

THE HISTORIOGRAPHY OF CHINESE ART IN HUNGARY

GYÖRGYI FAJCSÁK^{*}
(Budapest)

Since the late 19th century, much has been written about Chinese art in western languages, but there has been no comprehensive history of it to date. This paper focuses on the historiography of Chinese art in Hungary. The aims of the study are as follows: to establish a periodisation, to characterise each period by presenting the main works and their authors in order to reconstruct the course of changes in collecting and the taste for Chinese art in Hungary in the 20th century, and finally to investigate the role of the Oriental public collection (Ferenc Hopp Museum of Eastern Asiatic Arts).

Key words: historiography, itinerary, expedition, world exhibitions, exoticism, taste, connoisseurship, archaeological approach, sociological approach, aesthetic autonomy, János Xántus, Lajos Lóczy, Aurel Stein, Ferenc Hopp, Zoltán Takács, Pál Miklós.

Historiography is hardly an unknown area of Sinology. Since the late 19th century, much has been written about Chinese art in western languages, but there has been no comprehensive work to show its history (Pierson 2000). This paper – as a preliminary study¹ – concentrates on the almost one hundred years of the historiography of Chinese art in Hungary. There were four aims of the article: (a) to establish a periodisation of the historiography of Chinese art in Hungary; (b) to select and assess the main works of each period; (c) to describe the main trends of collecting Chinese art objects and to examine the changes in tastes as reflected in the main works; and (d) to discuss the role of the Ferenc Hopp Museum in these efforts. I will thus attempt to demonstrate the importance of historiography as one of the primary sources in which objects can be authentically investigated.

^{*} Györgyi Fajcsák, Ferenc Hopp Museum of Eastern Asiatic Arts, Budapest, H-1450, P.O. Box 3, Hungary, e-mail: fajcsak@netquick.hu

¹ This work is a preliminary study for a Ph.D. dissertation entitled History of Collecting Chinese Art in Hungary (1850–1945).

1. The beginnings of historiography (from the turn of the 19th–20th centuries to 1919)

The first period of the historiography of Chinese art in Hungary spanned from the late 19th and early 20th centuries to 1919, with the foundation of the Ferenc Hopp Museum of Eastern Asiatic Arts. Itineraries, reports of Oriental exhibitions and articles on Oriental art form the primary historiographic sources of the period.

The first traces of the historiography of Chinese art can be found in a series of travellers' itineraries. Famous Hungarian travellers and scholars with wide-ranging interests wrote about the Far East and strongly influenced public awareness. The serious interest in Asia and the strong scientific interest in Oriental culture were fostered by the tradition and theories of the Eastern origin of the Hungarian nation. First of all, the activities and works of János Xántus, Béla Széchenyi, Lajos Lóczy, Jenő Zichy (1837–1906) (1897; 1905) and Jenő Cholnoky (1900) had a great impact on the reading public. Accounts and books of scholarly travellers described their expeditions. Even though none of them had had training in Oriental art or religion, their accounts made clear that they quickly recognised the artistic importance of many sites and monuments. However, the goals of their travels differed.

In the context of the historiography of Chinese art, two expeditions were significant. János Xántus (1825–1894) was a naturalist and a self-made ethnographer who travelled as a member of the Austro-Hungarian joint enterprise to the Far East in 1869–1871. József Eötvös, Minister of Religion and Public Education, had charged him with establishing a new museum for ethnography in Hungary and collecting the items it would hold in Asia. Xántus published his accounts of the expedition in several newspapers (see Xántus 1869a; 1869b)² and after his return exhibited the East Asian material in 1871 (Xántus 1871). His aim was to promote Hungarian craftsmanship by bringing about a rebirth of Oriental traditions and introducing quality examples of Oriental craftsmanship. His notion of the rebirth of Hungarian craftsmanship was supported by the strong influence of the World Exhibitions as well. In 1862, the World Exhibition held in London was the first in the history of the World Exhibitions to focus on Chinese and Japanese arts (applied arts, primarily). From this time on, World Exhibitions demonstrated to Westerners the impressive cultural achievements of East Asian countries (Koppelkamm 1987) which influenced the tastes and artistic views of the time.

Besides János Xántus, Lajos Lóczy was another famous Hungarian traveller and explorer of his time. He was invited by Béla Széchenyi (1837–1918) (Kreitner 1881) to join his expedition to India, Southeast Asia, China, Central Asia and Japan (between 1877 and 1880) with the aim of collecting data on geography, geology and anthropology. In fact, Széchenyi intended to follow in the footsteps of Alexander Csoma de Kőrös (1784–1842) who had wished to reach Chinese Turkestan in search of the Uygurs, whom Csoma believed to be related to Hungarians. Happily, the expertise of the young Lóczy turned the trip into a scientific success. It was he who

² For further details on the expedition, see Sándor (1951).

bore in mind the scientific aim of the undertaking, the geographical and geological description of western China, and thus carried out geological research and collected soil samples (Russell-Smith 2000, p. 348). The Hungarian expedition travelled to the western provinces of China. They visited several Buddhist monuments on their way and recognised their artistic importance. Even though Lóczy had not been trained in Oriental art, he described large Buddha statues along their route in Gansu Province and the site of Buddhist cave temples at Dunhuang.³ It was he who drew Aurél Stein's attention to the site at the international conference of orientalists in Hamburg in 1902 (Miklós 1959, p. 9).

