as early as the third millenium B. C., we see the Sun-disc containing the cross. This symbol has been extensively used in the bronze age of both Northern Europe and Northern Asia. We find this symbol in ancient Persia as well, on Persepolitan coloured and glazed tiles. In the same style, bronze discs, both plain and pierced, were made with a simple quartering, that is to say, with a Sun-cross ornament during the Migration, and many of these have found their way to Hungary. But also quadrates, quartered by two transversals to be found on Oriental carpets, are developments of the Sun-cross and consid-

ered even up to our days to be the symbols of the Solar Deity.

The above quoted bronze seals from Asia Minor are strikingly akin in form and technics to the so-called Mongolian crosses which seemingly originate from the 7th to the 14th century and are found chiefly in the territory of Ordos. They are generally considered as Christian symbols, chiefly because of the cross-shape, but only a part of these ornaments is composed in this shape. A greater importance is to be attributed to the different Sun-symbols, swastikas, and other forms of crosses, which are characteristic in the first line for these objects.

There are some specimens of a kind of stemmed bronze sacrificial vessels, corresponding in shape to very early Iranian pottery (from the 2nd millenium B. C.) and to Chinese characters for blood, dish (i. e. sacrificial blood and dish) etc. from about the same time. These vases, which with their square ears and roughly cylindrical body differ from the usual Northern Asiatic and European Scythian ones, were apparently carried by the Huns and kindred peoples from the North Chinese borderland (territory of Ordos and Mongolia) through Siberia and Russia as far as Hungary. These vessels are also quartered with ribs, like bronze age Sun-discs and

kindred Chinese mirrors. They are also often decorated with pendulum ornaments bearing rings, which are apparently charms. The pendulum ornament is known from Akkad and Mohenjo Daro, from Neolithic Manchuria (Sha Kwo T'un cave) and bronze age Europe (Hungary). Round bronze mirrors with a simple circle instead of Sun-cross or swastika were found in Hungary from the migration period and in Corea from the corresponding age. Eastern Asia preserved the use of ring and disc charms up to our time.

It is very noteworthy that degenerated forms of the ribs quartering the vessel survive also on a later sort of bronze vessels from the Islamic times, which we know from western Asia, mostly from Turkestan, from the Caucasus etc. These vessels are mostly tripods, and their feet have usually four embranchments each on the body, resembling bird's feet.

From Elam and from Asia Minor of the Cappadocians and Hettites there are seals extant with figures of beasts in juxtaposition. Pictures of this kind express the same movement of circulation as the branches of the swastika do. Proofs of this are the swastikas composed from four animals as are known in the art of Sumir, or with branches ending in heads of animals as we know them from Iran, the territory of the Scythians, and of the peoples of the great

migration. (Also from Hungary.) On the swastika-amulets from Hungary we see either the heads of griffins, or those of beasts of prey, or scrolls. The beasts of prey, first of all the dog, are totemistic, the griffins and scrolls Sun-symbols. It is very remarkable that the totems of the Northern Asiatic peoples appear here united into talizmans symbolising the sun's rotation.

Among the objects similar to the art relics mentioned above there are also dress and girdle-ornaments in \sim form with contrasted heads of animals. We know of such ornaments from China (Han-period), from the areas of Germanic culture from the period of the migrations and from Byzance. It is obvious that they are shortened stylisations of the swastika. We see them on relics of the Neolithic pottery of Japan in compositions forming crosses.

Even the rigid symmetry of the Mandalas of Northern Buddhism with their accentuation of the four quarters is nothing but a revival of the primeval Sun-cross and in some instances of the swastika. Thus there is no doubt that primeval Sun-religion is the very source of all dualistic conceptions of Asia and therewith of all symbolic diagramms, be they symmetric or antithetic. That is why we find both schemes side by side in the art of the Far East.

To the oldest cosmic ornaments belong also the innumerable triangle and ring-compositions. From the triangles we know that they express in Indian art the male principle if designed with their basis turned to the artist. In the other case, i. e. with their point turned to him, they are interpreted as female elements. The combinations of such triangles into symbolic yantras has their ancestors in neolithic triangle-designs.

The art of the Orient is cosmic and therefore symbolic also in other aspects. The ancient symbolising tendency broke through also in representing human forms. As a matter of course, the old conventions are not imperative in pictorial art with the strict and unyielding regularity they obtained in architecture or decoration. The ideal of the ancients, however, continued to live on, all over Asia, even in historic times, and, in solving problems where tradition has much to say, it never gave way to any new point of view.

A consequence of the cosmic thought prevailing in Asia is the special symbolic signification attributed to forms of plants and animals. As for plants we most frequently meet the tree of life or tree of God, found already among the remains of Prehistoric Susa. (4th—3rd milleniums B. C.) Speci-

ally known types are the Babylonian and Assyrian trees of life derived from the the form of the lotus and the palm tree. On seal-prints and big relievos these trees of life are, as a rule, represented as flanked on both sides by genii fecundating them. Very often the tree of life is substituted by simple palmettas and rosettas. In the various Mediterranean arts preceding that of Hellas we see it in forms more and more differing from the original one, between eagle-, lion- or woman-headed griffins. In Greek and Hellenistic art the griffins are the warders of the palmettas, the successors of the trees of life.

Ancient Chinese art does not lack this fundamental motive either. On bronze sacrificial vessels we often see it in a rather deducted form between dragons or in equally very deducted, nearly unrecognisable birds with aquiline beaks. Very soon various legends arose among the Chinese about trees, the most famous of which is surely the one telling about the peach-tree of eternal life growing in the garden of the Queen of the West.

In my opinion it is to the tree of life that the most original branch of Chinese and Japanese pictorial art, landscape painting, is due. For the landscape of the far East, poetical as it may be, cannot be called simply an expression of individual sentiment. As every

artistic expression of the Orient, it is symbolic in its every inch. Chinese landscape, with the contrast expressed in its composition symbolizes the two great opposite principles ruling over the universe: *yang* and *yin*. Within these two principles, however, every motive has something to tell. The frequently painted waterfall is the symbol of eternity. The most frequently recurring trees, the peach-trees and pines mean long life. They can be therefore considered simply as the tree of life.

For a long time it was the nearly general, but erroneous opinion that Islamic art does not allow to represent the human figures. Innumerable remains of Persian, Indian and Turkish miniature paintings are the proofs of the contrary. The fact that on these paintings human figures are visible without projected shadows, does not allow of drawing any special consequences. We cannot find anywhere in the Orient a pictorial art which knows the representation of shadow corresponding to the appearance of reality.

Every branch of oriental art is cosmic and symbolic. Consequently it has no space problems. The Koran does not prohibit to represent human forms, only tradition, the Hadith prohibits it upon the basis of the superstitious belief that if somebody depicts his fellowman, he robs his soul and has to

answer for it in the other life. This belief does not follow from the teachings of Islam, but probably arose in the prehistoric age with its magic conceptions. The same origin is shown by the custom according to which the inhabitants of Eastern Turkestan scratched out the eyes and mouths of human figures on the Buddhistic frescoes of the T'ang and Sung periods, in order to annihilate their soul and to deprive them of their demonic might. Here the same belief was expressed which was manifested with the Chinese who wrote about their ancient great painters — still in our millenium — that they could paint such dragons which were thought to become alive, if with the last brush-stroke the blackness of the eyeball was represented. Moreover, to finish a portrait, even until recently was for the Chinese of equal meaning with „punching the eyes“, viz. painting the eyeballs.

It is doubtless, however, that the salient feature of Islamic art was the ornaments, especially the plant ornaments called arabesques. In these, however, there also prevailed the thought of the tree of life. One stylized sort of the tree of life was the scroll, the history of which can be traced back to Egypt. With the oriental peoples of antiquity the lotus became the Flower of the Sun, the sacrifice offered to the sun. Various forms of the lotus-scroll spread all over

Asia and on the territory of Greek culture. Its triumph on the Orient was connected with the propagation of Hellenism. However, its quick spread and popularity from Iran to China and in the course of the migration of peoples back to the West up to Hungary and even further cannot be explained purely with Hellenism. There was not one element of oriental art existing for its on sake. The apparently insignificant ornaments, the arabesques, were conquerors as partly conscious, partly unconscious symbols of the tree of Life and of the worship of the sun.

In connection with the tree of Life the knot occurs in the Iranian an Mesopotamian antiquity. Even this motive retained its symbolic meaning as every art-motive in the East up to our times in the Near East as the knot of destiny, in the Far East as a symbol of longevity. We must not forget that the knot generally occurs in the Islamic art in closest connection with the scroll ornament, in which we can recognise a transposition of the tree of Life. We find the knot-viz. the tress-motive in prehistoric Susa, in Sumir, in China, on sacrificial bronzes and on tomb-stones of antiquity. (Hsiao T'ang Shan, 1st century B. C. ; Wu Leang-tze, 175 A. D.), in neolithic Japan etc. It is also very remarkable that the tree of Life in the garden of the Queen of the

West—Hsi Wang Mu—on the slabs at Wu Leang-tze and in other finding places have twisted branches. Its flowers are derived from the Western Asiatic lotus-ornament. Under one of these trees stands a horse, on its thigh with a mark composed of two intertwining semicircles.

The same motive is frequently used on reliefs of the bronze age of the territory of Ordos and the Altai-region and on those of neolithic Japan, on those of the Cappadocia from the 2nd millenium B. C. It is the same symbolical expression of two opposite elements as the space on the body of painted Elamite cups from the 4th and 3rd millenium B. C., divided in two reciprocal parts by a graduate line. A motive also frequently used by the bronze age people of the Altai-region, the Han-time China, the territory of Ordos of the same period, and by the neolithic inhabitants of Japan. It is still to be seen on some kinds of Turanian rugs. The Chinese seal-character for sun, composed in the Han-period, represents the Sun-disk, divided in two reciprocal parts in the same manner by a twice-broken line. It is evident that the famous *yang-yin*-symbol is practically the same conception.

