

*The Museum of Oriental Art, Moscow*



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Moscow

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*Aurora Art Publishers  
Leningrad*

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THE MUSEUM OF ORIENTAL ART which houses the art of African and Asian peoples from antiquity to the present day was founded in Moscow in 1918 by decree of the Soviet government. Its creation, soon after the October Revolution of 1917, in the difficult years of the Civil War, was a concrete manifestation of Lenin's national policy towards the awakening peoples of the colonial and dependent nations of the East.

Among the one hundred and fifty museums of pre-revolutionary Russia, there was not a single one in which the artistic culture of the East was represented adequately or systematically. The oldest Russian public museums—the *Kunstkammer* (Cabinet of Curios founded in St. Petersburg in 1719) and the Kremlin Armoury (founded in Moscow in 1806)—contained some individual collections of Eastern coins, examples of Turkish, Persian, Indian and Indonesian weaponry, and of Turkish and Persian velvets and brocades. But private collections, more varied in content, often remained inaccessible even to specialists.

After the October Revolution, following the nationalization of important private collections, state museum reserves were formed in Moscow and in Leningrad. Works of Oriental art accumulated there were then transferred to a new museum, whose tasks were defined as the collection, preservation, scholarly study, public display and popularization of artistic artifacts created by the peoples of the East. The basis of the new museum was formed by approximately one thousand objects from state reserves and various of the country's museums, among which were many Eastern antiquities amassed by the famous Russian collectors Piotr Shchukin, Konstantin Nekrasov and Alexander Fabergé. The ceramic art and china of the Far East, Turkish fabrics and carpets, faiences and tiles from Kashan and Rayy, as well as carpets from Central Asia and the Caucasus were all represented by superb pieces. A first-class collection of Persian and Indian manuscripts and miniatures of the 15th and 16th centuries was also assembled.

The museum's collections were significantly enlarged in the 1920s, when scientific expeditions were sent to Central Asia and the Caucasus, in particular to Uzgen, Turkestan, Merv, Nisa, Anau and Kubachi. Especially valuable examples of the mediaeval art of Central Asia, including carved *ganch* (gypsum-based

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Printed and bound in the USSR

Г 80103-787  
023(01)-81 без объявления

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stucco), fragments of sculpture and ceramics, were excavated on the site of ancient Termez. In 1928 Vladimir Tardov, the Soviet consul-general in Isfahan, donated to the museum some Safavid decorative tiles, glass, fabrics, miniatures, and other Iranian artifacts. In the 1930s the museum received from Boris Kas-talsky a collection of ancient and mediæval ceramics from Central Asia.

While in the 1940s and 1950s the museum's stocks grew rapidly, in the last decades they have increased enormously. Rare examples of Armenian and Georgian costume, ornamental jewellery from Daghestan and Turkmenia, ceramics from Uzbekistan and Tadjikistan, and carpets and felts from Kirghizia and Kazakhstan have been obtained by the museum's expeditions sent out annually to the Republics of Central Asia, Kazakhstan, the Caucasus and Transcaucasia. The museum maintains close links with the research institutes of the USSR Academy of Sciences and with the Lomonosov University in Moscow, which handed over to it stone and alabaster idols (mid-1st millennium A.D., settlement of Kairagach, Kirghiz Republic), ceramic vessels (4th—3rd millennia B.C., settlement of Chang-depe, Kara-Kum desert), and examples of the art of the Golden Horde and ancient Kwarasm. The ceramic section became more representative when Alexei Smirnov's collection of pottery from ancient and mediæval Central Asia was added to it; a similar aim was achieved when Liatif Kerimov's Azer-baijani carpets came into the carpet department.

The collection of paintings, graphics and sculpture by the Eastern peoples of the Soviet Union is steadily increasing thanks to the purchases made by the USSR Ministry of Culture at all-union and republican exhibitions.

The collection of foreign art is growing apace, basically as a result of purchases from private collectors and owners and also from exhibitions sent to the USSR from abroad. The museum made important acquisitions at exhibitions of works by the Japanese artists Tadashige Ono, Kakuo Shinkay, Maruki Iri and Toshiko Iri, as well as from exhibitions of contemporary decorative and applied art of Japan, the crafts of India, contemporary fine art of Afghanistan, the fine arts and crafts of Nigeria, and similar exhibitions from Morocco, Guinea, the Congo, Yemen, Ghana and Malaysia.

Many of the exhibits came to the museum as gifts. Thus, for example, the museum received a gift in 1950 from the government of the People's Republic of China; in 1956, the Embassy of the Korean People's Democratic Republic handed over to the museum a collection of Korean art; in 1971, the government of the Mongolian People's Republic presented to the Soviet Union about 35 works by contemporary Mongol graphic artists, painters and sculptors; and in 1973, the government of the Union of Burma gave as a gift about 600 examples of modern Burmese handicrafts. In 1976—77, the museum received 43 paintings by Nikolai Roerich, together with some Oriental articles belonging to his family — in all, some 360 works of art presented to the Soviet Union by Catherine Campbell-Stibbe (USA).

Private owners are often the source of significant accessions. In 1975, the well-known Moscow collector Vladimir Kalabushkin bequeathed to the museum about 380 items: Far Eastern paintings, bronzes, china, and pieces made of jade and semiprecious stones. Some 300 Japanese colour prints were acquired from the renowned Soviet painter Igor Grabar and the Moscow art critic Alla Kolomiets.