In the context of the historiography of Chinese art in Hungary, the influence of Stein was significant. Although he became a British national in 1904 and spent much of his working life in the service of the British government, books written about his successful expeditions were published in Hungarian as well. Lóczy had a great influence on Stein: it was at Lóczy's suggestion that Stein visited the Buddhist cave temples at Dunhuang and made the most important discovery of his career, the library of manuscripts sealed in cave No. 17 (Stein 1908b, p. 92). In recognition of Stein's expeditions, Lóczy initiated the Hungarian publication of his books. *The Sand-buried Ruins of Khotan* appeared in 1908 (Stein 1903; 1908a), *Ruins of Desert Cathay. Personal narrative of explorations in Central Asia and Westernmost China* (Stein 1912; 1913) was published in 1913, and the report on the third expedition was published in 1923 (Stein 1923). Before World War I, Stein was invited to Budapest several times to hold lectures at the Geographical Society of Hungary, of which Lóczy was president. Through these lectures, the society and its president played an important role in introducing various countries and alien cultures to Hungarian audiences.

By the late 19th and early 20th centuries, journeys around the world and to the Far East in particular had become a viable option for such intellectuals as architects and journalists. They often published journals of their experiences. Such a report was a book written by the famous Hungarian architect, Róbert Károly Kertész (1876–1951), who travelled around the world in 1904. The aims of his travels were summarised in the introduction to his book: “In the course of studying the architecture of the eastern nations, I desired to visit these close but different relatives and see face to face their immortal constructions” (Kertész 1906, p. 4).⁴ Kertész, as a member of a group of architects known as “The Young” (Fiatalok), researched the roots of Hungarian architecture. It was through this project that Kertész's interests turned to Asia. The aim of his journey was to study the relationship between nature and a constructed environment. He spent only a few weeks in China and visited the most significant seaports: Hongkong, Canton, Shanghai and Tienjin. His descriptions of the monuments and temples focused on their exoticism and strangeness, thus reflecting

³ Lajos Lóczy (1849–1920), geographer and member of the Széchenyi expedition. He published a report of the scientific findings of the expedition, which was a systematic description of Chinese geography (Lóczy 1886). William Wells had published the very first geographical work on China entitled *The Middle Kingdom* in 1848.

⁴ The original is in Hungarian. Translations from the Hungarian are by the present author.

the view of his time. However, his travels and interest in Asian art represented a new awareness of the aesthetic dimensions of non-European art (Kertész 1905; 1908).

This interest was reflected in exhibitions of Oriental art as well. The first joint exhibition was mounted by Kertész at the Hungarian National Museum in 1904. Seven travellers and collectors – Kertész, Benedek Baráthosi Balogh, Ferenc Hopp, Emil Delmár, Ernő Kilián, Sigfried Komor and Arthur Kuhn – contributed Indian, Southeast Asian, Tibetan, Chinese and Japanese objects. All of the exhibited items were thought to be characteristic of the Far East: furniture, house altars, Buddha statues, prints, ceramics, lacquer wares, etc. The exhibition was intended – as Schwáb put it – to display an original, high-level culture (one culture!) and its art, which was worth studying for all who dealt with the arts in Hungary (Schwáb 1904, p. 351). The most admired Oriental objects (mainly souvenirs) were hand-made items with perfect form and functionality. On the one hand, these Oriental objects were models of national craftsmanship as Xántus had announced several decades earlier; on the other hand, they represented cultures outside of Europe which served to balance European culture.⁵

In the first decade of the 20th century, the most significant exhibition of Oriental art was The Exhibition of Private Collectors in 1907 (Radisics 1907). It was mounted by the Museum of Applied Arts and the objects were collected and described by Károly Csányi, its curator (Csányi 1907). Only collectors from Budapest were invited. The significance of Oriental art can be demonstrated with two numbers: more than 661 Oriental objects were exhibited, which was almost 20% of all the holdings and two of the 62 collectors – Emil Delmár and Ferenc Hopp – exhibited only Oriental art objects (Csányi 1907). The exhibition proved to be a great success. The museum's director, Jenő Radisics, recognised the important role of East Asian arts in shaping contemporary art. He believed that the selection and exhibition represented an attempt to offer a new perspective to collectors. In order to demonstrate the variety of Oriental art, a wide range of the Oriental crafts were displayed (bronzes, metal wares, lacquer wares, ceramics, textiles, carpets, instruments, etc.). During the selection process, the organisers focused on objects that they thought were characteristic and special, such as incense burners, Buddha statues, snuff bottles, carved lacquer wares, *netsukes*, *inros*, etc. Their main goal was to foster appreciation for the arts and crafts of the Far East even though the fine arts, such as painting and calligraphy, had not yet attracted the interest of collectors. Traditionally, ceramics dominated the field of Oriental connoisseurship, which was reflected in the quantity of the exhibited material. However, in the catalogue, Csányi did not distinguish between ceramics from China and Japan. They were not divided into classes, and the few items that were described were done so in quite general terms. Art lovers mainly admired the ornate and colourful curios produced during a period of declining aesthetic quality. The overall layout of the decoration was apparently suited to contemporary tastes. By selecting a wide range of Oriental art objects, the organisers inevitably intended to propose new directions in collecting.

⁵ There were other Oriental exhibitions in Budapest. See reports on them: Keleti kiállítás [Oriental exhibition] (1911); Rippl-Rónai (1911); Passuth (2001).