But as this idea inspired the whole Eastern Asiatic pictorial art of later ages, as far as it was

no canonically prescribed religions art, we see that the oldest centres of Western Asiatic culture and Sun religion have been the source of all Eastern Asiatic cosmic art compositions.

The most popular animal figure of Oriental myth, the griffin, started to conquer the world from Iran or from Egypt. We find one of its variations in Predynastic Egypt, dating from the end of the fourth millenium B. C. The oldest known sample from Susa may be from about the same period. Other forms can be followed through the Altai to China and even to Japan. This symbolic bird-motive, however, found a triumphant rival on the South-East and East of the large Continent in the eagle carrying a snake, a motive well known already to the people of Akkad. This eagle became in India the Garuda-bird, the vehicle of the Sun-God Vishnu, and was often represented with two heads as already in Sumir. This double-headed eagle became in the Middle Ages the crest of Byzance and later of the Oriental Church, and spread as such among the Balkanic population to be used as an ornament on the silver and bronze girdle-clasps of their gala dresses. In Japan the griffin found a more or less humoristic variation in the Tengu. Great was the griffin's popularity among the horsemen neigh-

bouring the Iranic territory of civilisation, clearly on account of its being a symbol of the Sun-God. These nomads brought a Hellenistic form of the griffin also to Hungary towards the beginning of the migration. Present-day Hungary became, through the importation of such artistic elements an enclave-like territory of Iranic and, to a certain extent, easternmost Asia, in the period of the Huns and Avars.

Animals connected with the cult of the Sun are also the eagle and the griffin-vulture. These symbols, exceedingly popular in the whole Orient, are to be found already among the forms used in prehistoric Iran and Mesopotamia. The eagle bearing down on the back of the deer, the wild goat, the gazelle, or the bull is to be seen on the painted pottery excavated in Susa, dating from the third millennium and on Elamite and Anatolian seals of the second millennium B. C. The motive seems to have spread from here through Northern Asia, reaching Mongolia and China. Many variations of it are known in the Siberian art. For Hungarians especially interesting is the griffin-vulture mauling a deer, pictured on the embroidery found in 1923 by the expedition of Colonel Kozlov in a rich grave in the Noin-Ula mountains, on the territory of the

ancient Eastern-Asiatic empire of the Huns. This piece is certainly dated from about the beginning of our era. Some of the objects found there at the same time are Chinese, others originating from Hellenistic Iran, governed at that time by the Parthians. All that is most characteristic among the motives of different origins, may be found also in Hungary on finds of the Hunnic and Avar period.

On Egyptian talismans, dating from the nineteenth or twentieth Century B. C., the vanquished enemy is to be seen trodden upon by the feet of the King-Griffin. On a Babylonian dolerite-statue of the sixth century, the lion is found standing above the down-trodden enemy. In China on the tombstone of the General Ho Ch'ü-Ping, vanquisher of the Huns (second Century B. C.), we find the horse in the same position. The fundamental thought remained the same throughout thousands of years all over the great Asiatic Continent, only the form of expression changed.

This very important Asiatic connection is also shown by the early Etruscan silver bowl from the Bernardini tomb with the lion crushing a man, besides Etruscan figures of embracing pairs and similar compositions from the 3rd or 4th century from North China and the territory of Ordos.

Representations of quadruped beasts, symbolising religious ideas, were subject to similar modifications and at the same time to stabilisation from prehistoric days to our own. On the reliefs of the Persepolitan royal palace, we see among rows of rosettas — Sun-symbols without a question — the lions mauling bulls — that is to say, Sun-symbols again. Their origins are to be found in the archaic periods of Iran and Mesopotamia. The motive has spread from Iran, in stylized decorative forms through Siberia, chiefly through the Altai region, to China and from there, in forms stylized to a lesser degree, as dogs mauling a roe, to Hungary. On representations of dogs, such as these, we may see how the totems of Turkish or Mongol Huns mingled with the ideas of the Iranian Sun religion.

The dragon which became the greatest and most generally cosmical symbol of the Far East, has also had a carrier throughout Greater Asia. As early, as in the third millennium B. C. it had a very special importance in Sumir. Its Babylonian type is generally known. In India the serpent carries much of the part played in China by the dragon. Western authorities have pondered much on the secret of the dragon's origin, by means of their methods of natural science. They tried to explain the dragon with reptilians

living now or extinct since ages. No such explanation can hold ground. The dragon, as many other abstract Oriental ideas, owes its origin, to eclectic cosmical imagination. The Chinese have given a very special meaning to this idea, characteristic of their own thought, expressing the positive constructive force of the Universe through this symbol; as its negative counterpole they use the bird „feng“, called Phenix in the West, which has also been constructed through eclectic methods.

A long time will certainly elapse until we shall know the whole secret of the dragon's origin. But so much we already know that Western Asiatic, even Hellenistic factors have co-operated in forming the dragon. And so this symbol differs in no way from others that played a great part in the Far East. We must know Greater Asia in order to explain its meaning.

But the art of the Far East has a cosmic character also in other aspects. Human figure was by no means represented in prehistoric art for its own sake.

From the stone age there are generally known women figures humoristical called Venuses, the most renowned of which is the Willendorff statuette from the early stone age, but similar ones have been found elsewhere too, e. g. in the

neolithic stratum of Szentes (Hungary). All these figures are characterized by an expressionistic overfedness. The masses of the forms destined to express their womanhood are exaggerated to the utmost on them. Recently it has been proved that this overappreciation of steatopygy was — so to speak — international in the older stone age. The overfed Venus is known even from Siberia. (In Malta, found by the Russian scholar Gerassimov.)

This type became in historic time the figure of Astarte, which Indonesian art preserved up to recent times.

But also stylized figures of men are, according to the existing remains, characteristic, for the later stone age.

Everywhere in the world a special feature of the later stone age was the stylized representation of human figure with unnaturally slender waist against incredibly broad shoulders, hips and upper limbs. This would, of course, mean not the really existing man but the *Übermensch*, the hero blessed with supernatural forces.

Man is seen in this form by the artistic fancy in prehistoric and ancient Iran, Chaldea, Egypt, India, China, and Japan, but even in Mycene, Crete, Cyprus, and in Greece itself. The wasp-waisted man had

been found on painted pottery of the Persian later stone age, viz. of the 4th millenium B. C. It was this type which had been inherited by the Egyptians where it took its evolution into the broad-shouldered but slender human form the lower part and the head of which was generally represented in the side view, its chest, however, in front view. The alert and flexible strong-muscled figure is the most characteristic type also upon the relievos of the most famous remain of Mycenic art, the golden cup of Vaphio and upon the alabaster vase of Hagia Triada in Crete. The affinity between these art objects and the remains of Caucasian bronze age, on which human figure appears reduced to the narrow dimension of nearly a wire is undeniable. In Greek art we find similar forms in the geometric style of the eighth century B. C. On the vases, called Dipylon from the finding place, there are wasp-waisted men painted in black. The hero-statues standing in stiff attitude, in accordance with the Egyptian fashion, — and which formerly had been thought to be figures of Apollo — still show an affinity with this type.

Contrary to these forms, the evolution of the ideal which formed the main problem of homo-centric art, took its evolution in the most brilliant period of Hellenic art, viz. in the 5th century B. C.

This ideal points to a figure of man not composed anymore of symbolic forms simply placed one near the other and to be read as a written text, but of parts corresponding to the appearance of physical reality and comprehensible by the optical capacity as a unit. The appearance of plastic human body in its three-dimensional shape meant the beginning of the problem of space based upon physical perception and, at the same time, of an art corresponding to the homocentric world idea. This was the step severing for good the arts of West and East, whereas up to that time the latter alone meant international life, faith and wisdom as well as world art corresponding to these.

Prehistoric man attributed no special significance to art which was a means of sorcery to him. If anybody gifted with artistic talent succeeded in drawing, painting, carving or modelling the figure of some animated being, the general belief was that the artist caught also the soul of the object represented, with the outer shape animated by him. As, however, any notion about soul could not be expressed in a generally comprehensible way but with conventional features, prehistoric art of magic character did not require pictures individualized according to the appearance of reality but rather typical forms.

Such sort of art did not need to have the appearance

rance of reality: the way it followed pointed directly to the opposite direction. In the mind of prehistoric man artistic representation is not imitation, nor feigning but reality created by the artist, gifted with magic force. The value of art forms in prehistoric age was, therefore, determined not simply by the delight of the eyes, but by the purity of traditional notions conjured by the representation itself. Western art severed for good from the art of prehistoric man and therewith from the art of the Orient, when it became independent from the ancient types and when it began to observe in nature and in the first line in man himself, the real life and tried to raise its appearance. To this end he first of all needed to observe the axes of human body, the backbone of the rump in order to deal with its different appearances. This was the origin of the representation of free movement and together with it, the way of evolution of the space-problem.

The cultural area of India and China continued to maintain the symbolic forms conforming to the cosmic thought. It is quite true that Asiatic Hellenism, which flourished under the successors of Alexander the Great and the Parthians in Persia and Bactria, influenced these arts and in the first line the Buddhistic art of northwestern India

and the neighbouring Afghanistan, arriving later on together with Buddhism through Central Asia also to China and Japan. This Hellenistic influence, however, never touched, either in India, or anywhere else in Asia, the essence of religious representation. Asia always remained faithful to its ancient idols, the symbols.

