

AMRIT

PUBLISHED BY EMBASSY OF INDIA, HUNGARY



INDO-HUNGARIAN RELATIONS

VISIT OF PRIME MINISTER VIKTOR ORBÁN TO INDIA

अमृत



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INDIA EMPIRE Publication

Printed by
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Amrit is a bi-monthly journal published by the Embassy of India, Hungary. It is also available online on the Mission's website www.indianembassy.hu

The views expressed are those of the author and not necessarily of the Embassy of India, Hungary.

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From the Ambassador's Desk

Dear Reader,

As I put my pen to paper, here in this magical environs of Budapest, yet another sojourn awaits me, this time in the name of 'Amrit'. And thus my third episode as diplomat-journalist takes shape.

'Amrit' to us is a doublenym – one, it means nectar, that which is associated with the Puranic story of "Samudra manthan", churning of the oceans, when the Gods and Demons were both vying for Amrit from the bowels of the ocean; and two, name in feminine associated with one of the most legendary painters of modern India, Amrita Sher-Gil. Amrita claimed parentage from both India and Hungary, possibly the finest representation of the Indo-Hungarian connect in its collective DNA. Of course, the connection goes back about 500 years in recorded history, when in 1538 the first Hungarian Indologist, György Huszti paid a visit to India in search of ancient knowledge. Since then, stellar names like Alexander Csoma de Koros, Sir Aurel Stein, Ervin Baktay and Elizabeth Sass Brunner (mother-daughter painters) have graced our land and contributed handsomely to understanding various aspects of India's culture and composite heritage.



Malay Mishra
Ambassador

It is indeed a wonderful coincidence that Amrita Sher-Gil was born in 1913 in Lahore, in then undivided India. This year is being observed as her birth centenary and is jointly elaborated by both sides, dotted with numerous activities bringing out her remarkable collective talents in no uncertain measure. In fact, UNESCO has inaugurated an exhibition of her paintings in Paris and we in the Mission finished a month long exhibition on her, thanks to the Indian Council for Cultural Relations, the National Museum of Modern Art, the Ministry of Culture and of course, the untiring efforts of my predecessor, Shri Gauri Shankar Gupta. The event was inaugurated by the visiting External Affairs Minister of India, Shri Salman Khurshid at the wonderful lakeside resort of Balatonfüred. Incidentally, Balaton is the largest body of inland water in Europe, not only for its alluring waters but also for the plethora of thermal springs which virtually ring the lake and provide relaxation and rest to many tourists, domestic as well as overseas.

It was in the wintery months of October – November, 1926, October-end to be precise, that one of the most celebrated Indians of all times arrived in Balatonfüred. A person who had taken creativity to glorious heights that still remains unsurpassed in India, the Nobel Prize for literature for the first ever Asian in 1913 was one of the many features in his prolific cap over a

chequered life of eighty years. That was Rabindranath Tagore, “Gurudev”, as all Indians would reverentially know him after yet another iconic global Indian Mahatma Gandhi who would address him thus during his second meeting with the great bard in Santiniketan, the place of learning which the latter had created and nurtured all his life. Tagore spent a little over three weeks in the lakeside resort where the most famous cardiac hospital Állami Szívkórház welcomed him for rest and recuperation.

It was ominous times for Europe, just recovering from the First World War in human history which had irreparably broken down nations, pitting one against the other over the debris of mindless lives lost and innumerable properties destroyed, for ever. Yet war clouds seemed to be lumbering again. It was an uneasy peace brought forth by machination of the dominant powers in the form of complicated alliances and tragic partition through forced diplomatic solutions. Hungary had seen her territory truncated by nearly two thirds by the Treaty of Trianon signed in 1920, and could never recover her borders or ethnicities back again. Europe was sitting on the edge of yet another World War of monstrous proportions. Against this backdrop, Tagore, the greatest poet of Bengal, wrote

*When I am no longer, On this earth, my tree
Let the ever-renewed, Leaves and thy spring
Murmur to the wayfarer, The Poet did love while he lived.
(8 November 1926)*

Lines which have been translated into Hungarian and find engraved on the plaque in front of a beautiful tree, which he had himself planted, now forms part of a lovely promenade dotted with a variety of trees planted by Indian and Hungarian dignitaries alike. Also framed on the walls of the nursing room of the cardiac hospital which had nursed him back to health after a severe bout of exhaustion are:

*Hungary, though hast offered welcome to him,
Who travelled here from a distant home
And offered shelter when he was weary and weak,
And thou hast accepted him who was a stranger
The separation of distance will never separate him.*

Reflections of a gratitudinous mind, the age old connect between our two peoples had found renewed vitality.