A pioneer in collecting Chinese and Japanese art in Hungary was the optician Ferenc Hopp (1833–1919). In the first report on his collection, Zoltán Takács discussed the areas of special interest to Hopp (Takács 1914). He collected fine carvings, lacquered artifacts, objects made from cloisonné enamel, precious stones, and ivories as well as fine ornamented bronzes and ceramics. In the first description of his collection, Takács, an art historian, recognised the significance of this Oriental collection.⁶ He wrote, “Arts of China and Japan are more important for us than those of the nations of Western Europe. ... To foster contemporary art and to investigate its roots is a matter of life and death...” (Takács 1914, p. 68).⁷

In 1914, a special exhibition of objects on loan opened at the Museum of Applied Arts. These objects were contributed by a German collector, Olga Julia Wegener, and consisted of paintings, textiles, bronzes and earthenwares. The organisers emphasised the significance of Chinese painting as Jenő Radisics wrote in the catalogue (Radisics 1913). They intended to balance the exhibitions of Chinese applied arts with an exhibition that basically represented the fine arts of China. However, the collection was not an uncommon one by the early 20th century. Most of the paintings were late copies.

The first period of the historiography of Chinese art in Hungary reflected a new appreciation of East Asian art in the early 20th century. Expeditions and travels of the late 19th and early 20th centuries, on the one hand, and Oriental exhibitions, on the other, constituted a valuable base for the establishment of a public collection of Oriental art. The gathering of an East Asian collection in Hungary was spurred on in large part by the World Exhibitions, which fostered appreciation for the arts and crafts of the Far East.

2. Chinese art as described by art historians (1919–1950s)

The second period of this historiography commenced with the founding date of the Ferenc Hopp Museum, which became the center for efforts tied to Oriental art and research into the history of Far Eastern civilisations. In accordance with Hopp's will, his house and Oriental collection were bequeathed to the Hungarian state in order to house an Oriental museum and institute.⁸

The first director of the Ferenc Hopp Museum of Eastern Asiatic Arts was Zoltán Takács (1880–1964), advisor to the founder as well as curator of the Museum of Fine Arts. He was the driving force behind the new museum. Though he was a self-

⁶ Takács began his career by cataloguing the Vay Collection, which had been gathered in Japan in the early 20th century. Count Péter Vay (1864–1948) had access to public funds to purchase Japanese objects (such as paintings, wood-block prints, statues, etc.) for the Museum of Fine Arts. The collection was organised by Takács and exhibited in 1910. See Takács (1910).

⁷ The original is in Hungarian. It was translated by the present author.

⁸ “[T]he *objets d’art* of Eastern Asian (Chinese, Japanese and Indian) provenance, i.e. the majority of the collection, may serve as a foundation for a museum of Eastern Asiatic arts, and is to be made accessible to the general public with the aim of promoting cultural education.” Last Will and Testament of Ferenc Hopp. Archives of the Ferenc Hopp Museum/A.97.

educated Oriental art historian, his aims were well-suited to the task at hand. His main principles in building the Oriental collection were to paint a representative picture of the Oriental arts and to use Oriental aesthetic quality as the main criterion for selecting material.

This period of the historiography of Chinese art is well represented in the museum's publications. The first permanent exhibition was opened in 1923 and provided a good opportunity to publish a catalogue to describe the collection as a whole (Takács 1923). This catalogue was both a detailed description of the main parts of the collection (Chinese, Japanese, and Indian), which consisted of almost 4,000 items, and an introduction to the history of Oriental (primarily Chinese) art. A prominent art historian of his time, Takács himself wrote the guide. In the Chinese section of the catalogue, the author gave a short introduction to the characteristics of Chinese art. He dealt with the Chinese classical period (Shang dynasty), the dominance of ornamentation and calligraphy, the role of tradition, and the connection between nature and art. All of these notions were compared to western ideas. This was followed by a discussion of the rooms in the exhibition with descriptions of the main groupings of the Chinese objects – stone carvings and other objects of stone, lacquer wares, wood and bone carvings, glass wares, cloisonné, bronzes, examples of the Daoist and Buddhist plastic arts, jades, paintings and ceramic wares – with an emphasis on the prominent areas of Chinese art. The highlights of the Chinese collection were accentuated in this context. This conception partly based on the characteristics of the collection partly reflected the ideas of Stephen W. Bushell.⁹ Bushell was renowned for his writing on Chinese art and possessed first-hand knowledge of it through his post as a physician for the British legation in Beijing. He began to treat Chinese art – and primarily ceramics – as an independent subject, his ideas relying on original Chinese texts (Bushell 1910). He emphasised classification according to crafts and individual wares and reflected Chinese perspectives; however, his classification was often based on visual differences. It should be noted that Takács adopted Bushell's classification, whose approach was based more on connoisseurship than Sinology. The conception for the first catalogue was apt for the time and clearly reflected Takács's knowledge of the literature on Chinese art in western languages.

With regard to Far Eastern (and especially Chinese) art, two related problems arose in publications put out by Takács. One of them was the investigation into the influence of nomadic art (that of the Huns and Scythes) (Takács 1925; 1935), and the nature of the so-called special Oriental spirit (Takács 1924). The other problem was the idea of greater Asia or, as Okakura wrote, "Asia is one". Takács was fascinated by the spiritual force of the Far East linked to Buddhism and its reflection in the visual arts. He saw Buddhism as the common language of Asia. This idea was summarised in the catalogue for the anniversary exhibition entitled *The Art of Greater Asia* in 1933 (Takács 1933). Takács studied the comparisons between the arts of the West and the East, the appearance of ancient cosmic symbols, the representations of man, the motif of the tree of life, and the forms and transformations of mythological ani-

⁹ Bushell (1904, first edition; 1909, second revised edition).

mals. He focused on the roots of Asian and especially of Chinese art¹⁰ and presented the subject in a wider context following changes in motifs through Asia.