Even Buddhistic and Hinduistic art evolved towards bound forms rather than towards artistic freedom. Deities were distinguished viewing the fact whether they were figures standing or sitting, what their attributory accessories were and what symbolic gestures they performed, mostly with their hands. (Mudras.) This religious and philosophic art, which besides the theological and philosophical points of view does not know but ornamental ones, is preserved throughout in its Indian, Chinese, Japanese, Tibetan, Siamese, Burmese and other variations the ancient Asiatic traditions, but in its ground principles it is congruent with the art of oriental Christianity. Whereas in the art of the Roman Church the conception of the Western man was put forward, the oriental icon remained just a symbol, the same symbol as the Greek cross with four equal branches, the ancient symbol of universality, was in the diagram of oriental churches of central disposition.

Nothing can serve as a better proof for the symbolic orientation of oriental art, than the rules of construction of human body in the arts of India. These rules authorize us, in the first line, to interpret the representation of human form in ancient oriental art in the way as stated above. According to the Indian Canon the rump shall be slender, like the lion's waist, the shoulder instead must be broad as an elephant's forehead and the connection of the arms with it shall have the appearance as the elephant's trunk. Similar prescriptions regulate the design of the human body also in all the other most minute details. It is evident that according to these rules a human body can be drawn only projected upon an ideal plane and therefore it cannot be represented in plastic forms. It is also evident that such rules cannot arise from a homocentric aspect of the world. Such rules are still remainders of the prehistoric conception, according to which some prominent man reunites in himself the qualities of beings of the most various nature.

In the art of the great religions of India, in Buddhism, Hinduism, and Jainism, the proportions of the perfect human body conserved their community with the stylized ancient hero-type, which we may recognize also in descriptions of the great epical

heroes of ancient literature. In the same epical poems we may often find also the always typical description of female beauty, which, of course, corresponds to the woman's-ideal constantly prevailing in ancient Indian painting and sculptures, viz. exceedingly slender body with big breast and wide hips. It is easy to recognize the prehistoric type in these forms.

The prehistoric canon of art prevailed also on the most oriental parts of Asia. We find also among the remains of later stone-age China, representations of human figures with exaggerated slender waist and broad shoulders. We know such figures in Chinese art, also from the centuries immediately preceding and following our era. In the art of Indonesia, we might say, this artistic ideal prevails even to-day in its full conservatism, first of all in various types of wayang figures serving for performances of the old great epical poems.

It is one of the most interesting feature of these figures that they preserved, i. e. transformed into a peculiar style also the prehistoric Asiatic Armenoid type of the human head.



The art of Eastern Asia could not completely develop the corporeal qualities of specific forms on a central basis. It is easy to understand why this did not develop, for the exterior of the body alone never interested the inhabitants of Eastern Asia. The artists of the Far East interpret substance merely as the formal expression of force („*tao*“). Properly speaking, they never achieved a real understanding of plastic form, they only got as far the formula. In the art of Eastern Asia, both in painting and in sculpture, form was evolved according to the principle of rhythm on a symbolic basis with the aim of a symbolic expression of the spirit. The characteristic products of plastic art, memorials, statues, are really entities made up of self-centered images which do not present the appearance of an organic whole to the spectator. At least they present this appearance only from certain angles, not from every angle. In cases that contradict this rule, we have to do with the result of Western influence. Western Art enhances our human self-consciousness by means of our visual images. The value of its products is therefore in direct ratio to the clarity and the intrinsic value of the visual concepts they raise and also to the number of connected visual concepts the simultaneous reception of which they make possible. Therefore

in the art of the West the laws of the representation of living beings, especially of the structure of the human body, of perspective, and of distribution of light and shade have acquired such a great importance. It is through these that the picture gains a homogeneous optical effect.

From the point of view of Eastern art, the question of a coherent plastic effect is unimportant. It is true that they lay a great stress on the demand that it should be possible to recognize the objects represented by the painting or sculpture. Moreover, in consequence of its cosmic character the art of the Far East values Nature in a greater number of associative connections than Western art, and, consequently, lays a greater stress on the close observation of Nature. The Oriental learnt to observe the most minute details of creation much earlier than the European. In this respect, too, we can again say that the results of centuries of Western science were foreshadowed by instinctive intuition in the East. But they lacked that valuation of human individuality, the natural consequence of which would have been the perception of the body as a unity. The organic link which gives unity to the products of Eastern art is not the principle of plasticity but a rhythmic harmony and especially the balance of the constituent parts according to the

principle of polarity. In the Far East also the plastic vision is an indispensable condition of the artistic representation of bodies, but the rendering of the complete value of the corporeal in art is not the aim of the artist. Therefore they did not lay a stress on the study of anatomy and perspective. That is why the principle of realism was never victorious in the art of Eastern Asia. That is why the artist of China and Japan never tried to evoke the illusion of reality. They did not represent the image of things, they gave the spirit: in the beginning, in the animistic phase, they did this as sorcerers, later on as artists, who work in the spirit of the *tao* or rather of the *yang* and *yin* by the symbolic presentation of the two elements. The artist of Eastern Asia does not regard it as his task to represent nature but to visualize the personifications of the organic and inorganic world, because what he perceives is the spirit of nature. When the artist of the West rises to the height of monumentality he gives a condensed representation of the plastic value of the body. In the East the spirit is abstracted from the form. If we take this in account we can understand the specific importance of incorporeal decorations derived from natural form in Eastern art as well as the significance of letters though they may consist of few lines or of one

line only. Chinese letters were originally picture-writing with the aim of condensing all they had to say in a few lines or if possible in one single line.

The principle of the greatest economy is generally valid and manifests itself everywhere in Western art. But the aim of a Western artist is to suggest many plastic illusions by a limited number of forms. On the other hand, an Eastern artist is content with the formulae derived from the form. For them a small number of lines means a small number of forms arousing few plastic illusions, but stimulating the development of poetic concepts on account of their symbolic value.

The inhabitants of the Far East where old and experienced observers of nature and people with a cosmic attitude towards environment. Hence they soon found out the individual peculiarities of various substances as are best shown by their applied art in textiles, lacquer and pottery. The principle of substantiality first recognized in Europe by Semper in the middle of the 19th century was always in force in the East from the very beginning: *e. g.* the necessity to re-instate it never arose. But the recognition and respect of the peculiarity and individual features of substance meant anything but materialism. In Eastern Asia the materialistic view of the world

was never evolved. Therefore, the state of things which above all others characterizes the intellectual life of the West, the conflict between materialism and spiritualism, was never known. The general attitude of the Far East may be regarded as spiritualistic. But this spiritualism was never in opposition to substance for the simple reason that the notion of non-animated substance was never thought of. According to the cosmic views of the Far East, every living being, every substance, and every feature of nature equals the *yang* or the *yin* or an amalgamation of the two according to a variable ratio. The natural consequence of this is that substance in itself has no value only as a form in which the two life-energies manifest themselves so that the complete perception and introjection of the plastic value of form could not have been the artistic ideal of the Far East. The art of Eastern Asia is not the art of the plastic form but the art of the line.

As such its chief aim is precise expression. According to Eastern ideas an indistinct feature, a form not completely formulated is no complete artistic value. The rhythm of the line is a principle of much greater importance and rigour in the East than in the West. It is here that the individuality of the artist manifests itself. But rhythm — this

follows partly from what we have said above — can not be interpreted according to the fundamental nature of Western art. In Western Art the rhythm of composition is chiefly the result of visual imagination. Its laws are given by the receptive capacity of the eye. A good composition in the Western sense, is one that can be perceived by the eye as a connected whole and immediately with one impression.

In the artistic products of the Far East the chief thing is the unity in the process of production and not in the effect. In China and Japan it is not enough that a work of art should express life. It must contain life. There the touch of the painter's brush is not only a means to express something but an aim in itself. It is not only a part of a picture but an independent being, something that is complete in itself. As moreover, there are no transitions in life, the touch of the brush is only artistic, if it is the result of a single life-manifestation of complete consciousness: i. e. if carried out with a single and sure movement. Therefore, according to this view, a single touch of the brush can be as valuable or even more so than a painting that demanded painstaking work, supposing precision in the execution, and supposing that it is in complete harmony with the

spirit of the artist as well as with the spirit of the object it represents. All this shows that we can not expect a painting of Eastern Asia to be harmonious and unified in its plastic effect. The unity of its elements is not visual but conceptual.

In the art of Eastern Asia there is on the one hand less scope and on the other hand more for the individuality of the artist than in the art of the West. The object of artistic creation is more limited, its rhythm is more free. The artists of the East compelled to use conventions for reasons indicated above, do not express what they have to say in the language of real form but in the language of derived form or of signs. The artistic value of their symbols is in direct ratio to their brevity. But the greater the brevity the greater the necessity that it should be a commonplace so that it should be generally understood. In the art of the East, therefore, the forms of expression are necessarily conventional, even if we do not consider their symbolic character.

But, on the other hand, it is evident that the individuality of the artist has greater scope for free manifestation, if he is not compelled to stick to the forms given by nature. And we really find that the composition, of the conventional decorations of

Ancient China (on objects of bronze and jade) is remarkably free and full of variety as compared to other decorative systems. The ornaments of articles of every day use are adapted to their character. The representation of movement is largely independent from the models given by nature.

It is usual to regard the free flight of phantasy as an advantage of Eastern art. This view, however, can not be called correct in the Western sense. For the art of the East is a symbolic art. It expresses itself by means of abstraction, and, therefore, it demands precision and limitation. Besides, it is a completely idealistic type of art. But its ideal is not the perfect or interesting human body, perfect or interesting according to human phantasy, nor nature untouched, nature without any phantastic additions, nor the composition of form, space, line, or colour, without regard to reality. The ideal of Eastern art is the „tao“ a thing that can not be imagined as an independent entity. For manifesting itself it needs form as found in nature, but only so much of this form as — according to views evolved during many centuries — corresponds to the „soul“ of things. The perception of „tao“ depends completely on individual disposition and temperament. The most complete manifestation of individual disposition is to be found in

the clearly legible line in which the artist has condensed all his creative powers so as to express the feelings conditioned by a certain form. Undoubtedly, however, there are values in these artistic signatures in which the unpractised eye of the European sees only casualties and unimportant differences of detail.