At present the museum contains over 35 thousand exhibits. Most completely and comprehensively represented here is the art of the peoples from the East of the Soviet Union—formerly the outlying districts of tsarist Russia. Pride of place is held by the department of antiquities and mediæval art. Of exceptional artistic and scientific value are Parthian ivory rhytons (2nd—1st centuries B.C.) which were used during festive or religious ceremonies; sculpture and small-scale clay pieces from Kwarasm; painted vessels decorated with strict geometric designs from southern Turkmenia (4th—3rd millennia B.C.); and mediæval ceramics from Afrasiab (10th—11th centuries).

A vivid chapter in the artistic development of Central Asia, Kazakhstan, the Caucasus and Transcaucasia is comprised by the works of folk art dating from the 18th to the early 20th century, relating especially to the decoration of costumes and houses. In this collection there are many unique items such as a Turkmenian *osmolduk* (part of the trappings of a camel), decorated with birds (18th—early 19th centuries); some 19th century Karakalpak embroideries

on coarse calico and broadcloth; Kaitag decorative panels from Highland Daghestan (18th—early 19th centuries); and Uzbek embroidered wall-panels, *suzani* (19th—early 20th centuries).

Among the works of folk art from the 18th to early 20th centuries, Turkmenian, Armenian and Azerbaijani carpets hold a special place. The reputation of Turkmenian carpets has spread all over the world. It is scarcely accidental that they were frequently depicted in the paintings of the masters of the Italian Renaissance. The famous 13th century traveller Marco Polo considered them "the most subtle and beautiful in all the world". The carpets and rugs were used to decorate and warm homes, they replaced furniture, or were turned into travelling-bags, covers, cases for keeping things in, and for the transportation of items of household use.

The collection of *suzanis* is distinguished by its high æsthetic qualities. These large decorative embroidered panels from Uzbekistan, up to two and a half metres long, were used to curtain off alcoves in walls or to decorate rooms on special occasions. Each *suzani* was composed of several pieces of linen which were sewn by hand and then joined together. Luxuriant plant and regular geometric designs covered the entire surface of these panels.

Embroidery, always the exclusive domain of the womenfolk, was particularly widely applied to costume. It was used to decorate skull-caps, head-scarves, dresses and robes. The museum possesses several dozen examples of Armenian and Georgian costumes, kerchiefs sewn by hand by skilled Azerbaijani women, Central Asian skull-caps, festive and everyday robes worn by Turkmen women, embroidered velvet skirts (one of the elements of the festive costume of Kirghiz women), and wedding-shirts covered with multicoloured designs, worn by Tadjik girls who made them as part of their dowry.

A woman's national costume was always rounded off with decorative jewellery, which she kept all her life. The museum has at present hundreds of bracelets, earrings, plait pendants, rings, head and breast ornaments, and necklaces created by craftsmen from Armenia, Georgia, Daghestan and Kazakhstan, and by the renowned jewellers of Bokhara, Khodzhent and Samarkand.

A characteristic aspect of a man's festive costume was the side-arms, richly decorated with precious and semiprecious stones, enamels, engraving, carving, niello and gilt. These are represented in the museum largely by sabres and daggers.

The use of clay vessels for domestic purposes was widespread among the peoples of Central Asia, the Caucasus and Transcaucasia. Both men and women were traditionally involved in their manufacture. The forms of the ceramic objects were evolved over centuries and handed on from generation to generation. Here belong *khums*, large vessels for keeping grain and wine in; rather small similar vessels for cheese; all possible kinds of pots for carrying water and jugs for milk; *liagans*, dishes for pilaff; and *keses*, smallish deep bowls for soup, etc. In the Caucasus the most renowned centre for the manufacture of ceramics was the village of Balkhar; in Central Asia the most popular earthenware came from Shahrizabz, Rishtan, Samarkand, Khodzhent and Khiva. The most valuable items in the museum's collections are emerald-blue and bluish-white dishes from the Central Asian towns of Rishtan, Samarkand and Khodzhent.

In Central Asia and in the Caucasus metal vessels were also commonly used as well as clay ones. These were inlaid with corals, turquoises or enamels and covered with elaborate chased and engraved designs. Some 60 pieces in bronze and copper, all of different forms and uses, are housed in the museum.

Modern craftsmen, whose works are widely represented in the collection, have developed and enriched the traditions of their predecessors. In the mountain region of Tadjikistan, for instance, the 1950s and 1960s saw a flowering of the art of moulded ceramics. A new phenomenon in the contemporary art of the peoples of the Soviet Union has been Georgian chasing, the renaissance of which is closely linked with Irakly Ochiauri, Kukuri Guruli, Georgi Gabashvili, Dmitry Kipshidze, and other masters.

A significant part of the museum's collections is formed by paintings, drawings and sculpture from the Eastern Republics of the Soviet Union. Up until 1917, the artistic endeavour of the peoples of Central Asia and Kazakhstan had, as a consequence of Islam's supremacy, remained restricted to the limits of ornamental art. This is why the development of painting here in the first years

after the revolution is linked mainly with the names of Russian artists, such as Alexander Volkov, Pavel Benkov, Alexander Nikolayev (Usto-Munin) and Ruvim Mazel, who had been active in Central Asia since the beginning of the century. Their works, carefully preserved in the museum, form part of the treasure-store of Soviet art. Many of these masters played an important rôle in the training of the first national artists, among whom were the now famous painters Biashim Nurali and Ural Tansykbayev. The works of the leading modern artists of the older generation, such as Abdulkhan Abdullayev, Abylkhan Kasteiyev, Lydia Ilyina, Semion Chuikov, Gapar Aitiyev—and of the younger painters and sculptors Mamed Mamedov, Durda Bairamov, Kulnazar Bekmuradov and Chara Amangeldyev—all form an important section in the museum's holdings.