In addition to catalogues from the Ferenc Hopp Museum, handbooks written in collaboration with Takács served as the main sources of information on Chinese art between the two world wars. Takács wrote the Oriental entries for the *Handbook of Art* (edited by László Éber) published in 1926. He was also a significant participant in the team that wrote *The History of Art* in 1926 (Barát – Éber – Takács 1926), published in several revised editions in the 1930s. Takács wrote the third part of this popular handbook entitled *The Art of the East*, which was also published separately in 1943 (Takács 1943). The importance of this last publication cannot be overemphasised. Chapters of the handbook included: The Art of Greater Asia; Prehistory, Ancient Times and the Migration Period; Pictorial Art in China and Japan; The Plastic Arts of the Far East, Both Great and Small: Jades and Bronzes; Furnishings and Articles from Chinese and Japanese Buildings; Silk and Lacquer; Earthenware and Porcelain; and The Art of Islam. Takács followed a chronological line and emphasised the main areas of Chinese art (bronzes, jade carvings, paintings, lacquer wares, textiles, and ceramic wares) reflecting the fundamental principles of their aesthetic notions. In order to demonstrate what made each distinct, he compared Chinese and Japanese tendencies and continuously referred to western trends.

Takács's method of description followed the former classification based on Bushell's work as well as adopting a new approach, an archaeological one. The archaeological approach had been pioneered by the American archaeologist and Sinologist, Berthold Laufer, who spent three years in China from 1901 to 1904 and made important excavations. Based on his field work, he published important books on Chinese ceramics and jades: *Chinese Pottery of the Han Dynasty* (Laufer 1909), *Chinese Clay Figures* (Laufer 1914) and *Jade. A Study in Chinese Archaeology and Religion* (Laufer 1912). He concentrated on early China (the Han period) and emphasised the material culture of the early periods, which represented a completely new orientation in Sinology at the time. Much later, the archaeological approach became widely adopted, but in the 1920s it was considered a departure, one tied to Takács's main area of research, the migration period (3rd–9th centuries AD) and the influence of the art of India and Eastern Asia on the art of the migration in Hungary.

It was the explicit aim of Takács to lay the groundwork for art history research and critical appreciation of Far Eastern Art. In order to build a representative Oriental collection he asked for help from German and English colleagues (Butz 2001). The first director of the East Asian Art collection in Berlin, Otto Kummel (1874–1952), and the famous archaeologist and leader of the Turfan Expeditions, Albert von LeCoq (1860–1930) maintained close contact with him (Takács 1937). These acquaintances assisted him in developing his orientation in Oriental art and provided a valuable base for the founding of a new library. Takács collected books, catalogues, and periodicals on Oriental art and established – as part of the Ferenc Hopp Museum – the only library in Hungary devoted to Oriental art.

¹⁰ See itinerary by Takács (1938)

In 1929, the Association of Hungarian Collectors and Friends of Art mounted the first comprehensive exhibition of Oriental art in the Museum of Applied Arts. Between 1920 and 1945, Budapest boasted around 2,000 private collections, and one fourth of them can be well reconstructed (Mravik 2001, p. 175). A significant number of collectors had taken an interest in Oriental art, and this was borne out by their holdings. Prominent figures in this group belonged to the middle classes – wealthy lawyers, architects, publishers, journalists, antiquarians, etc. After the Ferenc Hopp Museum was founded (1919), its collection represented the model for collectors' efforts. As its first director, Takács played a significant role in widening appreciation of Oriental art and developing new ways of collecting.

From the early 20th century on, China was becoming physically more accessible and thanks to railroad construction many tombs had been "excavated". A significant number of burial objects and artifacts had now been exposed. In the 1920s, collecting Chinese art became more widespread, a new orientation in collecting was forming: collectors and dealers began to specialise. It was to introduce these developments to the museum-going public and provide a new perspective for collectors that the Association of Hungarian Collectors and Friends of Art mounted its representative exhibition of Oriental art. The catalogue for the exhibition consists of more than 900 items from Turkey, Persia, India, China, and Japan owned by 69 private collectors and antiquarians (Csányi – Takács 1929). The catalogue was edited by Csányi and Takács. They selected and described the objects, bearing witness to their strong ties to the collectors. Indeed, all of the prominent collectors of Oriental art in Budapest loaned objects for the exhibition (József Csetényi, Emil Delmár, Ödön Faragó, József Fleissig, Baron Bertalan Hatvany, Henrik Herz, Baron Mór Lipót Herzog, Baron Móric Kornfeld, Alfréd Perlmutter, Vilmos Szilárd, etc.). The conception of the catalogue was based on the ideas of Takács as reflected in his book *The Art of the East*. The catalogue selected the material according to the main cultures (Turkey, Persia, India, China and Japan) and followed a chronological line in describing the items. The largest collection of the exhibition was the Chinese. Almost two-thirds of the exhibited material (570 pieces) represented Chinese art and 40% of that material comprised ceramics. Chinese ceramics still formed one of the most popular areas for collectors; however, selection focused on pre-Ming ceramics: burial wares, Song and Yuan wares, and monochromes. A good selection of the Buddhist plastic arts, late Chinese bronzes and jade carvings were also exhibited.