How erroneous this view is, becomes evident if we consider that the Chinese perception of form is rooted just as deeply in the forms of the latter stone age as the Chinese word and sound-formation and the social order of the Celestial Empire which has attained its highest degree of development in the family.

What the foreigner regards as a mere shade in Chinese language and art, is something quite different. It does not represent a momentary feeling, still less can it be called accidental: it is rather a reduced survival of something that was articulate and comprehensible in the past. Originally the Chinese language was polysyllabic. Later on the syllables became transformed into mere differences of intonation. Chinese artistic forms also gradually lost their contents, and volume, and from an image of the form they gradually evolved into the sense, the rhythm of the form.

This artistic endeavour the character of which corresponds to the character of neolithic culture, was recognized by the Chinese as final and permanently valid. They did not deviate from this line as long as their evolution was undisturbed, for to them the old meant the perfect, and a break of continuity was sin. Nevertheless, this view did not oppose to progress. But the development of their artistic forms was the result of reduction, condensation and abstraction. The signs are all the better the shorter they are and the clearer expression they give to a certain idea. According to Oriental ideas rhythm means not only regularity of movement but also abbreviated form and abbreviated means of expression.

Thinking in symbols means dependence on tradition. The older and the more generally understood a symbol is, the more perfect and expressive it is. The oldest symbolic forms were self-evolved or rather evolved from an innate feeling of nature. They were hallowed by long usage. Their meaning grew in distinctness with each repetition till they expressed the meaning of things with greater emphasis than a realistic representation. That is why in Eastern Asia the mere repetition of old forms and compositions, if executed with feeling, is regarded as so valuable. Nobody thinks of the lack of originality.

The simpler and the more symbolic an ornament is, the greater the art value of the feeling with which it was designed. The artists of Eastern Asia continually repeat the works of the great masters. In the West this would be regarded as copying. But this is not correct. In the art of the Far East the idea of an objective copy is unknown. The most faithful of copies is regarded as an original work because it reproduces the spirit of the original as mirrored in the individuality of the copyist.

Tradition is quite as sacred in Chinese art as it is in social life. The veneration of the traditional is decisive not only in the choice of the object and the form of a work of art, but also in the choice of its material. Jade is the stone that stands highest in the Chinese scale of values and this not only on account of its beauty, but also on account of its prehistoric magic value.

In Eastern Asia with its cosmic attitude the development of such an anarchistic art as we see at present in the West, would be quite impossible. People with the cosmic look at phenomena could never have had the idea to declare that they were independent of nature like the extreme expressionists. For the cosmic attitude involves a continual backward trend towards the perfect bliss of primeval

conditions when mankind lived the most natural life and the cosmic forces manifested themselves in their original purity.

The art of the West and the spirit of the West in general progresses towards the unlimited expression of individuality. This is how it has recently reached the anarchistic phase and some artists have evolved a theoretical basis that is inaccessible to others. In art that stands on a cosmic basis this situation is impossible. An individual can not possibly break with tradition and form a new system, as a system can only be the result of spontaneous development.

Thus the scope of individuality is narrower in the Far East than in the West. On the other hand, it leads further in a certain direction as it breaks through the limits of realism from the point of view of substantiality and spatiality. Western art enhances our life-feeling by an increased and unimpeded visualisation of the corporeal and spatial. The art of the East rewards us with the feeling of unimpeded creative power as it regards the involuntary manifestation of the artist's individuality as the climax of artistic production.

In the 5th century of our era when China had already passed through several periods of artistic

eminence, a great philosopher of art, Hsie Ho, summed up the fundamental laws of Chinese painting in six golden rules. The style of these sentences is exceedingly condensed, and they have given rise to a whole literature of commentaries. Various translations into Western languages exist with results more or less divergent. The translation of the first and the most important rule into foreign languages is the least satisfactory. The meaning of the sentence is according to Giles: "Rhythmic Vitality", according to Hirth "Spiritual Element Life's Motion", according to Sei Ichi Taki "Spiritual Tone and Life Movement." In the translation of Okakura Kakuzo "The Life Movement of the Spirit Through the Rhythm of Things", and according to the rendering of Rafael Petrucci "La consonance de l'Esprit engendre le mouvement de la vie."

Considering all that has been said above, may I suggest not as a translation but rather as an interpretation of the four words "chi yün shen tung" „life motion in accordance with the spirit of beings“.

The more I think that this interpretation might be right as Chinese commentaries of the Six Canons remark that the most important of them cannot be learnt. They must be beyond the power of common man. But Iranian and Indian wisdom also distinguish bet-

ween qualities which can be attained by learning and spiritual powers which are divine gifts. The Zend-Avesta speaks of heavenly wisdom made by Mazda and of wisdom acquired through the ear. Brahmanism also knows a similar difference between the *paravidya* and *aparavidya* i. e. reaching Brahma *in se* and Brahma as taught and revealed. The Persian Mobeds of later times, i. e. even of the times which produced the Chinese Six Canons interpreted their name Magus as meaning "men without ears".

Okakura Kakuzo, the great teacher of Asian art is right indeed in his most ingenious stating: "Asia is one".

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Catalogue of the Exhibition

The objects labelled with letters under common numbers are documents of congruencies and connections. The Exhibition, being on a small scale, presents only a few specimens of the immense quantity of relics.

1. *The Suncross.* a) Impression of Assyro-Babylonian Terra-cotta seal. Malatia, Anatolia. Lent by Dr. Gy. Mészáros. b) Hittite bronze seal. 16th—12th century B. C. Anatolia. Lent by Dr. Gy. Mészáros. c) Persepolitan coloured glazed tile. 6th century B. C. Presented by Mrs. H. de Böckh to the Fr. Hopp Museum. d) Round bronze vessel. China. Han. Presented by Géza Szabó Esq. to the Fr. Hopp Museum. e) Round bronze mirrors. Bronze age. Western Hungary. Lent by Mr. L. Mautner. f) Quartered round bronze mirror with lotus-design. North China or Corea. 4th—6th century. Presented by Géza Szabó Esq. to the Fr. Hopp Museum. g) Quartered round bronze mirror. Hungary. Bronze age. Hungarian National Museum. h) Bronze pendant. North Hungary. Hunno-Avaric period. Hungarian National Mus. i) Bronze girdle-ornament with scroll. Western Hungary. Hunno-Avaric period. Lent by Mr. J. Fleissig. j) Piece of cloth with human figures. Egypt. Coptic. 4th—7th century A. D. Lent by Dr. H. Herz. k) Bronze talisman seal. Ordos. Presented by Mr. F. A. Nixon to the Fr. Hopp Museum.

2. *The swastika.* a) Hittite bronze seal. Anatolia. 16th—12th century B. C. Lent by Dr. Gy. Mészáros. b) Round bronze mirror.

Hungary. Migration. Hungarian National Museum. *c*) Bronze pendant with four animals. Northern Hungary. Hunno-Avaric. Hungarian National Museum. *d*) Bronze girdle-ornament with scroll. Western Hungary. Hunno-Avaric. Lent by Mr. J. Fleissig *e*) Quadratic bronze talisman seal. Ordos. Presented by Mr. F. A. Nixon to the Fr. Hopp Museum. *f*) Bronze talisman seal in cross-form. Ordos. Presented by Mr. F. A. Nixon to the Fr. Hopp Museum. *g*) Round jade seal with the fourfold repetition of the name of Ali. Persia. Safavid period. Fr. Hopp Museum. *h*) Round wooden tablet with four dragons. China 18 th. century (?) Lent by Mrs. A. Balla.

3. *Round mirrors.* *a*) Bronze mirror, China. Wei? Fr. Hopp Museum. *b*) Bronze mirror. Csorna, Western Hungary. Migration. Lent by Mr. J. Fleissig. *c*) Chinese exorcising talisman with zodiac. Bronze. Lent by Dr. G. Faludi.

4. *The triquetral ornament.* *a*) Round jade disc with open center. Astronomic instrument, or more probably triquetral talisman. China. Chou or later. Presented by Géza Szabó Esq. to the Fr. Hopp Museum. *b*) Round bronze disc with triquetral scroll. Western Hungary. Hunno-Avaric. Lent by Mr. J. Fleissig *c*) Round red lacquer box with three dragons. China. Ch'ien Lung. Lent by H. H. Prince Philip Josias of Saxe-Coburg and Gotha. *d*) Netsuke. Silver drum. Fr. Hopp Museum.

5. *The tree of Life.* *a*) Bronze belt-pendant. Western Hungary. Hunno-Avaric. Lent by Mr. J. Fleissig *b*) Cup. White earthen-ware. Underglaze blue and brown lustre. Rhages. 13th century. Lent by Dr. E. Delmár. *c*) Glazed tile. Octagonal star. White earthenware. Underglaze turquoise and brown, overglaze lustre ornament. Rhages or Veramin. 13th century. Lent by the Museum of the Zsolnay Ceramic Factory, Pécs. *d*) Two glazed hexagonal tiles. White earthenware. Underglaze turquoise, cobalt and black ornament. Rakka (?). 13th (?) century. Lent by the Museum of the Zsolnay Ceramic Factory, Pécs. Buddha Amitayus, Oil-painting. Mongolia. 19th century. Lent by Mr. J. Geleta.