Unlike Central Asia and Kazakhstan, the fine arts of Transcaucasia can be traced back to the stone sculpture and mosaics of the ancient world, and mediæval fresco-painting and miniatures. Under the influence of Russian art, national schools of realist painting grew up here during the 19th century. The museum possesses several canvases of the 19th century, two of which, *Portrait of Vasily Popov* and *Portrait of Prince Thomas Dzhabakur Orbelliani*, belong to the brush of unknown Georgian artists, while another two are painted by the outstanding Armenian artists Akop Ovnatanian and Stepan Nersesian. The victorious 1917 Revolution gave a strong impetus to the development of all forms and genres of fine art in Transcaucasia. Martiros Saryan was an unsurpassed master of landscape and portrait painting. Georgi Gabashvili created a series of genre canvases depicting the courageous and fearless Khevsur people. Lado Gudashvili derived inspiration from the images of old Georgian poetry and prose. The talents of Ovsep Karalian, Akop Kodzhoian, Meger Abegian and Yakov Nikoladze grew into maturity. Some of the finest works by these artists are now kept in the museum. In recent years such artists as Minas Avetisian, Akop Akopian and Tenghiz Mirashvili have received wide recognition, and some of their paintings have been acquired by the museum.

The collection of Chinese art, consisting of more than fourteen thousand items, forms the major part of the museum's department of foreign art. The

most valuable portion of this collection is the mediæval painting (8th—17th centuries), which includes several unique scroll-paintings by some of China's most outstanding artists: *Yang Kuei-jei after Bathing* by Chou Fang (early 9th century); *Children Playing* by Su Han'ch'ên (12th century); *The Poetess Su-Go-lan and Her Palindrome* by Kuang Tao-shêng (late 13th—early 14th centuries), and *Green Landscape* by Ch'ou Ying (mid-16th century). The museum also owns a 30 metre horizontal scroll by Wang Ts'ên entitled *The Story of a Provincial Official's Career through the Service* (second half of the 17th century), depicting more than four thousand figures. As well as these, the museum possesses works by modern masters up to the most recent times—such as Gén Po-nien, Ch'i Pai-shin and Hsü Pei-hung.

One of the greatest discoveries ever made in China was the developing of the techniques of porcelain. Porcelain work, attractive for its purity, lightness and high æsthetic qualities, was carried off in loads to Europe and to the countries of the Near East. The demand for porcelain was so great that imitations of it were made in Iran, Turkey, Central Asia and many Western European countries. Among the examples of Chinese porcelain in the museum's possession are some particularly valuable pieces: blue and green celadons from Lungch'üan, matt white cups from Tingchou (10th—12th centuries), famous 13th century vessels with brown and black overglaze painting from the workshops of Tz'üchou, vases and cups (14th century) from Tszindechzhon', which were rated as highly as painting and sculpture, and beautiful 16th century articles from Têhua. The porcelain of the 16th to 18th centuries is notable for the extreme variety of the forms of the vessels and the hues of the glazes. Particularly elegant are the bowls, dishes and wine-vessels covered with glazes such as "liver", "fading leaves", "the cheek of a tipsy beauty", "oxblood", and "flambé".

The museum boasts one of the richest collections of Chinese costume in the USSR, including individual items which formed part of the sets of official and everyday costumes worn by the privileged classes of Chinese society during the period of the Ch'ing dynasty (1644—1911). The collection also contains lengths of fabric, badges of rank, and various trimmings intended for the making up

of the costume. Of particular interest are the badge of rank of a 16th century Chinese official, women's jackets from the early 18th century, and twenty-five beautiful embroideries for women's costumes, which came to the museum from the collections of the Kukung Imperial Palace in Peking. At the same time there are several items which are extremely interesting from the historical and ethnographical points of view. Such are, for instance, the coats once owned by a hereditary prince (early 18th century), the Emperor Chiach'ing (early 19th century), and the Empress Tz'u-hsi (1860s).

The museum's collection of Japanese art is one of the finest amongst comparable collections in the USSR. It consists of about three thousand works—paintings, colour prints, sculpture and objects of applied art. The most ancient of these are three wooden sculptures (12th—15th centuries), which at one time adorned Buddhist temples; a statue of Fugen astride an elephant, executed in the style of the renowned 12th century sculptor Dziertio, and two sculptures of the Buddha Amida from the 13th and 15th centuries.

Of special merit are the Japanese colour prints from the 17th to 19th centuries. These were discovered as far as Europe was concerned by the French painters of the 1880s, and exercised a strong influence on the work of Van Gogh, Gauguin, Degas and Toulouse-Lautrec. The museum has approximately one thousand prints, including works by the outstanding masters Suzuki Harunobu, who first applied the technique of colour xylography, Kitagawa Utamaro, "the singer of woman's beauty", Toshusai Sharaku, the man who for ever captured the expressive images of the actors in the Japanese theatre, Katsushika Hokusai, the marvellous interpreter of landscape, and Ando Hiroshige, who was endowed with an enormous feel for colour and poetically sang the beauty of the Japanese countryside.