And now, in our very own times, when our bilateral relations have been steady all through the upheavals which Hungary had seen since the end of the Second World War, comes a dynamic and charismatic leader in this country, in the person of Viktor Orbán making his first foray into India, a reinforced assertion of the ruling Fidesz party’s ‘Eastern Opening’ strategy. The stakes are high from both sides and the ground, more than salubrious. Naturally expectations would give way to several concrete outcomes. The thrust of the visit, to encourage more trade and investment flows from either side, would find greater traction during and after this momentous event.

We have, therefore, decided to light a lamp for the visit with renewed vigour in our hearts. And thus is born ‘Amrit’, our bi-monthly tri-lingual journal.

Wishes galore,



Malay Mishra



H.E. Viktor Orbán Prime Minister of Hungary

Place and Date of Birth: Born in Alcsútdoboz, 31 May, 1963.
Married with five children.

Professional experience: He joined politics in 1988, he was a founding member of the Alliance of Young Democrats (Fidesz). Member of the delegation to the Opposition Roundtable in 1989. He was the Chairman of Fidesz in 1993. He was elected Prime Minister in 1998 as part of a coalition until 2002. He was awarded the Freedom Award of the American Enterprise Institute and the New Atlantic Initiative, Franz-Josef Strauß award granted by the Hanns Seidel Foundation in 2001. In 2002 Vice-chairman of the European People's Party, and the following year Chairman of Fidesz – Hungarian Civic Union. He got honorary citizenship from Esztergom in 2006. He has been the Prime Minister of Hungary since 2010.

Academic Qualification: Eötvös Loránd University of Budapest at the Faculty of Law (1987).



Message of H.E. Hungarian Foreign Minister Dr János Martonyi

In the 21st century every sixth human being will be Indian. Today the Indian diaspora, after the Chinese one, is the second largest in the world. Indian communities in different countries are growing and increasingly affluent presence all over the world. In the forthcoming decades India is likely to emerge as the second largest consumer market in the world, with a buying middle class numbering over half a billion. The Indian economy is already the fourth largest in terms of purchasing power parity, it is in the top ten in overall gross national product. India is the world's largest democracy, a nuclear power, a member of the G20 global political formation, convinced of its right to be seated with the permanent members of the UN Security Council. Moreover, significant changes are sweeping across the Indian subcontinent with direct effect on the global economy and international politics. With more degree holders than the entire population of France, for example, India is finding new recognition in the field of modern sciences and in particular in information technology.

These are just a few, rather obvious reasons that justify the fact for India becoming a key segment of European as well as Hungarian foreign political thinking. The economic achievements and potentials, as well as the growing political significance of the Asia-Pacific in general and India in particular with her increasing role in global security measures oblige Hungary to consider India a strategic partner, with whom we closely co-operate not only in economic, commercial and financial

fields but on foreign and security policy and human development issues as well, both bilaterally and in the international fora alike.

The partnership and our traditionally close and friendly ties between Hungary and India, however have much deeper roots planted in a unique relationship that has been developed over the centuries. During this period of time a diverse cultural and emotional relation has been formed between the two countries. The immense cultural and spiritual heritage of India has always been an important source of inspiration for Hungarian intellectuals. The mysterious and far away land of India have fascinated the minds of numerous Hungarian artists and scientists for more than two centuries. The subcontinent became the leading course for Hungarian Orientalism. Researchers looking for the origins of Hungarians such as Sándor Kőrösi Csoma (or Alexander Csoma de Kőrös, as he was known in India), father of modern Tibetology, alongside Ármin Vámbéry and Aurél Stein became acclaimed part of the universal History of Art. Between the First and Second World War the outstanding personalities of Ervin Baktay, Károly Fábry and József Schmidt contributed significantly to the introduction of Indian art and thoughts to the Hungarian audience, while the essays of Gyula Germanus and the travelogues of Ferenc Gáspár and Zsigmond Széchenyi are rightly popular works even today.