Collecting East Asian art was prevalent in the 1920s and 30s. Baron Bertalan Hatvany (Deutsch) (1900–1980) was one of the eminent collectors and connoisseurs of Oriental art in Budapest. He also contributed Chinese objects to the exhibition, among which was a selection of his burial objects and Buddhist statues. His collection basically consisted of sculptures: tomb figures, Buddhist statues. Although sculpture was widely employed in China, it never enjoyed the high status such as painting and calligraphy. Due to the quite different attitudes to sculpture in China and in the western world, western collectors often collected Chinese sculpture as main representations of the Chinese fine arts. Hatvany was interested in Asian art and

civilisations as a whole, and his ideas on Asian arts and cultures were propounded in a book entitled *Spirit of Asia* (Hatvani 1935).

The partly professional periodicals of the period inspired and sparked the interest of the Hungarian antique fair of Oriental (Chinese) objects. *Műbarát* (Art Lover) was published from 1921 to 1927, and then *Műértő* (Art Specialist) between 1927 and 1932. The editor of both periodicals was Vilmos Szilárd, antiquarian and private collector.

The second period of the historiography of Chinese art in Hungary can be characterised by the creation of a museum for East Asian art. Takács's intention was to establish a representative Oriental collection, to provide an overall, balanced picture of the Oriental arts (first of all by focusing on the ancient – Han and Ordos – bronzes) and to introduce the aesthetic views of these alien cultures to Hungarian art lovers. He represented a new perception of Far Eastern art: an awareness of its aesthetic dimensions.

3. Chinese art as described by Sinologists (1950s–late 20th century)

After the Second World War, Hungary in the 1950s saw the ascendance of a new generation of Sinologists. This period represented a new era in western Sinology, as John A. Pope summarised in his seminal article, "Sinology of Art History. Notes on Method in the Study of Chinese Art" (Pope 1947). Pope spoke of a new attitude to Chinese art and to the history of Chinese art and called for a reorganisation and re-evaluation of Chinese art collections on the basis of texts on Chinese aesthetics. Toward this end, Pope emphasised the importance of a knowledge of Chinese.

The third period of the historiography of Chinese art in Hungary dates from the 1950s, when an impressively knowledgeable young generation of Sinologists began their work. The most prominent member of this generation was Pál Miklós, whose *oeuvre* was strongly linked to Chinese art. His books and publications present a sort of guideline for the period. One of his main areas was the history of Chinese painting and calligraphy, and this choice represented an authentic Chinese view of art. Miklós's most famous book, *The Dragon's Eye*, was published in 1973 in Hungarian. Its subtitle is Introduction to the Iconography of Chinese Painting. His approach to Chinese pictorial art was novel in that it added a completely new dimension to the subject. In the introduction to the book, he states that we were trained within the western culture; the 'Six Laws' of Chinese painting should, nevertheless, form our attitude to Chinese art. Without chronological guidelines he focused on the art objects as they were and examined them from artistic and sociological points of view. Two methodological ideas are joined in the book: investigating the differences between Chinese and western paintings and explaining the differences in the context of Chinese culture. The three main parts of the book are the painter (his materials and

social status)¹¹, the painting (techniques, subjects, and related forms), and the reception (forms of painting, mountings, and forgeries). *The Dragon's Eye* was published in 1973 and remains the standard text on the subject to this day. Though it was written in Hungarian and later published in French (Miklós 1987a), German (Miklós 1982) and Polish (Miklós 1987d), the book was in many ways just as important as those of March (1935), Acker (1954) and van Gulik (1958), members of an outstanding generation of Sinologists trained through the classical Chinese texts. Like his models, Miklós also used Chinese sources in his research.

Besides traditional Chinese pictorial art, Miklós was interested in modern Chinese art as well. He first encountered contemporary Chinese painting in the course of his study of Chinese art in Beijing (1951–1954). Those years spent in China meant more than seeing art objects and monuments in person; it also provided him with an excellent opportunity to meet famous Chinese painters such as *Qi Baishi*, *Xu Beihong*, and *Li Keran*. In 1962, he published a monograph on *Qi Baishi* (1862–1957) (Miklós 1962), which summarised the trends represented in 20th-century Chinese painting. He also demonstrated the strong ties between traditional and modern Chinese art through the exhibitions he mounted (Miklós 1987c).

The third period of the historiography of Chinese art is represented clearly in publications on Buddhist art. The first book by Pál Miklós dealt with the Thousand Buddha cave temples at Dunhuang (Miklós 1959). He followed the generous tradition of Hungarian explorers (Russell-Smith 2000) – Béla Széchenyi, Lóczy, and Stein – and spent a considerable amount of time in Dunhuang preparing sketches and descriptions of the caves. Miklós's interest in Buddhism found expression in the 1970s and 1980s when he focused on the Buddhist texts and problems of *Zen* art. In 1978, he published a book entitled *Zen and Art* (Miklós 1978) and translated several basic *Chan* texts into Hungarian with the title *Wumen guan* (Pass without a Gate) (Miklós 1987b).