An unique part of the Japanese collection is the section of mediaeval ceramics, one of the best in the world. It contains all the various types of vessel necessary in the tea ceremony. The work of the famous potter Kenzan (late 17th century) is particularly noteworthy. The china and pottery form the workshops of Satsuma, Hizen and Hirado (17th—19th centuries) are distinguished by

inimitable characteristics, as are the 17th and 18th century lacquer work, the bronzes (18th—19th centuries) and the enamels (16th—18th centuries).

One specifically Japanese form of art, *netsuke*, is richly represented in the museum. These miniature figurines (17th—19th centuries), carved out of wood, ivory, or stone, and serving as waist pendants, number more than five hundred, which means that this is the largest collection in the USSR. The museum possesses unique *netsukes* by the famous 17th century master Dema, the prominent 17th century sculptor Suzan, and the renowned masters of the 18th and 19th centuries Mazanao, Minkoku, Gyokumin, Ikko and Masanori.

The artistic heritage of India, a country of ancient and high culture, is reflected in the museum mainly by works of decorative and applied art dating from the 19th and 20th centuries. There are about one thousand five hundred items ranging from shawls from Kashmir, brocades, printed fabrics, saris from Benares, lacquer work from Nirmal and Orissa, and work in metal, wood, ivory and clay. The gem of the collection is a number of miniatures (16th—19th centuries) belonging to various schools, including the Mogul, the Rajput, the Kangra and the Pahari. The earliest of these, *Acrobats Fighting* (mid-16th century), comes from the brush of the artist Balchand. The museum also prides itself on the remarkable manuscript *Babur-nameh* (16th century), which is adorned with fifty-seven miniatures.

The collection of Indian sculpture includes four reliefs and three small clay heads of Buddha (3rd—4th centuries), rare examples of Gandhara art and about a hundred small bronze statues of Buddhist deities (12th—14th centuries). Among the unique items of wood-carving the *Dancing Woman*, a high-relief executed in ebony in the 18th century, deserves particular attention.

One of the most comprehensive collections is that of Iranian art. More than one thousand five hundred exhibits from various periods go to make up this section: they range from vessels and terracotta items (3rd to 1st millennia B.C.) to Luristan bronzes (9th to 7th centuries B.C.), pottery vessels from Rayy and Kashan (13th—14th centuries), Safavid fabrics, tiles, manuscripts and miniatures (15th—17th centuries), carpets, and paintings from the 18th and 19th centuries.



Anonymous craftsmen were responsible for a number of items unique in their artistic merit: these include a 12th century vessel shaped as a bird with a woman's head; a jug painted in lustre (12th—early 13th century), depicting a horseman and fleeing beasts; woven carpets of rare beauty (17th—18th centuries); brocades and opulent velvet and satin fabrics (16th—17th centuries). Individual items have retained the names of their creators. These are, in the first instance, miniatures and manuscripts, which belong to the supreme achievements in the history of painting. Nizami's manuscript *Khamsa* (1490—91) and Jami's *Gold Chain* (1519) are rightly considered true masterpieces, as are the miniatures *Portrait of an Old Man* by Riza-i-Abbasi and *Sleeping Dervish* by Shaf-i-Abbasi—two of the greatest Iranian artists of the 17th century. Easel painting of the 18th and 19th centuries is represented by interesting but for the most part anonymous works. The earliest of these, *Portrait of a Youth with a Hare*, was executed in the 18th century.

The æsthetic values of several other countries and regions are reflected in the museum's collections only by individual aspects of their arts. The museum prides itself on its examples of early Korean sculpture (8th century), the ceremonial bronze sculpture and painting of Mongolia (17th—19th centuries), Turkish ceramics and fabrics (16th and 17th centuries), Indonesian fine arms and batiks, a collection unique in the USSR of the miniature bronze sculptures of the Ashanti people (Ghana), dating from the 17th—19th centuries, and a small collection of African wooden sculptures.

The remarkable collections of the museum serve as a basis for scholarly research, exhibitions and the popularization of works therein preserved. A part of the exhibits is permanently on display in the museum, while the rest are shown from time to time in temporary exhibitions. The museum's entire activity is devoted to the wide popularization of the classical heritage of Oriental art, of the modern multinational culture of the peoples of the Caucasus, Central Asia and Kazakhstan, and of the work of progressive Oriental artists beyond the Soviet frontiers as an alienable part of the world's artistic culture.