Many Hungarian artists have played important roles among the significant personalities of Indian

contemporary art as well. The paintings of Erzsébet (Elizabeth) Sass Brunner and her daughter, Erzsébet (Elizabeth) Brunner, who settled down in India in the 1930s, are the common treasures of Hungary and India just like the outstanding legacy of the early departed Hungarian-Indian painter, Amrita Sher-Gil.

The eminent poet of India, Rabindranath Tagore – celebrating this year the centenary of his Nobel-prize – must be mentioned as well, who himself made seminal contribution in bringing our peoples together. Tagore's past visit in Hungary and the time he spent in Balatonfüred is considered an outstanding event of the Hungarian intellectual life of the early 20th century.

Guarding the mutual traditions is an important responsibility of the posterity. The foundations of the ever flourishing cultural relations and scientific co-operation between our countries, being one of the most successful segments of our multifaceted relationship, were established by scientists exploring India and artists working in the country. The heritage of eminent personalities is an obligation for the new generations to walk in their footsteps.

Last year we commemorated the 170th anniversary of Alexander Csoma de Kőrös's death with the inauguration of a traditional memorial pillar, a *kopjafa* from his homeland, Transylvania. A street was also named after him in Darjeeling where he was buried. With the help of Hungarian and Indian authorities his former room in the Asiatic Society of Calcutta and his tomb were equally renovated. The latter has become a pilgrimage site for Hungarians visiting India. This year is also special as we celebrate the centenary of the birth of India's Budapest-born eminent painter, Amrita Sher-Gil, niece of the famous Indologist, Ervin Bakhtay. It is to our great satisfaction that the town of Balatonfüred, which has become a prominent venue for the events of Indo-Hungarian friendship, hosted during this summer a representative centennial exhibition of her amazing artworks, inaugurated by the visiting Indian External Affairs Minister, Shri Salman Khurshid.

While thinking of the past we must also look at the

future of our ever developing bilateral partnership. The political and economic changes in 1990 opened a new chapter in the Indo-Hungarian relations. The growing economic and political potential of India clearly indicates its place as a cornerstone in the Asian strategy of Hungary. The shared fundamental values like democratic principles and the rule of law combined with the long and rich history of cultural and economic ties provide us with an exceptionally solid basis to build excellent bilateral partnership.

Hungarian foreign policy with its newly reinforced global outlook pays special attention to the Asia-Pacific region considering a number of Asian countries as strategic partners. Besides traditional relationships with our neighbours and Euro-Atlantic allies, the development of good relations and mutually beneficial cooperation with our Asian partners is among the top priorities of the Hungarian Government. As member of the European Union, Hungary also intends to contribute to the overall European engagement towards Asia.

India possesses the required political weight as well as the necessary economic and military strength to be a positive, significant, stabilizing member of the international community. Hungary appreciates India's growing international activity. Hungary views India as a global player with a special local balancing role in the picture of the region taking shape now. India might be the keel to the tempest-blown boat in the ocean. We are also convinced that India deserves the permanent membership in the UN Security Council and we support this Indian ambition.

Our relationship with the countries of the Asian region is based on shared interests in developing bilateral co-operation and mutual aim of joining our efforts to tackle together the global challenges of our time. The 'Eastern Opening' policy of our foreign relations focuses mainly on those partners in Asia with whom we share common values and aspirations, and who are ready for a mutually beneficial and long term economic and trade cooperation with Hungary. India holds special importance in this regard.

Our two countries are working closely in various

international and regional fora. We coordinate our views regularly on various global issues affecting humanity today. Several agreements have been signed to promote bilateral collaboration in the fields of trade, investments, agriculture, health and science & technology.