6. *Man holding a flower.* *a*) Round bronze disc. Girdle-ornament. Central Hungary. Hunno-Avaric. Lent by Mr. J. Fleissig

b) Round bronze disc. Girdle-ornament. Western Hungary. Hunno-Avaric. Lent by Mr. J. Fleissig c) Persian bronze coin. Sasanid period. Fr. Hopp Museum.

7. *The cicada.* a) Bronze ornament. Luristan. About 1000 B. C. ? Fr. Hopp Museum. b) Jade. China. Age unknown. Presented by Géza Szabó Esq. to the Fr. Hopp Museum. c) Fibula. Hungary. Germanic migration. Hungarian National Museum.

8. *Wasp-waisted idealized figures.* a) Man. Hittite bronze. Anatolia. 1st Millenium. B. C. Lent Dr. J. Mészáros. b) Man praying. Etruscan bronze. Arezzo. 6th—5th century. B. C. Lent by Mr. J. Fleissig d) Devi. Indian bronze. Lent by Mr. W. Szilárd.

9. *Embracing pairs.* a) Man and woman. Etruscan bronze. Arezzo. 6th—5th century B. C. Lent by Mr. J. Fleissig b) Two men. Bronze. Ordos. Han or later. Fr. Hopp Museum.

10. *The snake.* a) Bronze ornament. China, Huai-valley. 3rd century B. C. Presented by Mr. M. Porkay to the Fr. Hopp Museum. b) Gilded bronze girdle-ornament. Western Hungary. Hunno-Avaric. Lent by Mr. J. Fleissig c) Bronze girdle-ornament. Western Hungary. Hunno-Avaric. Lent by Mr. J. Fleissig d) Naga-Buddha. Red and gold-lacquered stone. Champa. 12th—14th century. Lent by Dr. E. Delmár.

11. *Two animals facing each other.* a) Bronze ornamental object. Two lions. Luristan. About 1000 B. C. ? Lent by Mr. J. Fleissig. b) Bronze girdle-pendant with two lions. South Hungary. Hunno-Avaric. Hungarian National Museum.

12. *The Fish-dragon.* a) Bronze ornament. China. From Han to T'ang. Lent by Mr. J. Fleissig. b) Jade girdle-ring. China. T'ang or later. Fr. Hopp Museum.

13. *Scrolled dragons.* a) Bronze girdle-pendant. Lapistő, Hungary. Hunno-Avaric. Lent by the Museum of Csongrád County, Szentes. b) Two hinged silver pendants. 18th century. Mongolia. Lent by Mr. J. Geleta c) Bronze girdle-pendant with eight dragons. Jak-sorpart-Kettőshalom, Hungary. Hunno-Avaric. Lent by the Museum of Csongrád County, Szentes.

14. *Bracelets with two dragonheads.* a) Bronze. Northern Hungary. Early Hungarian. Lent by Mr. J. Fleissig. b) Glass. China. Age unknown. Fr. Hopp Museum.

15. *Dragon and phenix.* a) Bronze dress-ornament. China. Han. Lent by Mr. J. Fleissig. b) Gilded bronze belt-ornaments with two dragons and a phenix in Chinese style. Gátér, Hungary. Hunno-Avaric. Lent by the Municipal Museum, Kecskemét.

16. *The phenix.* a) Gilded bronze. China. Han: Fr. Hopp Museum. b) Bronze. Persia. Hamadan. Early Islamic period. Fr. Hopp Museum. c) Bronze girdle-ornament. Lapistó, Hungary. Hunno-Avaric. Lent by the Museum of Csongrád County, Szentes.

17. *The birds.* a) Bronze girdle-ornament. Eagle. Western Hungary, Hunno-Avaric. Lent by Mr. J. Fleissig. b) Bronze talisman seal. Bird. Ordos. Presented by Mr. F. A. Nixon to the Fr. Hopp Museum. c) Glazed tile, octagonal star. White earthenware. Underglaze blue, overglaze brown lustre: flying bird, with Chinese *lingchi*-ornament in the background. Sultanabad. 14th century. Lent by the Museum of the Zsolnay Ceramic Factory, Pécs.

18. *Garuda and later analogies.* a) Lead girdle-ornament with Garuda. Bilisics, Hungary. Hunno-Avaric. Lent by the Somogyi Library and Municipal Museum, Szeged. b) Vishnu on the back of Garuda in human form. Stone. India. 15th century? Presented by Imre Schwaiger Esq. to the Fr. Hopp Museum. c) Garuda. Hindu painting. 17th—18th century. Presented by Imre Schwaiger Esq. to the Fr. Hopp Museum. d) Silver talisman, with double-headed Garuda. India. 17th—19th century. Fr. Hopp Museum. e) Three bronze girdle-clasps, with simple and double-headed eagles. Bulgaria. 17th—19th century. Fr. Hopp Museum.

19. *The griffin.* a) Bronze dress-ornament, head of griffin. Ordos. Han. Lent by Mr. J. Fleissig. b) Bronze knife with stylized head of griffin. Ordos. Han. Presented by Géza Szabó Esq. to the Fr. Hopp Museum. c) Half of a girdle-clasp with eight griffin-heads. Ordos. Han. Lent by Mr. J. Fleissig. d) Indian granate with carved Hellenistic griffin. North-western India. 1st—2nd century A. D. Presented by Louis C. G. Clarke Esq. to the Fr. Hopp Museum. e) Bronze girdle-orna

ment with Hellenistic griffin. Hungary. Hunno-Avaric. Lent by Mr. J. Fleissig. *f*) Chalcedon seal with griffin. Sasanid. Anatolia. Lent by Dr. J. Mészáros. *g*) Bronze girdle-ornament in Sasanid style. Central Hungary. Hunno-Avaric. Lent by Mr. J. Fleissig *h*) Bronze girdle-ornament. Western Hungary. Hunno-Avaric. Fr. Hopp Museum.

20. *Birds and quadrupeds.* *a*) Two Hittite stone seals with eagle pursuing deer and gazella respectively. Anatolia. 17th—6th century B. C. Lent by Dr. Gy. Mészáros. *b*) Dress-ornaments with deer and griffins counterposed. Bronze. Ordos. Han. Lent by Mr. J. Fleissig. *c*) Griffin and argali-head: bronze dress-ornament. Ordos. Han. Presented by Géza Szabó Esq. to the Fr. Hopp Museum. *d*) Bronze lamp decorated with trees, fighting animals, etc. Persia. Kajar-period. Lent by Mr. L. Mauthner. *e*) Perforated, hinged girdle-ornament with griffins, scrolls, human figure, and eagle standing on the back of a dog or wolf. Western Hungary. Hunno-Avaric. Lent by Mr. J. Fleissig. *f*) Octagonal glazed tile. White earthenware. Underglaze blue and overglaze brown lustre decoration: roe and bird. Sultanabad. 14th century. Museum of the Zsolnay Ceramic Factory, Pécs. *g*) Quadratic glazed tile. Dog and bird. Spain. 15th—16th century. Lent by Dr. H. Herz.

21. *Beasts of prey hunting deer.* *a*) Bronze dress-ornament. Ordos. Han. Lent by Mr. J. Fleissig. *b*) Silver girdle-pendant. Western Hungary. Hunno-Avaric. Lent by Mr. J. Fleissig.

22. *The scroll.* *a*) Bronze girdle-ornament. Hungary. Hunno-Avaric. Lent by Mr. J. Fleissig. *b*) Fragment of round bronze-mirror. North-China or Corea. 3rd—6th century A. D. Fr. Hopp Museum. *c*) Bronze dress-ornament. North-Asiatic horseman. Scroll under horse-hoofs. Ordos. Han to T'ang. Presented by Géza Szabó Esq. to the Fr. Hopp Museum. *d*) Hinged steel girdle-ornament with perforated, gilded scroll, fire instrument, knife, and two ivory chop-sticks in wooden case. Mongolia. 19th century? Lent by Mr. J. Geleta. *e*) Gilded bronze candle-stick. India. 17th century? Presented by Imre Schwaiger Esq. to the Fr. Hopp Museum. *f*) Silver suray. Kashmir. 19th century. Lent by H. H. Prince Philip Josias of Saxe-Coburg and Gotha. *g*) Hinged bronze girdle-ornament. Hungary. Hunno-Avaric. Hungarian National

Museum. *b)* Hinged silver girdle-ornaments, knife with chop-sticks, and fire-instrument. Mongolia. 19th century or earlier. Lent by Mr. J. Geleta. *i)* Silver pipe-cleaner. Mongolia. 16th century or earlier. Lent by Mr. J. Geleta. *j)* Tile from Puri? 16th century? Presented by Imre Schwai-ger Esq. to the Fr. Hopp Museum. *k)* Glazed tile from Kashmir. Pre-sented by Mrs. Gy. Germanus to the Fr. Hopp Museum.

23. *The rosetta.* Octagonal glazed tile. White earthenware. Underglaze blue, overglaze metallic yellow ornament. Persia. 14th century. Museum of the Zsolnay Ceramic Factory, Pécs.

24. *The dog.* *a)* Bronze clasp. Ordos. Han. Lent by Mr. J. Fleissig. *b)* Bronze girdle-pendant. Dunapentele, Hungary. Hunno-Avaric. Hungarian National Museum.

25. *Counterposed animal motives.* *a)* Elamite stone seal. 3rd millenium B. C. Lent by Dr. Gy. Mészáros. *b)* Bronze dress-ornament with dragons' heads in double spirals. Ordos. Han. Presented by Géza Szabó Esq. to the Fr. Hopp Museum. *c)* Bronze dress-ornament with tigers in double spirals. Ordos. Han. Lent by Mr. J. Fleissig. *d)* Bronze dress-ornaments. Byzance. Early medieval. Lent by Dr. Gy. Mészáros. *e)* Fibula. Germanic migration. Hungarian National Museum. *f)* Chinese bronze talisman with two fishes. Lent by Dr. G. Faludi. *g)* Chinese bronze luck-coin with two dragons. Lent by Dr. G. Faludi. *h)* Chinese bronze luck-coin with dragon and phenix. Lent by Dr. G. Faludi. *i)* Silver-plated bronze quiver-ornament. North China. Han? Fr. Hopp Museum.