## Art of the Peoples of the Soviet East

1. Bowl from Chong-depe. Southern Turkmenia. 4th — 3rd millennia B.C.



2. Parthian rhyton from Nisa. Turkmenia. 2nd century B.C.



3. Ewer. Central Asia. Fergana. Site of Akhyket. 10th — 11th centuries



4. Bowl. Central Asia. Afrasiab. 11th — 12th centuries



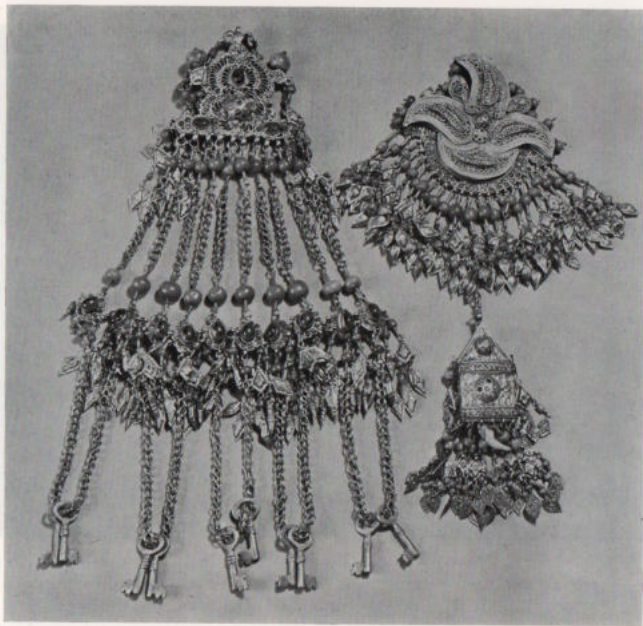
5. Rug for a camel's back. Turkmenia. Late 18th — early 19th centuries



6. Part of a fodder sack. Turkmenia. Mid-19th century



7. Woman's ornaments. Uzbekistan. Kwarasm. Khiva Second half of the 19th century



8. Ornamental jewellery. Turkmenia. Late 19th — early 20th centuries  
Ornament for a plait. Ornament worn on back. Bracelet



9. Woman's robe. Turkmenia. 19th century



10. Suzani, decorative embroidery. Uzbekistan. Second half of the 19th century



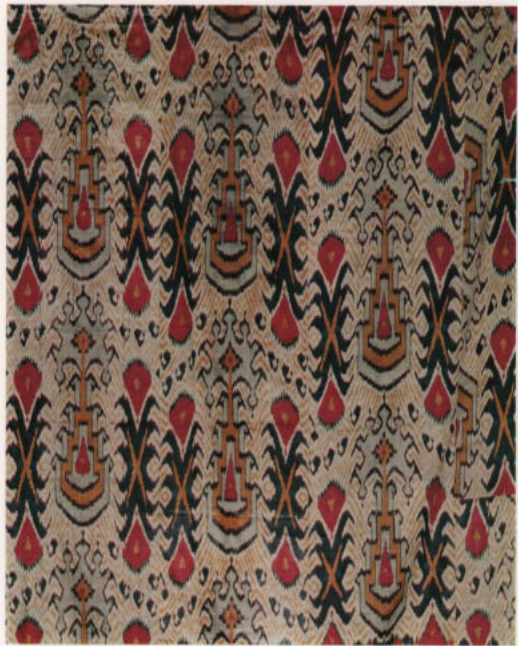
11. Decorative panel. Uzbekistan. Tashkent. Late 19th century