Recent years have witnessed rapid upgrading of our economic cooperation. Bilateral trade between our countries has increased significantly and reached 800 million US dollars, an all-time high, yet still below their potential. While there are a number of Hungarian investments in India already, Indian investments in Hungary are estimated in the range of 1,3 billion US dollars, providing employment to over 8000 Hungarian people. We would welcome further investments of Indian companies in Hungary, particularly in the sectors of IT/ICT, pharmaceuticals, biotechnology, regional service and Research and Development (R&D) centres as well as tourism. We propose Hungary as an ideal location for the Indian companies to set up their shared service centres. Hungary with its highly developed infrastructural network, modern transportation system, competitive real estate market and highly educated and motivated labour force could be an ideal regional basis for the Indian companies with intensions to target the wider European market.

There is a growing public awareness in Hungary that India should be regarded our outstanding strategic partner in the field of S&T. It is our mutual interest to expand scientific collaboration. R&D relations play an important role in our cooperation. We encourage the Indian companies to invest in Hungary in R&D sector to utilize the high quality of engineering and technical expertise.

People to people contacts between the two countries have been traditionally lively and for us the bilateral cultural and educational relations will remain especially important in the future as well. Regarding educational co-operation, several Hungarian universities enjoy good reputation in India. It is important to promote direct contacts and student exchange between Hungarian and Indian universities and colleges.

We are glad that besides the 30-plus year old Hungarian Information and Cultural Centre in New Delhi a similar forum for the bilateral cultural cooperation was also established a few years ago in Budapest

with the opening of the Indian Cultural Centre in the Chancery Annex of the Embassy of India.

Our relations are deeply rooted in history and have stood the test of time despite changing geopolitical circumstances. With high level political commitment from both countries as well as the mutual interest of Indian and Hungarian companies in forging closer relationships, our overall cooperation and partnership is poised to grow from strength to strength.

The decades-long bilateral diplomatic relations and the fruitful cooperation of our two countries have always been characterized by friendliness and strong cultural ties. One of the latest sign of Indian attention to Hungary was the visit of H.E. Salman Khurshid the minister of foreign affairs of India to Budapest where he was guest keynote speaker at the annual meeting of Hungarian heads of mission in July 2013. I truly believe that all these elements will contribute to what has been our objective since the establishment of the diplomatic relations, exactly 65 years ago, to further strengthen cooperation between our countries.

Economy and power politics are as important as ever and the significance of India stands out in both. But India means much more than just that. India is home to a unique spiritual richness, a laboratory of the coexistence of a plurality of languages, religions and traditions, offering most relevant lessons to our globalized world. Mahatma Gandhi and Mother Theresa of Calcutta – to name just too - were icons of the 20th century whose teaching and example are bound to be an inspiration for the best minds also of the 21st century.

Friendship may sound an overused and even abused term in foreign policy. Yet friendship among people, communities and nations is our only chance to fill the hollow shell of globalization with an opportunity for universal justice and real human progress. I would like to express our appreciation for the initiative of the Embassy of India in Budapest for launching the bi-monthly publication of 'Amrit'. May it soon prove itself a precious contribution to Indo-Hungarian friendship which is, as we all know, never a question of size.

1 October, 2013.

Dr. János Martonyi,

Minister of Foreign Affairs, Hungary

Indo-Hungarian relations—visit of PM Viktor Orbán to India

Generations of eminent Hungarian Indologists have laid the foundation of great respect and admiration that Hungarians have for Indian culture, philosophy, art and spiritual thought. These include Alexander Csoma de Korosi, Sir Aurel Stein, Elizabeth Sass Brunner and Elizabeth Brunner. From Indian side, Rabindranath Tagore and Amrita Sher-Gil have made significant contributions. Given this strong foundation of people-to-people contact, it is not surprising that India's relations with Hungary have always been close and friendly, multi-farious and substantive which have survived the vicissitudes of political and economic changes.