26. *Goats and stags.* *a)* Ornamental bronze object. Two goats. Luristan. 1000 B. C.? Lent by Mr. J. Fleissig. *b)* Wild goat. Bronze. Luristan. 1000 B. C.? Lent by Mr. W. Szilárd. *c)* Three bronze dress-ornaments. Two stags and an argali. Ordos. Han or earlier. Lent by Mr. J. Fleissig. *d)* Two Indian granates with stags. Northwestern India. 1st—2nd century A. D. Presented by Louis C. G. Clarke Esq. to the Fr. Hopp Museum.

27. *Bronze girdle-ornaments surrounded with pearls.* *a)* Lion's head. Ordos. Han or later. Fr. Hopp Museum. J. Fleissig. *c)* Gilded plates from a clasp. Lion-heads. North China.

3rd—7th century A. D. Presented by Géza Szabó Esq. to the Fr. Hopp Museum.

28. *The boar.* a) Bronze dress-ornament. Ordos. 1st—5th century A. D. Presented by Géza Szabó Esq. to the Fr. Hopp Museum. b) Lead girdle-pendant. Head of boar. Hungary. Hunno-Avaric. Hungarian National Museum.

29. *Reposing animals.* a) Bronze dress-ornament. Roe. Ordos. 1st—5th century A. D. Presented by Géza Szabó Esq. to the Fr. Hopp Museum. b) Bronze girdle-pendant with griffin mauling a bull, and a reposing animal. Hungary. Hunno-Avaric. Hungarian National Museum.

30. *Bracelets.* a) Bronze. Celtic. North Hungary. 3rd—4th century A. D. Lent by Mr. J. Fleissig. b) Silver. Siam. 18—19th century. Fr. Hopp Museum.

31. *Chinese luck-coin* with *pa-kua* and zodiac. Bronze. Lent by Dr. G. Faludi.

32. *Tiger's claw.* Talisman. Gold ornament showing fish-dragon. China. 19th century. Lent by H. H. Prince Philip Josias of Saxe-Coburg and Gotha.

33. *Two green nephrite tablets* with symbols of luck. China. 18th century. Lent by H. H. Prince Philip Josias of Saxe-Coburg and Gotha.

34. *Round metal mirror*, showing landscape with Fuji. Ashikaga. Lent by His Excellency Dr. S. Simonyi Semadam.

35. *Chinese luck-coins.* a) Bronze. Lent by Dr. G. Faludi. b) Bronze with symbols of happiness and long life. Lent by Dr. G. Faludi.

36. *Chinese talisman* for driving evil spirits away. Bronze. Lent by Dr. G. Faludi.

37. *Chinese talisman* inscribed with 24 variations of Shou and Fu. Bronze. Lent by Dr. G. Faludi.

38. *Bronze dress-ornament.* Yak. Ordos. Han. Lent by Mr. J. Fleissig.

39. *Bronze sacrificial vessels.* a) Bronze vessel quartered on the side. (resembling an object found by the Kozlov expe-

dition at Noin-Ula). *b*) Bronze vessel, ribbed. North China or Ordos. Han. Presented by Géza Szabó Esq. to the Fr. Hopp Museum. *c*) Plaster-cast of Hunnic bronze vessel. Valley of the River Kapos, Hungary. Hungarian National Museum. *d*) Bronze tripod-vessel with scroll-ornament. Caucasian. 12th or 13th century. Lent by Mr. J. Fleissig. *e*) Bronze mortar with vertical ribs. Iraq. Lent by His Excellency Count Paul Teleki. *f*) Bronze mortar. Medieval. Possibly Jewish. Ribbed, decorated with the tree of Life and hexagrams. *g*) Rubbing of a relievo from the Mausoleum of the Family Wu in Shantung. (Wu Leang-tze. 175 A. D. Representation of a vessel with square handles.) *h*) Bronze vessel with inscriptions. China. Ming or earlier. Lent by Mr. E. Sándor. *i*) Two Chinese bronze vases (*tsun*) with pendent rings. Ming? Lent by Baroness Fr. Liphay. *j*) Chinese hanging flower-basket with pendent knots and discs. Fr. Hopp Museum.

40. *Cup*. Gilded bronze. Luristan. About 1000 B. C. Lent by Mr. W. Szilárd.

41. *Square bronze plate* embossed with lotuses and herons. China. Sung or later. Lent by Mr. J. Fleissig.

42. *The symbolic knot*. *a*) Hittite bronze seal. Anatolia. 16th—12th century B. C. Lent by Dr. Gy. Mészáros. *b*) Silver girdle-pendant. Hungary. Hunno-Avaric. Hungarian National Museum. *c*) Silk tobacco-pouch with leather ornaments. Mongolia. 19th century. Lent by Mr. J. Geleta. *d*) Bronze ornament of woman's attire. Zanskar, Western Tibet. Presented by Mr. Ervin Baktay to the Fr. Hopp Museum. *d*) Bowl. White earthenware. White glaze painted with scrolls, knots, and inscriptions. Rhages. 12th or 13th century. Lent by Mr. S. Donáth.

43. *Crosses with three arms*. *a*) Silver girdle-pendant. Hungary. Hunno-Avaric. Hungarian National Museum. *b*) Standing figure of Vaishravana on the back of turtle and snake. Bronze. China. Sung or Ming. Lent by Dr. H. Herz. *c*) Multicoloured woven cloth. Eastern Bulgaria. 19th century.

44. *Karashishi*. Japanese bronze. Tokugawa. Lent by H. H. Prince Philip Joshias of Saxe-Coburg and Gotha.

45. *Crab*. Japanese bronze. Tokugawa. Lent by H. H. Prince Philip Josias of Saxe-Coburg and Gotha.

46. *Turtle*. Japanese bronze. Seimin. Lent by H. H. Prince Philip Josias of Saxe-Coburg and Gotha.

47. *Three turtles on a rock*. Wood-carving. Japanese. 18th century. Lent by H. H. Prince Philipp Josias of Saxe-Coburg and Gotha.

48. *Sea-monster*. Wood-carving and dried fish. Japanese. Tokugawa. Lent by H. H. Prince Philip Josias of Saxe-Coburg and Gotha.

49. *Bronze girdle-clasp*. China. Sung. Lent by Mr. J. Fleissig.

50. *Fragments of two stone vessels*. Persia. 2nd millenium B. C. Presented by Mrs. H. de Böckh to the Fr. Hopp Museum.

51. *Fragment of stone figure*. Persia. Achaemenid. Presented by Mrs. H. de Böckh to the Fr. Hopp Museum.

52. a) Stand for offerings. Persia. Earthenware pottery with white slip. Achaemenid. Presented by Mrs. H. de Böckh to the Fr. Hopp Museum. b) Old Chinese *ku wen* character for dish (*min*) from an inscription from the Chou-period.

53. *Glazed pottery*. a) Cup. Blue glaze with painted brown lustre ornament. Rhages. 13th—14th century. Lent by Mr. S. Donáth. b) Bird. Yellowish earthenware. Violet manganese glaze. Sultanabad. 13rd—14th century. Lent by Mrs. A. Perlmutter. c) Cup. White earthenware. Blue glaze with brown lustre ornament. Rhages? 13th—14th century. Lent by Mrs. A. Perlmutter. d) Cup. Reddish brown stoneware. Violet-lavender-blue glaze. Chün-Yao. China. Sung. Lent by Mrs. A. Perlmutter. e) Cup. Earthenware, green and yellow glaze with incised bird. Byzance. 10th—12th century. Lent by Dr. E. Delmár. f) Small plate. Porcelain. Light blue glaze. Chün-Yao. China. Sung. Fr. Hopp Museum. g) Cup. White earthenware. Violet glaze, underglaze black decoration. Rhages? 14th century. Lent by Mrs. A. Perlmutter. h) Tea-cup. Stone-ware. Hareskin glaze. Ch'ien Yao. China. Ming. Fr. Hopp Museum. i) Cup. Stoneware. Light

green-blue glaze. Chün-Yao. China. Sung. Lent by Baron B. Hatvany. j) Tea-cup. Hard earthenware. Japan. Ninsei style. 18th—19th century. Museum of the Zsolnay Ceramic Factory, Pécs. k) Vase. Stoneware. Crackled greyish-blue glaze. Chün yao? Lent by Prof. G. Faragó. l) Vase. Porcelain. Dark blue glaze. Ch'ien Lung. Lent by Mr. E. Sándor.

54. *Sitting figure of Japanese peasant.* Stoneware. Grey glaze with black and blue underglaze painting. Kenzan? Japan. French gilded bronze ornament of the late 18th century. Lent by Dr. E. Delmár.

55. *Okimono.* Hard earthenware. Signed: Karaku. Japan. 18th—19th century. Museum of the Zsolnay Ceramic Factory, Pécs.

56. *Dharuma.* Bamboo-carving. China. Ming? Lent by Mrs. A. Balla.