12. Curtain for an alcove. Kirghizia. Late 19th century



13. Decorative panel, Central Asia. Second half of the 19th century



14. Decorative embroidery. Top side of a cushion cover. Daghestan. 19th century





15. Carpet. Azerbaijan. 1880



16. Felt rug. Turkmen SSR. 1970s



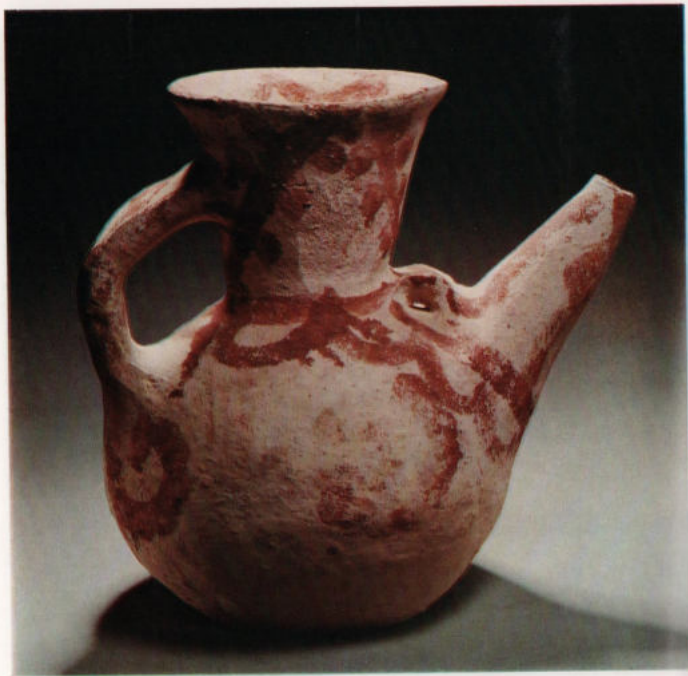
17. Jug. Uzbekistan. Late 19th century



18. Usmon Meliyev. Born 1930. Tadjik SSR, Village of Kanibadam  
Vessel for sour milk. 1970s



19. Water vessel, Tadjik SSR. Village of Gumbulak. 1960s



20. Alde Kakabadze. Born 1932. Georgian SSR  
*Marani*, wine-vessel for wedding-table. 1963



21. Carpet. Georgian SSR. 1920s



22. Guram Gabashvili. Born 1926. Georgian SSR  
Wall panel: *Tushin Sisters*. 1967



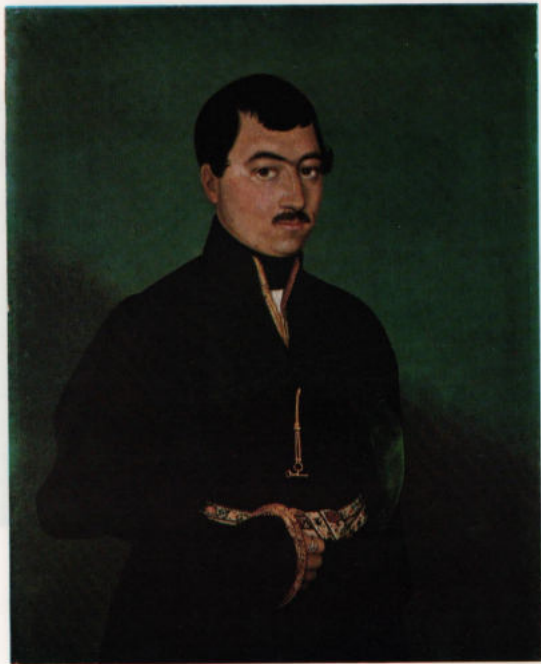
23. Unknown artist. First half of the 19th century. Georgia  
*Portrait of Vasily Popov*



24. Niko Piroshmanashvili. 1862—1918. Georgia  
*Carousal*, 1905—7



25. Akop Ovnatanian. 1806—1881. Armenia  
*Portrait of A. Karadjian. 1830s—40s*



26. Stepan Nersesian. 1815—1884. Armenia  
*Portrait of a Woman. Second half of the 19th century*



27. Martiros Saryan. 1880—1972. Armenian SSR  
*Self-portrait with a Mask.* 1933



28. Ovsep Karalian. Born 1897. Armenian SSR  
*One towards the Town, the Other from It.* 1958



29. Alexander Bazhbeuk-Melikian. 1891—1966. Armenian SSR  
*Zuleika in a White Shawl*. 1957



30. Minas Avetisian. 1928—1975. Armenian SSR  
*Portrait of the Artist's Mother*. 1964





31. Alexander Volkov, 1886—1957. Uzbek SSR  
*Fruit Sellers*. 1927



32. Ural Tansykbayev, 1904—1974. Uzbek SSR  
*Nomad Camp*. 1931



33. Biashim Nurali. 1900—1965. Turkmen SSR  
*Portrait of Halidja*. 1926



24. Alexander Nikolayev. 1897—1957. Uzbek SSR  
*Bridegroom*. 1920s



35. Tahir Salakhov. Born 1928. Azerbaijan SSR  
*Oil-Industry Worker. 1959*



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36. Vessel of the *gou* type. China. 1st millennium B.C.



37. Vessel. China. Tz'üchou workshops. 13th — 14th centuries



38. Kuang Tao-shêng, 1262—1319. China

*The Poetess Su-Go-lan and Her Palindrome* (fragment of a horizontal scroll)



39. Buddhist deity Quan'yin. China. 10th—12th centuries



40. Tray, China. Peking workshops, 16th century



41. Badge of rank worn on back by civil officials of the 3rd rank, China, 1652-62



42. Chêng Se. 1693—1765. China  
*Bamboo*. 1740s



43. Panel: *The Goddess Xiwangmu in the Garden*. China. 18th century



44. Vase: *The Seasons*. China. 1662—1722



45. Vase. China. Late 19th — early 20th centuries





46. Robe of the Empress Tz'u-hsi. 1860s



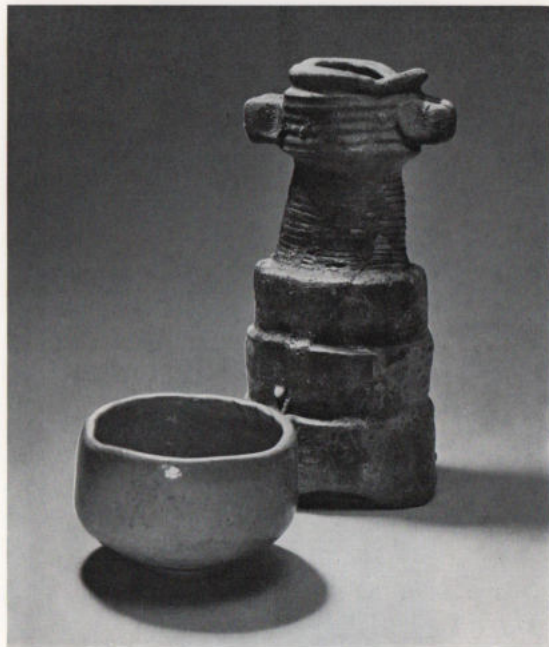
47. Snuff-boxes. China. 18th — 19th centuries