During the last few years, bilateral contacts at the highest level have been regular and intense. External Affairs Minister of India has visited Hungary twice during the last two years, first to participate in the 10th Foreign Ministers' Meeting of ASEM in July 2011 and later Shri Salman Khurshid visited Hungary at the invitation of Foreign Minister of Hungary Dr János Martonyi to address the Hungarian Ambassadors' Conference in July, 2013. During his stay, Shri Khurshid also visited Balatonfüred where the memories of Gurudev Rabindranath Tagore's visit in 1926 have been preserved and nurtured. He inaugurated the exhibition of paintings of Amrita Sher-Gil to commemorate her birth centenary which is being jointly celebrated by the two countries. From Hungary, Dr Zsolt Semjén, Deputy Prime Minister of Hungary visited India in May, 2012 on a private visit and the Hungarian Parliamentary delegation was led by Mr László Kövér, the Speaker of the Hungarian National Assembly to India in November, 2012.

The Parliaments of India and Hungary have an excellent tradition of exchanging views and

cooperate with each other at International Parliamentary Union (IPU). Both Parliaments have established Friendship Groups within their Parliamentarians. On the Hungarian side, it is led by Dr Zsolt Horváth and on the Indian side, by Dr Murli Manohar Joshi.

Bilateral relations are not limited to merely political level, but encompass many other areas including trade and economy. The bilateral trade during 2011 reached US\$ 840 million but during 2012, the value of bilateral trade declined to US\$ 641.9 million owing to global economic downturn and 2013, trade between the two sides is expected to show improvement. Bilateral economic and trade cooperation between the two sides is being nurtured by the institutional framework of India-Hungary Joint Economic Committee. On the Hungarian side, the Co-chair is Mr Péter Szijjártó, State Secretary for Foreign Affairs and External Economic Relations in the Prime Minister's Office and on the Indian side, it would be chaired by Secretary, Department of Industrial Policy and Promotion. The third meeting of Joint Economic Committee would be held on 15 October 2013 in New Delhi which would identify priority areas of economic cooperation and prepare the roadmap for further enhancing and deepening our bilateral trade and economic ties. At the business level, a Joint Business Council of Indian and Hungarian companies was set up in 1979 under an agreement between the Federation of Indian Chamber of Commerce and Industry (FICCI) and the Hungarian Chamber of Commerce to promote direct contacts between the business delegations. The last meeting was held in Budapest in February 2010, where a Memorandum of Understanding on Arbitration and Conciliation Tribunal was signed facilitating amicable settlement of trade disputes.

Indian investments in Hungary are witnessing an upswing during the last few years and investment flows are spread over several sectors

such as IT, pharmaceuticals, power equipment, auto-components and retail trading. TCS, Genpact, Sun Pharma, Crompton Greaves, SMR, WIPRO, Orion, Hema Engineering and COSMOS are the major investors in Hungary. It is estimated that overall investments from these companies are in the range of US\$ 1.5 billion and they collectively employ over 8000 people in Hungary. From Hungary, Richter Gedeon, the Hungarian Pharma major has invested US\$ 20 million in 51:49 joint venture with an Indian firm, Themis Medicare Ltd. for production of intermediates, which are largely exported to Hungary.

Cooperation in Science and Technology is a key focus area in India-Hungary relations. Hungary recognises India as having a well-developed R&D and 'knowledge' infrastructure. Hungary has also established an excellent network of R&D institutions under the Hungarian Academy of Sciences (HAS). Under a framework agreement signed during the visit of Prime Minister Ferenc Gyurcsány to India in 2008, an India-Hungary S&T Fund of Euro 2 million to promote joint research was set up. This fund would be enhanced to Euro 4 million from 2014-17 and a Letter of Intent to enhance the fund would be signed during the visit of Hungarian Prime Minister, Viktor Orbán to India in October 2013. The fund is expected to play a catalysing role in identifying areas of joint research which would benefit people of both countries. The meeting of Joint Science and Technology Group would also be held in New Delhi on 14th October 2013 wherein joint research programmes would be finalised.