Attention to the Chinese texts characterised the third period of the historiography. Several important Chinese texts were translated into Hungarian. Ferenc Tőkei compiled and translated the first anthology of aesthetic theories (*Heart of the Beauty*) which consisted of early texts (mainly details) on Chinese painting written by *Zong Bing*, *Wang Wei*, *Xie He*, *Guo Si* (son of *Guo Xi*), and *Tang Hou* (Tőkei 1973). Ferenc Tőkei also published a study of the work of *Guo Si*, entitled *Linquan gaozhiji* (Tőkei 1969), and Péter Polónyi studied the ideas of the famous 17th-century monk-painter, *Shidao* (Polónyi 1967).

On the 70th birthday of Pál Miklós, Tőkei turned again to publishing a bilingual volume of selected Chinese texts on aesthetics (by *Zong Bing*, *Wang Wei*, *Xie He*, *Guo Si*, and *Tang Hou*) (Tőkei 1997).

Miklós retired as director of the Ferenc Hopp Museum of Eastern Asiatic Arts in 1987. His last act as director was to re-open a new Chinese gallery. This new per-

¹¹ The practical craft-based approach was a departure in Chinese ceramic art as well. Margaret Medley published her book in 1976 and presented an up-to-date history of Chinese ceramics in terms of their technical development (Medley 1976). This was the first time that Chinese ceramics had been seen from a potter's perspective (Pierson 2000, p. 66).

manent exhibition of Chinese art focused on the fundamental objects of each period in the history of Chinese art (Miklós 1987c). Following the learning of his age, he selected the items with a sociological approach to art, i.e. with an eye to the value attributed to them by the original 'consumers' of this art. This is what he endeavoured to do within the limitations of the traditional character of the collection. He brought together a series of individual outstanding objects and small specialised collections of high quality.

The third period of historiography brought a new dimension to research: the study of Chinese texts on aesthetics. The Sinologists focused on the history of Chinese paintings and their studies were based on original texts. The outstanding Sinologist of the period, Pál Miklós, attempted to foster appreciation for painting and calligraphy with his two-part approach: Sinology and technology. However, due to the lack of significant Chinese paintings in Hungary and the decline of collecting in the socialist era the role of the Ferenc Hopp Museum was not as dominant in this period as before.

Future prospects

After an almost hundred-year historiography of Chinese art in Hungary it is perhaps timely to outline the prospects for research on Chinese art history. On the basis of the aesthetic autonomy of works of art, the Chinese collection of the Ferenc Hopp Museum of Eastern Asiatic Arts should be redefined: a strict focus should be made on the individual objects and on the aesthetic autonomy of each object. In order to reflect the context of the objects and present a valid aesthetic quality, research requires a three-part approach: (1) art history based on a wider scope (history of religions and history of civilisation); (2) Sinology based on original Chinese texts on aesthetics; and (3) the history of each object and data on its provenance.

These aims require teamwork with in-depth and wide-ranging investigations as well as new options for publishing series of thematically unified publications.

References

- Acker, W. R. B. (1954): *Some T'ang and Pre-T'ang Texts on Chinese Painting*. Leiden, E. J. Brill.
- Barát, B. – Éber, L. – Takács, F. T. (1926): *A művészet története* [The History of Art]. Budapest, Világirodalmi Könyvkiadó.
- Barát, B. – Éber, L. – Takács, F. T. (1939): *A művészet története* [The History of Art]. Enlarged, revised edition. Budapest, Dante Kiadó.
- Bushell, S. W. (1904¹, 1909²): *Chinese Art*. Vols I–II. London, Victoria and Albert Museum (1904, first edition; 1909, second revised edition).
- Bushell, S. W. (1910): *Description of Chinese Pottery and Porcelain*. Being a Translation of the *T'ao Shuo*. Oxford, Clarendon.