48. Buddha Amida. Japan. 13th century



49. Ceramic ware. Japan. 17th century



50. Mori Sossen. 1746—1821. Japan  
*Monkeys*



51. Torii Kienobu, 1664—1729. Japan  
*The Actors Sannogawa Itimatsu and Segawa Kikunadze*



52. Dish. Japan. Hirado workshops, 18th century



53. Bowl. Japan. Arita workshops, Hizen province, 18th century



54. Ando Hiroshige, 1797—1858, Japan

*A Gust of Wind. Sheet from the series 53 Views of the Tokaido Highway*



55. Kitagawa Utamaro, 1753—1806, Japan

*Sheet from the album Rivalry in Love*



56. *Netsuke*, miniature sculpture. Japan. 18th — 19th centuries



57. *Netsuke*, miniature sculpture. Japan. 18th — 19th centuries



58. Tsuishu Ezei. 1880—1952, Japan  
Box for writing-set: *The Piles of a Bridge*



59. The Buddhist deity Kanym, Korea. 8th century



60. Drinking-cup, Korea. 11th century



61. *Portrait of a Dignitary*, Korea, 18th century





62. Kim En Chun. Born 1904. Korean People's Democratic Republic  
*The Dance*. 1957



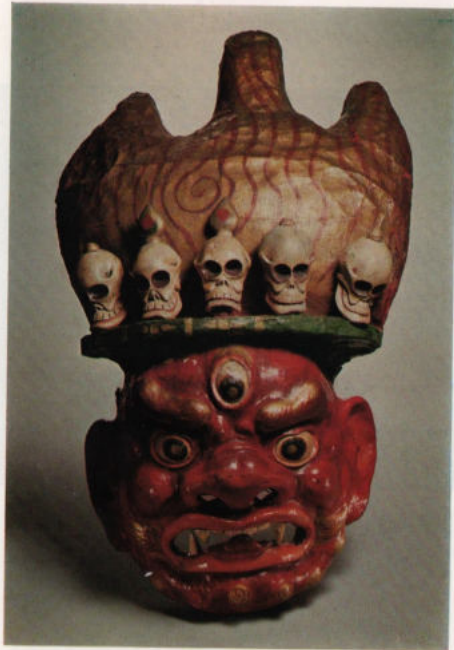
63. Bodhisattva Avalokiteshvara. Scroll with *tanka* poem.  
Mongolia. Early 19th century



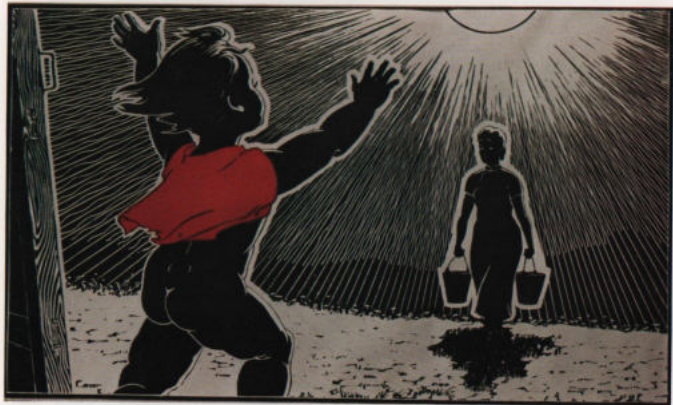
64. The green Tara. Mongolia. 19th century



65. Mask for the *tsam* mystery. Mongolia. 19th — early 20th centuries



66. Dandangiin Amghalan. Born 1933. Mongolian People's Republic  
*Morning, Mother and Sun.* 1962



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of Southern  
and Southeastern Asia*

67. Head of Buddha. Ancient India. Gandhara. 3rd — 4th centuries



68. Figure of a woman. Western India. 15th — 16th centuries



69. Balchand, 16th century, India  
*Acrobats Fighting*, 1532—33



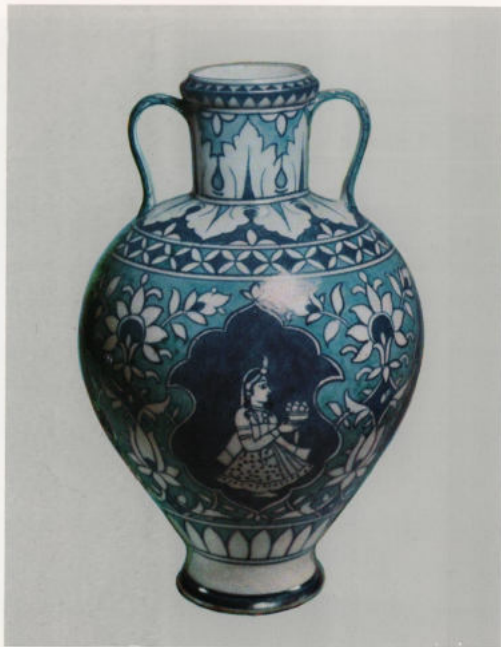
70. *The Flight of Hasan Jakub*. Miniature from the manuscript *Babur-nameh*.  
India, Late 16th — early 17th centuries



71. *Woman Riding a Camel*. Miniature. India. 17th century



72. Vase. India. 19th century



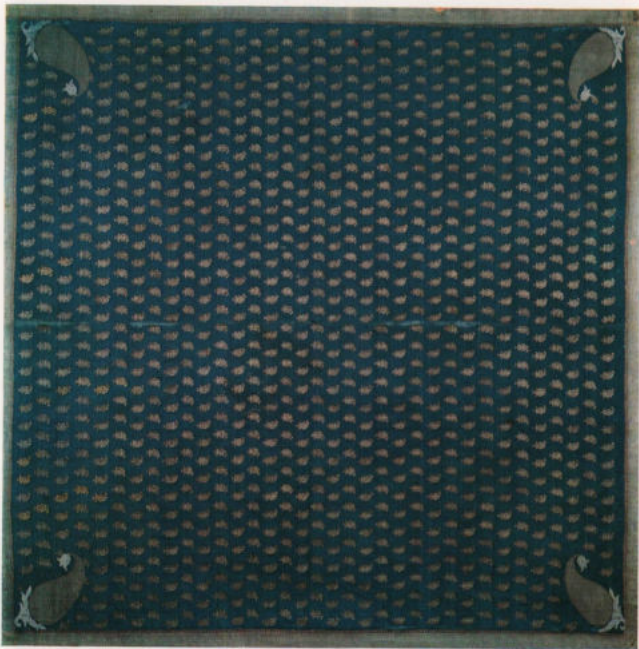
73. Shiva in the guise of a woman. India. 18th century