Defence cooperation between the countries is carried out within the framework of MoU of cooperation on defence. A Joint Working Group, co-chaired by Secretary (Defence Production) from the Indian side and State Secretary (Defence Planning) on the Hungarian side has been set up. The 5th meeting of the Joint Working Group was held in Budapest in May 2012 where it was agreed to enhance cooperation between the two countries. The 6th meeting of

the Joint Working Group was held in New Delhi from 30th September – 1st October 2013. The Indian group was led by Secretary, Defence Production and the Hungarian Group was led by Deputy State Secretary for Defence Economy. The Working Group has plans for further enhancing cooperation in this important area and findings would be presented to the Prime Minister during the visit of the Hungarian PM's visit on 17 October 2013.

Prime Minister Viktor Orbán would visit India from October 16 -19, 2013. He would be leading a large official and business delegation with the focus on enhancing bilateral trade and economic ties. The visit is expected to lay the foundation for enhancing cooperation between the two countries in different sectors. During the visit, PM Orbán would address the meeting of Business Forum on 17 October, 2013, jointly organized by Confederation of Indian Industry (CII), Federation of Indian Chamber of Commerce and Industry (FICCI) and Associated Chambers of Commerce and Industry of India (ASSOCHAM) in New Delhi. This forum is expected to lead to concrete results in the form of joint ventures and making Hungarian companies aware of the investment opportunities in India. A number of agreements in the field of culture, science and technology, defence and sports are expected to be signed which would further strengthen Indo-Hungarian ties.

Prime Minister Viktor Orbán and his delegation would also visit Mumbai which is the financial capital of India and where he will ring the bell at the Mumbai Stock Exchange and attend a Business Forum meeting to be organized by the Confederation of Indian Industry (CII).

Bilateral relations between India and Hungary are on an upward trajectory. The institutional framework to support the wide-ranging cooperation is well-established and regular meetings of the various groups are being held which guide and enhance cooperation between the two countries. The visit of PM Viktor Orbán would further open new vistas of cooperation. ■

Important Activities / Meetings of September 2013

Ambassador's meeting with Dr Péter Medgyessy

Ambassador met with former Prime Minister of Hungary Dr Péter Medgyessy on 6 September, 2013. The latter has visited India three times, including once as Prime Minister, an official visit and recently in 2012 as a Distinguished Visitor sponsored by the Indian Council for Cultural Relations. Dr Medgyessy besides being a distinguished political figure, has been a steady proponent of traditional medicine and has recently set up the International Foundation for Ayurveda. The Foundation organized an International Conference on Ayurveda in collaboration with the Indian Embassy in 2010. The conference was largely supported by AYUSH. Ambassador, for the most part of his meeting, discussed ways and means of promoting Ayurveda in Hungary. Dr Medgyessy expressed all support from his side.

Visit to Skanzen

Ambassador paid a visit to Szentendre Museum Wine Festival at the invitation of the festival authorities on 8 September, 2013. The Festival is one of the best wine festivals of Hungary held in the largest open area museum of Skanzen, where all the regions of Hungary are depicted with their habitats, regional and cultural diversities and agricultural occupations.

Ambassador's meeting with Hon'ble Zsolt Horváth

Ambassador met Mr Zsolt Horváth, Chairman of the Indo-Hungarian Parliamentary Group on 11 September and discussed matters of mutual interest. There has been a steady bilateral exchange between the two Parliaments, the last one made by the Indian side with a delegation led by Hon'ble Speaker Smt. Meira Kumar.

Ambassador's visit to Balatonfüred, Nagykanizsa, Pécs

Ambassador embarked on a regional tour starting with Balatonfüred, the place well-known to both India and Hungary for having hosted eminent Indian poet Gurudev Rabindranath Tagore for nearly three weeks on Oct-Nov 1926. The place today depicts a bust of Tagore along with a Tagore Promenade lined with several trees, which have been planted by visiting dignitaries from India as well as Hungarian political figures starting with Tagore himself on 8 November 1926. In his meeting with the Mayor of Balatonfüred, Ambassador discussed, among other things, holding of India cultural festival, given the importance of the place in the cultural relations between the two countries.

On his next visit to Nagykanizsa, Ambassador met the Mayor and was taken on a tour of the city, Nagykanizsa, known as trade-crossroads of southern Hungary, close to the borders of both Croatia and Slovenia, through which bulk of Hungary's trade with the two countries takes place. Nagykanizsa has also developed as an important manufacturing centre and Ambassador's discussions with the Mayor centered largely on promoting Indo-Hungarian trade further by organizing trade promotion and cultural activities.