- Butz, H. (2001): The Aesthetics of Collecting and Presenting East Asian Art in Berlin – Some Historical Perspectives. In: *The 3rd Symposium on Oriental Aesthetics and Arts. National Museum of History*. Taipei, pp. 49–83.
- Cholnoky, J. (1900): *A sárkányok országából. Életképek és utirajzok Khinából* [From the Dragons' Country: Genres and Travelogues from China]. Veszprém, Köves és Boros Könyvkiadó-hivatala.
- Csányi, K. (ed.) (1907): *A budapesti amateur gyűjtemények kiállításának lajstroma* [Catalogue of the Exhibition of Amateur Collections Housed in Budapest]. Budapest, Országos Magyar Iparművészeti Múzeum. (Two editions in 1907.)
- Csányi, K.–Takács, F. Z. (eds) (1929): *Keleti művészeti kiállítás – Ausstellung Orientalischer Kunst* [Exhibition of Oriental Art]. Budapest, Magyar Gyűjtők és Művészetkedvelők Egyesülete – Verein Ungarischer Sammler und Kunstliebhaber – Association of Hungarian Collectors and Friends of Art.
- Gulik, R., van (1958): *Chinese Pictorial Art as Viewed by the Connoisseur*. Rome.
- Hatvani, B. (1935): *Ázsia lelke* [Spirit of Asia]. Budapest, Franklin Társulat.
- Keleti kiállítás (1911): *Keleti kiállítás a Művészházban. 1911. Április–május. Brunner József, Rippl-Rónai József, Kozma Lajos tárgyai* [Oriental Exhibition in the House of Artists. April–May 1911. Objects of József Brunner, József Rippl-Rónai, Lajos Kozma]. Budapest.
- Kertész, K. R. (1905): Japán művészete [Art of Japan]. *Építő Ipar* [Construction Industry].
- Kertész, K. R. (1906): *Képek Ázsia keletéről. Pillanatfelvételek egy világkörüli sétáról* [Genres from the East of Asia: Moments from a Grand Tour]. Budapest, Pátria Vállalat és Nyomda Rt.
- Kertész, K. R. (1908): Ceylon építésze [Architecture of Ceylon]. *Építő Ipar* [Construction Industry].
- Koppelkamm, S. (1987): Das neunzehnte Jahrhundert. In: *Exotische Welten, „Europaischen Phantasien“*. Institut für Auslandsbeziehungen, Württembergischer Kunstverein. Edition Cantz, pp. 346–391.
- Kreitner, G. (1881): *Im fernen Osten: Reisen des Grafen Béla Széchenyi in Indien, Japan, China, Tibet und Birma in den Jahren 1877–80*. Wien.
- Laufer, B. (1909): *Chinese Pottery of the Han Dynasty*. Leiden, E. J. Brill.
- Laufer, B. (1912): *Jade. A Study in Chinese Archaeology and Religion*. Chicago, Chicago Field Museum.
- Laufer, B. (1914): *Chinese Clay Figures. Prolegomena on the History of Defensive Armor*. Chicago, Chicago Field Museum.
- Lóczy, L. (1886): *A khinai birodalom természeti viszonyainak és országainak leírása* [A Description of the Natural Environment and Lands of the Chinese Empire]. Budapest.
- March, B. (1935): *Some Technical Terms of Chinese Painting*. Baltimore.
- Medley, M. (1976): *The Chinese Potter, A Practical History of Chinese Ceramics*. Oxford, Phaidon.
- Miklós, P. (1959): *A tunhuangi Ezer Buddha barlangtemplomok* [Cave Temples of A Thousand Buddhas at Dunhuang]. Budapest, Magyar Helikon Könyvkiadó Vállalat.
- Miklós, P. (1962): *Csi Paj-si (1862–1957)*. [Qi Baishi.] (A művészet kiskönyvtára XXXIII) Képzőművészeti Alap.
- Miklós, P. (1973): *A sárkány szeme. Bevezetés a kínai piktúra ikonográfiájába* [The Dragon's Eye. Introduction to the Iconography of Chinese Painting]. Budapest, Corvina Kiadó.
- Miklós, P. (1978): *A Zen és a művészet* [Zen and Art] (Gyorsuló idő) Budapest, Magvető Kiadó.
- Miklós, P. (1982): *Das Drachenauge. Einführung in die Ikonographie der chinesischen Malerei*. Übers. Heribert Thierry. Budapest, Corvina.
- Miklós, P. (1987a): *L'Oeil du Dragon. Introduction iconographique a la peinture chinoise*. Budapest, Corvina.

- Miklós, P. (1987b): *Kapujanincs átjáró. Kínai csan-buddhista példázatok* [Wumen guan. (Pass without a Gate). Chinese *Chan* Parables]. (Ed., Trans.) (Prométheusz Könyvek 16) Budapest, Helikon Kiadó.
- Miklós, P. (1987c): *Kína művészete. Chinese Arts*. Katalógus. Catalogue. Budapest, Az Iparművészeti Múzeum Ráth György Múzeuma.
- Miklós, P. (1987d): *Malarstwo chińskie. Wstęp do ikonografii malarstwa chińskiego*. Warszawa, Wydawnictwo Artystyczne i Filmowe.
- Mravik, L. (2001): Budapest műgyűjteményei a két világháború között [Private Collections of Budapest Between the Two World Wars]. *Budapesti Negyed* [The Budapest Quarter] IX, 2–3, pp. 156–191.
- Passuth, K. (2001): Keleti kiállítás a művészházban [Oriental Exhibition in the House of Artists]. *Művészettörténeti Értesítő* [Bulletin of History of Art] 2001, 1–2, pp. 85–102.
- Pierson, S. (2000): The David Collection and the Historiography of Chinese Ceramics. In: *Collecting Chinese Art: Interpretation and Display*. (Colloquies on Art and Archaeology in Asia No. 20) London, Persival David Foundation of Chinese Art, SOAS, pp. 57–69.
- Polónyi, P. (1967): Egy XVII. századi kínai festészetesztétikai munka [A Chinese Aesthetical Work on Painting from the 17th Century]. *Művészettörténeti Értesítő* [Bulletin of Art History] 2, pp. 77–93.
- Pope, J. A. (1947): Sinology of Art History. Notes on Method in the Study of Chinese Art. *HJAS* X.
- Radisics, J. (1907): Amateur-gyűjtők kiállítása az Országos Magyar Iparművészeti Múzeumban [Exhibition of Amateur Collectors at the Hungarian National Museum of Applied Arts]. In: *Magyar Iparművészet* [Hungarian Applied Arts], pp. 281–287.
- Radisics, J. (1913): *Wegenérné Olga-Júlia kínai gyűjteményének leíró jegyzéke* [Descriptive List of the Chinese Collection of Mrs. Olga Julia Wegener]. Budapest, Országos Magyar Iparművészeti Múzeum.
- Rippl-Rónai, J. (1911): *Keleti kiállítás a Művészházban* [Oriental Exhibition at the House of Artists]. Hopp Ferenc Múzeum, Adattár [Archives of the Ferenc Hopp Museum] Fü. 687.
- Russell-Smith, L. (2000): Hungarian Explorers in Dunhuang. *JRAS*, Series 3, 10, 3, pp. 341–362.
- Sándor, I. (1951): Első néprajzi kiállításunk és Xántus János [Janos Xántus and the First Ethnographic Exhibition]. *Ethnographia* LXII, pp. 189–196.
- Schwáb, Gy. (1904): Keletázsiai kiállítás [Exhibition of the Far East]. *Építő Ipar* [Construction Industry] 27. Nov., pp. 350–351.
- Stein, A. (1903): *Sand-buried Ruins of Khotan*. Oxford.
- Stein, A. (1908a): *Homokba temetett városok* [Trans. of *Sand-buried Ruins of Khotan*]. Trans. by Gyula Halász. Budapest, Magyar Földrajzi Társaság Könyvtára.
- Stein, A. (1908b): Stein Aurél újabb levelei [New Letters from Aurél Stein]. *Akadémiai Értesítő* [Bulletin of the Academy] 4, pp. 92–95.
- Stein, A. (1912): *Ruins of Desert Cathay. Personal Narrative of Explorations in Central Asia and Westernmost China*. London, Macmillan and Co.
- Stein, A. (1913): *Romvárosok Ázsia sivatagjaiban* [Trans. of *Ruins of Desert Cathay*]. Trans. by Gyula Halász, Magyar Földrajzi Társaság Könyvtára, Budapest.
- Stein, A. (1923): *Indiából Kínába. Harmadik utam Belső-Ázsiába. 1913–1916* [From India to China: My Third Expedition to Inner Asia]. Trans. by Gyula Halász. Budapest, Atheneum Rt.
- Takács, F. Z. (1910): *Japán művészeti kiállítás* [Exhibition of Japanese Art]. Budapest, Szépművészeti Múzeum [Museum of Fine Arts].
- Takács, F. Z. (1914): Hopp Ferenc gyűjteménye [The Ferenc Hopp Collection]. *Magyar Iparművészet* [Hungarian Industrial Art], XXVII, pp. 68–89.