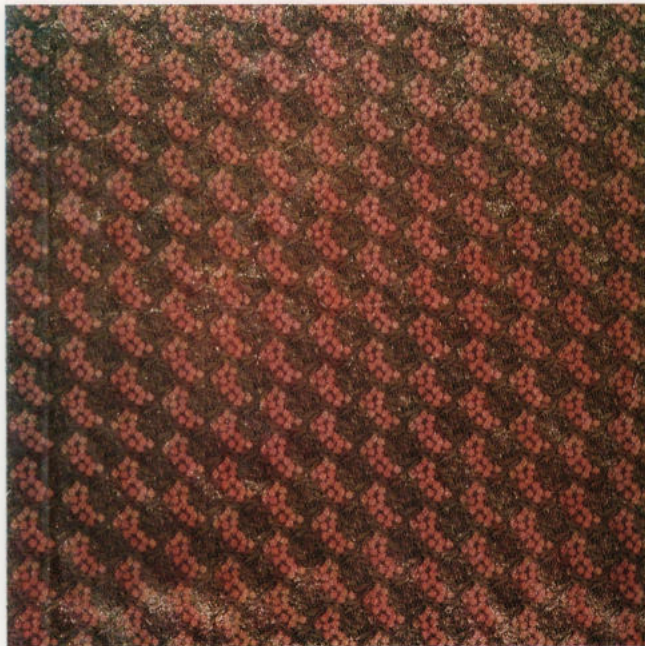
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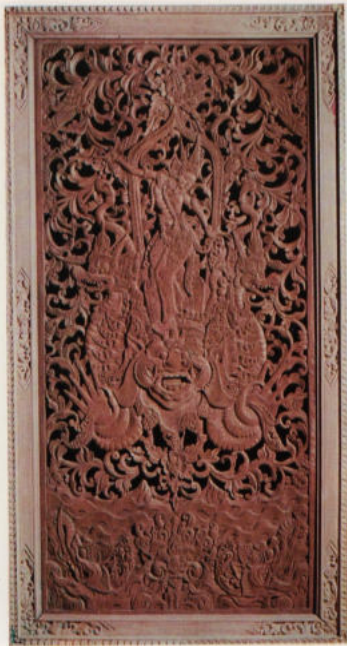
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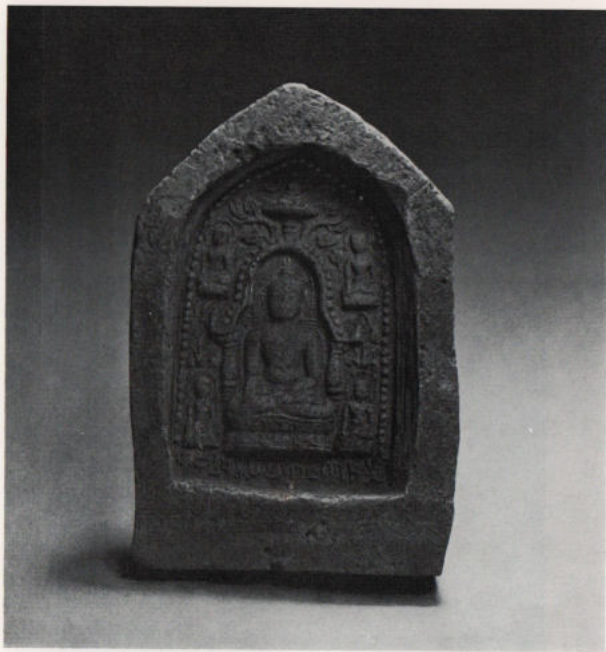
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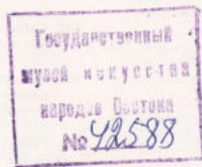
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ГОСУДАРСТВЕННЫЙ МУЗЕЙ  
ИСКУССТВА НАРОДОВ ВОСТОКА  
МОСКВА

Альбом (на английском языке)

Автор-составитель Наталья Семеновна Сычева

Перевод с русского Дж. Кертис

Художник А. Г. Свердлов

Редактор Б. И. Ривкин

Редактор английского текста Ю. С. Памфилов

Художественный редактор С. С. Гусева

Технический редактор Л. П. Семенова

Корректор Е. Ю. Харьков

ИБ № 1132. Сдано в набор 11.02.81. Подписано в печать 19.06.81. Формат 70 × 75<sup>1/16</sup>. Бумага мелованная. Гарнитура обыкновенная. Высокая печать. Усл. печ. л. 8,6. Уч.-изд. л. 6,10. Тираж 35000. Заказ 0967. Изд. № 1823. Цена 3 р. 10 к. Издательство «Аврора», 191063, Ленинград, Невский пр., 7/9. Ордена Трудового Красного Знамени ленинградская типография № 3 имени Ивана Федорова Союзполиграфпрома при Государственном комитете СССР по делам издательства, полиграфии и книжной торговли. 191126, Ленинград, Звенигородская ул., 11

1784  
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