On his next visit to Pécs, Ambassador met with the Rector and Vice Rector of the University and discussed among other things, development of the Asia Study Centre, which has been supported to some extent by the Government of India. In fact all the four faculty members of the Asia Study Centre are engaged in India related studies which Ambassador had the occasion to visit and discuss. There is a good prospect of linkage of the Asia Study Centre with some of India's prominent educational institutions. Pécs was selected as the European City of Culture in 2010 and is one of the most prominent cultural landmarks of Hungary, boasting of a wonderful fusion of Islamic (influenced through the a century and a half Ottoman rule) and Christian and Byzantine art. The City is dotted with churches, mosques and in fact has transformed itself into a veritable renaissance centre. Pécs is also known for the world famous Zsolnay porcelain manufacturing facility and museum.

Presentation of Credentials

Ambassador presented his Credential documents accrediting him as Ambassador Extraordinary and Plenipotentiary to Hungary, to H.E. Dr János Áder, President of Hungary in a small ceremonial event held at the Presidential Palace. He also had a one-to-one meeting with Hon'ble President, where they discussed issues of mutual interest. Later Ambassador visited the Heroes' Square where he participated in an official wreath-laying ceremony at the Tomb of the Unknown Soldier.

Tagore Fellowship at ELTE University

Government of India has provided a 3-year Tagore Fellowship to ELTE University, the most famous University promoting India-led studies through its Department of Indo-European Studies and there is a proposal for setting up of a Tagore Centre in Hungary.

Visit to Miskolc

Miskolc is an eminent centre of education and culture



LEFT: H.E. Ambassador along with the organiser authority members at the Cultural Festival of Skanzen Open Air Museum in Szentendre. **CENTER:** H.E. Ambassador met Dr. Barna Mezey, Rector of ELTE University. **RIGHT:** H.E. Ambassador met H.E. Dr. Zsolt Horváth, Chairman of Indo-Hungarian Group at Parliament.



LEFT: H.E. Ambassador presented his Letter of Credence to Hon'ble President of Hungary, Dr. János Áder. **CENTER:** H.E. Ambassador visited the University of Pécs and its Asia Centre. **RIGHT:** Meeting with Dr. Péter Medgyessy, Former Prime Minister of Hungary and Founder of International Ayurveda Foundation.



LEFT: Meeting with Dr. Ákos Kriza, Mayor of Miskolc. **CENTER:** Meeting with Dr. István Bóka, Mayor of Balatonfüred in Mayor's Office. **RIGHT:** Meeting with Mr. Péter Cseresnyés, Mayor of Nagykanizsa.

located in northeast Hungary on the way to Slovakia. In fact, famous German electronics company Bosch has the second largest manufacturing centre of Europe in Miskolc. Ambassador, during his meeting with the Mayor and Deputy Mayor of Miskolc, had occasion to discuss future prospects of Indo-Hungarian trade fair, jointly planned for an India Day where various aspects of the bilateral relations could be highlighted for the benefit of the population. Ambassador also took time to visit the famous Cine Fest and discussed with Director Mr. Tibor Bíró, the possibility of introducing Indian avant-garde

films by young film makers in the Festival from next year. The festival, featuring language film makers from mostly European countries was a big draw and is one of the most sought after cinematic venues. Ambassador was also led on a visit to one of the oldest Theatres of Hungary, the National Theatre of Miskolc, where besides watching an Opera, he was shown how artists prepared behind the stage and sets, all made within one building with an elaborate three parts revolving stage, making the audience ask for more. Miskolc is famous for Hollóháza, well-known in Central Europe. ■

INDIÁBAN

Tudom, hogy India iránti vonzalmamban sokan osztoznak Magyarországon. Az alábbiakban egy, a 20. század második felében kibontakozó India-vonzalom útját járom be, mely természetesen visszavezet a század korábbi, sőt a 19. század évtizedeibe. Elbeszélésemből úgy tűnhet, mintha minden egy egyidejű „India-időben” jelenne meg, mely bizonyára közelebb áll a valósághoz, mint a történeti időszámítás tagolt ideje. Ez utóbbi szerint ugyanis külön-külön beszélhetnénk a 19. század, a századforduló, a két világháború közti időszak, a századközép, majd az ezredforduló indiai-magyar kapcsolatairól.