57. *Green and turquoise-glazed pottery.* a) Vase. Light red earthenware. Corroded green glaze. China. Han. Fr. Hopp Museum. b) Boy riding on ram. Red earthenware. Green glaze. China. Han. Fr. Hopp Museum. c) Baluster vase. Light-red earthenware, with corroded green glaze. China. T'ang. Fr. Hopp Museum. d) Fragments of pottery with green glaze. Kutch. 6th—7th century. A. D. Presented by the late Prof. A. v. Le Coq to the Fr. Hopp Museum. e) Cup. Earthenware. Green and yellow glaze with incised bird. Byzance. 9th—10th century. Lent by Dr. E. Delmár. f) Cup. White earthenware. Turquoise glaze. Rakka. 13th century. Lent by Dr. H. Herz. g) Cup. White earthenware, black painting, green glaze. Sultanabad or Rhages. 13th—14th century. Lent by Dr. H. Herz. h) Jug. White earthenware. Turquoise glaze-Rakka. 13th century, Lent by Mr. S. Donáth. i) Jug. White earthenware. Turquoise glaze. Underglaze incised decoration. Persia. 13th century. Lent by Mr. S. Donáth.

58. *Turquoise-glazed pottery.* a) Cup. White earthenware. Black decoration. Sultanabad. 13th—14th century. Lent by Mr. W. Szilárd. b) Cup. White earthenware, black decoration. Sultanabad. 13th—14th century. Lent by Mr. S. Donáth. c) Cup. White earthenware, with underglaze decoration. Sultanabad. 13th—14th century. Lent by Mr. S. Donáth. d) Cup. White earthenware. Green glaze and

black underglaze decoration. Sultanabad. 14th century or later. Lent by Mrs. A. Perlmutter. *e*) Flower-pot in form of bamboo with the figure of the empress Yen-Ti. Porcelain. Turquoise glaze. China. 18th century. Lent by Mrs. A. Perlmutter. *f*) Sitting hare holding lingchi. Porcelain. Turquoise glaze. China. 18th century. Lent by Mrs. A. Perlmutter. *g*) Chinese sages and boys. Five porcelain statuettes representing eight figures. Coloured mainly with turquoise enamel. 18th century. China. Lent by Dr. E. Delmár.

59. *Seladon glazed pottery.* *a*) Large dish. Porcelain. Light-green glaze. Incised ornaments. Lung Ch'üan yao. China. Sung. Fr. Hopp Museum. *b*) Cup. Stoneware. Light green glaze. Lung Ch'üan yao. China. Sung. Fr. Hopp Museum. *c*) Dish. Porcelain. Warm light green glaze with incised ornaments. Lung Ch'üan yao. China. Sung. Lent by Dr. H. Herz. *d*) Ribbed flower-pot. Porcelain. Light green glaze. Lung Ch'üan yao. China. Sung. Lent by Dr. H. Herz. *e*) Baluster vase. Porcelain. Light-green crackled glaze. Lung Ch'üan yao. China. Sung or Ming. Lent by Baron B. Hatvany. *f*) Ornamental object. Rocks with buildings and Immortals. Porcelain. Lung Ch'üan yao. China. 18th century. Lent by Dr. J. Csetényi.

60. *Lightgreen jade.* Sacrificial vessel. China. Ch'ien Lung. Lent by H. H. Prince Philip Josias of Saxe-Coburg and Gotha.

61. *Lightgreen jade cup.* China. Ch'ien Lung. Lent by H. H. Prince Philip Josias of Saxe-Coburg and Gotha.

62. *Grey jadeit flowerpot.* China. Ch'ien Lung. Lent by H. H. Prince Philipp Josias of Saxe-Coburg and Gotha.

63. *Dark green nephrite flowerpot.* China. Ch'ing Chia Ch'ing. Lent by Mr. J. Geleta.

64. *Mongolian carpet.* Dark-yellow with light-yellow. Lotos-crolls. 18th century or earlier. Lent by Dr. H. Herz.

65. *Blue and white pottery.* *a*) Cup. Light-red ware. Bird and vegetal ornament. Persia. 14th century? Lent by Dr. H. Herz. *b*) Cup. White earthenware. Underglaze blue, brown, and green ornaments. Sultanabad. 13th—14th century. Lent by Mr. S. Donáth. *c*) Vase.

Blue and white porcelain with ornament in Persian style. China. Hsüan Te-style. Fr. Hopp Museum. *d*) Bottle-vase. Hard earthenware. Blue underglaze ornament. Bronze top. Persia. 17th century. Lent by Dr. H. Herz. *e*)—*f*) Lower parts of bottle-vases. Hard earthenware. Grey crackled glaze. Underglaze blue painting. Japan. 17th century? Museum of the Zsolnay Ceramic Factory, Pécs.

66. *Plant ornaments on granulated background.* *a*) Bronze girdle ornament. Hungary. Hunno-Avaric. Hungarian National Museum. *b*) Tripod vessel. (Ting.) Bronze. China. Ch'ien Lung. Fr. Hopp Museum. From the collection of J. Xantus. *c*) Head-pillow. Hard stoneware with white glaze cut through. Tz'u Chou yao. China. Sung. Fr. Hopp Museum.

67. *Burnt brown sgraffito ornament.* *a*) Cup. Red ware. White slip. Green spotted yellow glaze. Amul or Rhages. 9th—10th century. Lent by Dr. E. Delmár. *b*) Head-pillow. Stoneware with white glaze. Flower-ornament and poem by Li Tai Poh. Tz'u Chou yao. China. Ming. Fr. Hopp Museum.

68. *Manycoloured pottery.* *a*) Tea-pot with cover. Manycoloured (mainly green and red) porcelain. European gilded bronze ornament from the 17th century. China. Late Ming. Lent by Dr. E. Delmár. *b*) Baluster-vase with four feet. China. Ch'ien Lung. Lent by Mr J. Geleta. *c*) Two drinking cups. White hard ware with many-coloured flower ornament. Kütahia. 19th century. Lent by Prof. I. Künos. *d*) Cylindric vase. Hard earthenware. Persia. 18th century. Lent by the Museum of the Zsolnay Ceramic Factory, Pécs. *e*) Tobacco-flask. Porcelain. China. Chia Ch'ing. Lent by the Museum of the Zsolnay Ceramic Factory, Pécs.

69. *Fragments of wall-covering, with arabesques.* White marble. Baith al-Khalifa. Lent by Mrs. H. de Böckh.

70. *Head of Buddha.* Himalaya-slate. Hellenistic Gandhara-style. North-western India. 1th—2nd century A. D. Presented by Imre Schwaiger Esq. to the Fr. Hopp Museum.

71. *Head of Buddha.* Red sand-stone, with traces of brown lacquer. Siam. Lopburi. Lent by Baron B. Hatvany.

72. *Buddha*. Wood-carving with gold lacquer. Birma. 17th—18th century. Lent by Mr. S. Donáth.

73. *Vajrabhairava*. Oil-painting on linen. Gyantse, Thibet. 18th century? Lent by Dr. E. Delmár.

74. *Dharmapala*. Oil-painting on linen. Mongolia. 19th century. Lent by Mr. J. Geleta.

75. *Sbri Devi*. Oil-painting on linen. Mongolia. 19th century. Lent by Mr. J. Geleta.

76. *Twenty-seven Buddhas with followers, and the Boddhisattva with the Monk*. Oil-painting on linen. Siam. 19th century or earlier. Lent by Dr. E. Delmár.

77. *Buddha, the Happy and the Suffering Ones*. Oil-painting on linen. Siam. 19th century or earlier. Lent by Dr. E. Delmár.

78. *Album with eight paintings*. Six coloured landscapes with birds by Wang Hai Yüen (Ming) and two flowerpieces in ink by Chiu Kiang (Kang Hsi). Lent by His Excellency Dr. S. Simonyi Semadam.

79. *Ink-paintings by Japanese Kanomasters*. One of them signed Naonobu. 18th—19th century. Lent by the Library of the Hungarian Museum of Decorative Arts.

80. *Chinese coloured woodcuts*. 18th—19th century. Lent by the Library of the Hungarian Museum of Decorative Arts.

81. *Paintings on silk in watercolours*. China. 19th century. Lent by Dr. E. Delmár.

82. a)—f) *Japanese paintings*. 19th century. Lent by the Library of the Hungarian Museum of Decorative Arts.

83. a)—b) *Two dragons among clouds with symbols of good luck*. Ko-ssü-silk. China. 19th century. Lent by Mr J. Geleta.

84. *Two porcelain vases*. With black coffee-coloured glaze and overpainted golden decorations. China. Kang Hsi. Lent by Dr. J. Csetényi.

85. *Red velvet woven with gold*. Turkish. 16th century. Lent by Dr. H. Herz.

86. *Brown cloth embroidered and ornamented with small mirrors.* Java. 19th century. Lent by Mr. E. Zboray

87. *Pendants.* a) Bronze girdle pendants. Bronze age. Western Hungary. Lent by Mr. L. Mautner. b) Jade belt-ornament. China. 18th century. Fr. Hopp Museum. c) Gilded silver ear-pendants with luck-symbols. China 18th—19th century. Fr. Hopp Museum. d) Jade belt-ornament. Ch'ien Lung. Lent by Mr. L. Mautner.

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Fig. 1.
(Text p. 16, Cat. Nr. 1b.)



Fig. 2.
(Text p. 15, Cat. Nr. 2a.)



Fig. 3.
(Text p. 16, Cat. Nr. 1e.)

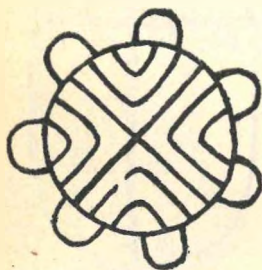


Fig. 4.
(Text p. 17, Cat. Nr. 1k.)



Fig. 5.
(Text p. 17, Cat. Nr. 2e.)

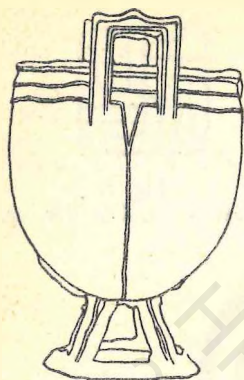


Fig. 6.
(Text p. 17, Cat. Nr. 39a.)