- Takács, F. Z. (1923): *A Hopp Ferenc Keletázsiai Művészeti Múzeum* [Ferenc Hopp Museum of Eastern Asiatic Arts]. Budapest, Országos Magyar Szépművészeti Múzeum [Hungarian National Museum of Fine Arts].
- Takács, F. Z. (1924): Zu den Grundformen der chinesischen Kunst. *Jahrbuch der Asiatischen Kunst* pp. 191–196.
- Takács, F. Z. (1925). Chinesisch–Hunnische Kunstformen. *Bulletin de L'Institut Archéologique Bulgare* (Sofia) III, pp. 194–229.
- Takács, F. Z. (1933): *The Art of Greater Asia*. Budapest, Francis Hopp Museum of Eastern Asiatic Arts: Francis Hopp Memorial Exhibition.
- Takács, F. Z. (1935): Congruencies between the Arts of the Euroasiatic Migration Periods I–II. *Artibus Asiae* Vol. V, pp. 23–32; Vol. VIII, pp. 269–276.
- Takács, F. Z. (1937): Albert von Le Coqs Turfanfunde und der Grosse Stil der chinesischen Malerei. *Artibus Asiae* Vol. VII, pp. 158–177.
- Takács, F. Z. (1938): *Buddha útján a Távol-Keleten* [On Buddha's Trail in the Far East. Itinerary]. Budapest, Révai.
- Takács, F. Z. (1943): *Kelet művészete* [The Art of the East]. Budapest, Dante.
- Tőkei, F. (1969): A tájkép tökéletessége [Perfection of the Landscape]. *Magyar Filozófiai Szemle* [Hungarian Philosophical Review] 6, pp. 1205–1222.
- Tőkei, F. (1973): *A szépség szíve. Régi kínai esztétikák* [The Heart of Beauty: Early Chinese Works of Aesthetics]. (Compiled, trans. and foreword) Budapest, Gondolat.
- Tőkei, F. (1997): *A kínai festészet elmélete* [Theories of Chinese Painting]. Foreword and notes by Pál Miklós. Budapest, Orientalisztikai Munkaközösség–Argumentum.
- Xántus, J. (1869a): Kínai levelek [Letters from China]. *Fővárosi Lapok* [News of the Capital] No. 226.
- Xántus, J. (1869b): A magyar-osztrák kelet-ázsiai expedícióról [Report on the Austro-Hungarian Expedition to the Far East]. In: *Hazánk's a Külföld* [Our Motherland and Abroad] pp. 6–12, 33–37.
- Xántus, J. (1871): *A közoktatási miniszter megbízásából 1869/70-ben Keletáziában országos költségen gyűjtött s a Magyar Nemzeti Museumban ideiglenesen kiállított népismereti tárgyak leíró sorozata* [Temporary exhibition of ethnographic objects collected in East-Asia in 1869/70 on the assignment of the Minister of Education and financed from the public budget at the Hungarian National Museum]. Pest.
- Zichy, J. (1897): *A magyar faj vándorlása. Zichy Jenő gróf kaukázusi és közép-ázsiai utazása* (2 kötet) [Migration of the Hungarian race. Travel of Count Jenő Zichy to Caucasus and Central Asia. 2 vols.]
- Zichy, J. (1905): *Keleti kutatások a magyarság eredetének felderítése érdekében. Zichy Jenő gróf harmadik ázsiai utazása* (6 kötet) [Expeditions to Asia in order to reveal the origin of Hungarians. Third travel of Jenő Zichy to Asia. 6 vols.]