

Foreword

The Japanese Art Abroad Research Project, funded by a grant from the Hasekō Corporation, is rapidly approaching its fourth year. The Center's Information Department is making steady progress on a database which includes the textual and pictorial data published in Vols. 1, 2, 4, and 5 of the *Nichibunken Japanese Studies Series*.

Following research trips to Russia and the Czech Republic, in 1994 we went to the capital of Hungary, Budapest, and surveyed the collection at the Ferenc Hopp Museum of Eastern Asiatic Arts from June 20 to July 22. The core of the Japanese art collection was the gift to the nation of 4,000 objects from Ferenc Hopp. Hopp's home and garden, with its Japanese-style arbor and Chinese-style gate, were bequeathed to the country and became known as the Ferenc Hopp Museum of Eastern Asiatic Arts. Since 1948 it has been organizationally a part of the Museum of Applied Arts. On the first floor of the old Hopp home is a library devoted to Asian art, and the second floor is used for special exhibitions of East Asian art. East Asian artifacts from the collection are also exhibited at the György Ráth Museum, which likewise is under the administration of the Museum of Applied Arts. Artifacts not on display are stored at the Museum of Applied Arts. Of the 1,478 objects recorded in this volume, 683 are ukiyoe woodblock prints. Next in priority are *netsuke* and lacquerware, 215 and 155 objects respectively, which were collected mainly by Hopp. In addition, this time we included 93 sculptural objects made of wood, ivory, and bronze.

The main objective of this reference catalogue is to quickly disseminate basic information. Because the time allotted to researching and verifying data is often restricted, there are undoubtedly many imperfections. Our aim is to have the information in the database be as accurate as possible and therefore we welcome corrections, which will be incorporated later as the computer data is updated.

We are deeply indebted to the General Director of the Museum of Applied Arts, Dr. Zsuzsa Lovag, and to the Chief Curator, Dr. Mária Ferenczy, for generously supporting the project from its inception. In addition, we extend our heartfelt gratitude to Mrs. Éva Cseh, Curator, and to other museum staff members for cooperating with us in our research for days on end in extremely hot weather. We would also like to express our appreciation to the Japanese scholars who participated in our researches, Mr. Ōhashi Kōji, Mr. Komatsu Taishū, and Mr. Asano Shūgō. Prof. Tanabe Saburōsuke of the Musashino University of Fine Arts by chance happened to visit the museum during our survey and kindly assisted us in recording data concerning the Buddhist sculpture. We are also grateful to Guest Professor Morita Tsuneo of the Budapest University of Economics for aiding us in many ways during our stay in Budapest.

Lastly, we gratefully acknowledge the Hasekō Corporation for their contribution, the Foundation for the Promotion and Preservation of Cultural Properties for providing a portion of the research trip travel expenses, and the Ministry of Education for awarding us a grant for scientific research.

With everyone's cooperation, we will continue to work toward establishing an even more complete database.

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