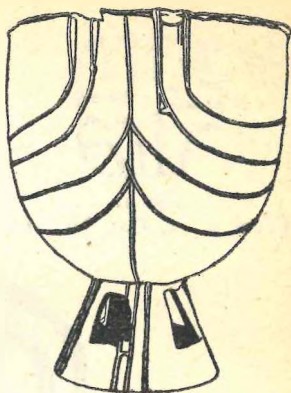


Fig. 7.
(Text p. 17, Cat. Nr. 39b.)

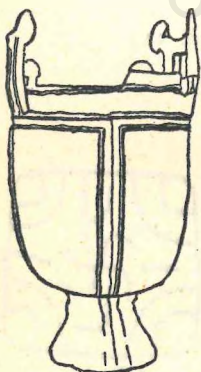


Fig. 8.
(Text p. 17 & Note.)

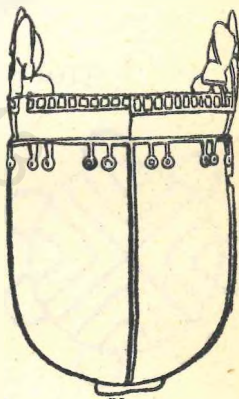


Fig. 9.
(Text p. 17, Cat. Nr. 39c.)

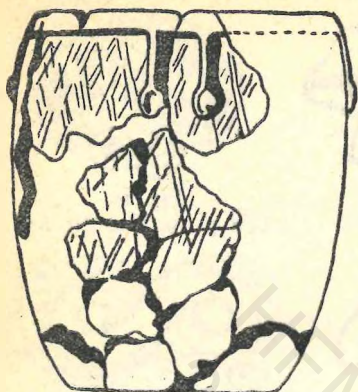


Fig. 11.
(Text p. 18 & Note.)

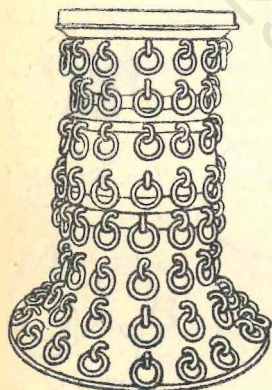


Fig. 12.
(Text p. 18, Cat. Nr. 39f.)

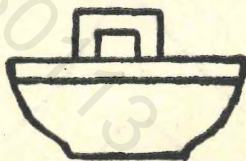


Fig. 10.
(Text p. 17, Cat.
Nr. 39g.)



Fig. 13.
(Text p. 18,
Cat. Nr. 39j.)

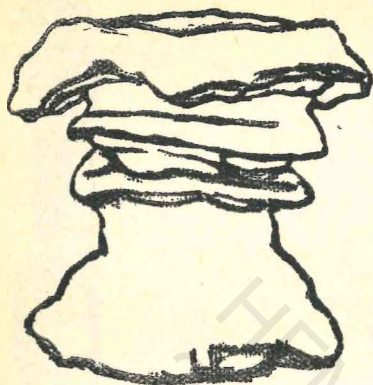


Fig. 14.
(Cat. Nr. 52a.)



Fig. 19.
Text p. 19, Cat. Nr. 25e.)



Fig. 18.
(Text p. 19, Cat. Nr. 25b.)

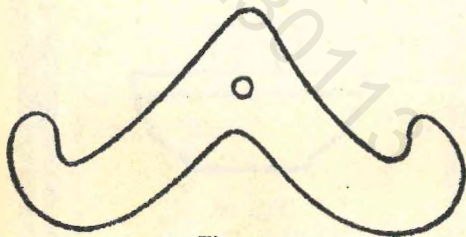


Fig. 16.
Cat. Nr. 87a.)



Fig. 15.
Cat. Nr. 52b.)

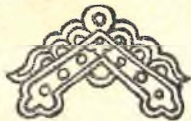


Fig. 17.
(Cat. Nr. 87c.)



Fig. 20.
(Text p. 19,
Cat. Nr. 25d.)



Fig. 23.
(Text. p. 25, Cat.
Nr. 42a.)

Fig. 24.
(Text p. 25, Cat.
Nr. 42e.)

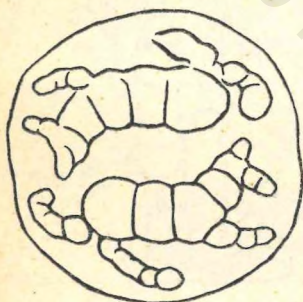


Fig. 21.
(Text p. 18, Cat. Nr. 25a.)



Fig. 22.
(Text. p. 19, Cat. Nr. 25g.)

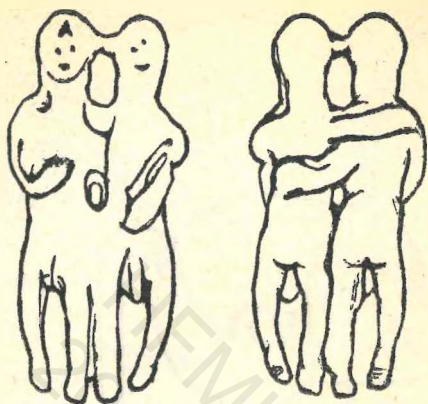


Fig. 25.
(Text. p. 28, Cat. Nr. 9a.)



Fig. 26.
(Text p. 28, Cat. Nr. 9b.)



Fig. 27.
(Text p. 27,
Cat. Nr. 13c.)



Fig. 30.
(Cat. Nr. 13b.)

Fig. 28.
(Text p. 27, 30,
Cat. Nr. 13a.)



Fig. 29.
(Text p. 27, 30, Cat. Nr. 16c.)

Fig. 31.
Text p. 27, 30,
Cat. Nr. 15b.)



Fig. 37.
(Text op. 27,
Cat. Nr. 29a.)



Fig. 38.
(Text p. 27,
Cat. Nr. 29b.)



Fig. 32.
(Text p. 27, 30,
Cat. Nr. 15b.)



Fig. 35.
(Text p. 27,
Cat. Nr. 27a.)



Fig. 36.
(Text p. 27,
Cat. Nr. 27a.)

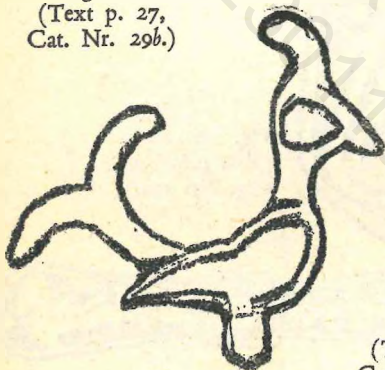


Fig. 34.
(Text p. 27, Cat. Nr. 16b.)

Fig. 33.
(Text p. 27,
Cat. Nr. 16a.)





Fig. 39.
(Text p. 27, Cat. Nr. 28a.)



Fig. 40.
(Text p. 27, Cat. Nr. 28b.)



Fig. 41.
(Text p. 27, Cat. Nr. 66a.)

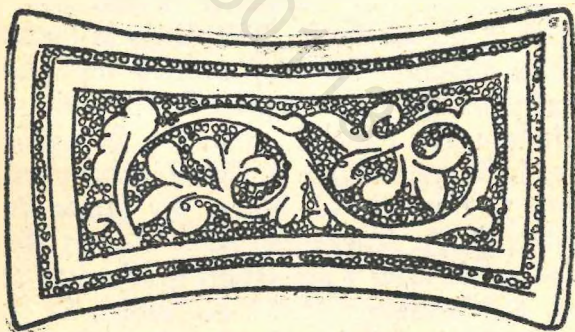


Fig. 42.
(Text p. 27, Cat. Nr. 66c.)

NOTE

Owing to the enormous quantity of the works of reference, I have to confine myself to mention those authorities only who gave me a decisive suggestion with regard to the synthesis of the problems of Asiatic arts.

I started my studies which led me also to the organisation of this Memorial Exhibition, with Okakura Kakuzo's book „The Ideals of the East“, to which Count Peter Vay attracted my attention some 26 years ago. I draw a great deal from the works and finds of Fr. Hirth, P. Reinecke, B. Laufer, P. Pelliot, J. Strzygowski, E. B. Havell, Abanindranath Tagore, J. Hampel, G. Nagy, Sir James Frazer, G. Wilke, D. A. Mackenzie, R. v. Heine-Geldern, H. Rydh. Moreover I am greatly indebted to A. v. Lecoq, A. Grünwedel, F. W. K. Müller, Sir Aurel Stein, J. G. Andersson, E. H. Minns, J. Hackin, R. Grousset, and O. Janse, not only for the material

drawn from their works, but also for the valuable suggestions which I obtained from my personal intercourse with them.

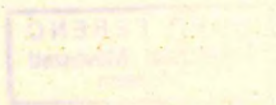
I have to thank for their helping me in organising the Exhibition Dr. A. Petrovics, Dr. J. Végh, Dr. H. Herz, Dr. L. Márton, Dr. N. Fettich, Dr. F. Móra, Dr. Ch. Sebestyén, Mr. G. Csallány, Dr. K. Szabó, Dr. J. Somogyi, Dr. J. Germanus and Baron B. Hatvany.

Among the illustrations Figures 8 and 11 do not represent any objects exhibited. The original of Fig. 8 is a bronze sacrificial vessel found at Ivanovsky and preserved in the Museum at Novotcherkask. I have to thank its photograph to the courtesy of Dr. A. Salmony. Fig. 11 is the picture of a Neolithic clay vessel found by Prof. I. G. Andersson at Sha Kwo T'un and preserved in the Museum of Far Eastern Antiquities at Stockholm.

Z. T.



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