A Kipling-mesék nyomán, melyeket Jékely Zoltán fordításában 1954-ben adtak ki, s amit hamarosan elemi iskolai jutalomkönyvként én is megkaptam, alakulhatott ki egy olyan képzet Indiáról a századközép gyerekeiben, mely ugyan terebélyesedett A dzsungel könyve segítségével (Benedek Marcell fordítása, illusztrálta Haranghy Jenő, 1960), de melyet aztán – legalábbis én magam - soha, sehol nem találtam meg. Azaz mégis, hiszen A magányosan sétáló macskát 1982-ben FeLugossy László képzőművész alakjában: zenei performanszaiban fedeztem fel, később pedig megadatott, hogy egy indiai természettudományi kiállításon felfedezzem: Maugli nevezetes barátai nem magyarított és főnevesített melléknevekre hallgatnak, hanem egyszerűen az állatok hindi nevét viselik (Háti). Szakmámból kifolyólag ugyanis valóságosan is Indiába juthattam, 1991-ben.

Megérkezésemet mi sem bizonyította jobban, mint az a tény, hogy a szállásomról kilépve az első szó, amit meghallottam (egy kigyóbűvölő szájából), úgy hangzott: Memsahib. Ami mindközönségesen csak annyit tesz ki: Asszonyom, de hát aki látta Korda Sándor 1942-es Dzsungel könyve-filmjét Sabu Dastagirrel, annak erre a szóra eláll a lélegzete.

Az 1960-as évek elején, amikor a külvilágból még mindig alig láthatott valamit egy gyerek Magyarországon, szülővárosomban, Pécsen megje-

lent egy különös hölgy, Eta Ghosh. Ősz hajú, idősödő, erős alkatú asszony volt, akinek a különössége nemcsak abban állt, hogy szariba öltözött akkor, amikor még hosszú ruhát se viselt senki az országban, hanem a viselkedésében is: rendkívül lassan s alig mozdult, méltósággal, de nem fennhéjázva. Lágú és végtelenül komoly, talán szigorú is volt egyszerre. (Csak nemrégiben tudtam meg unokaöccsétől, a népzenerajongó Keszthelyi Imrétől, hogy halálos beteg volt.) Ilyen embert, aki a nálunk ellentétesnek gondolt (és tapasztalt) tulajdonságokat harmonikusan ötvözte magában, addig nem láttam. Pedig eredetileg magyar volt ő is (született Weiss Etelka), aki a két világháború között hagyta el hazáját, nyugat-európai egyetemeken tanulandó, s kötött ki a Nobel-díjas költő, Rabíndranáth Tagore által alapított nyugat-bengáli, santiniketáni egyetemen (1921) mint könyvtáros. (A város neve: „a béke helye”, ahol a természetben való tanulás a vezérelv.) Jóval később tudtam csak meg, hogy más magyarok is jártak akkoriban ott: három festő: Zajti Ferenc, Sass Brunner Erzsébet és lánya valamint Medgyaszay István építész.

Eta, Kanti Ghosh költő felesége Pécsen a santiniketáni iskoláról és Tagoréről beszélt, aki már húsz éve halott volt akkor. Születésének 100. évfordulóját ünnepelte a világ, a Béke-világtanács ünnepi felhívásának köszönhetően Magyarország is, ahol a költő 1926-ban járt (Balatonfüreden ültetett fáját mindenki ismerheti), de versei megelőzték jöttét. Egy akkori kis kötete (mely azóta eltűnt, de valószínűleg az 1914-es magyar kiadás lehetett) édesanyám könyvszekrényében is lapult, aki irodalomszerető tanárjelölt volt '26-ban, a Nyugat előfizetője, melynek költői (Kosztolányi és Babits) nagyra becsülték Tagorét. Vajon ezért volt meg a verseskötete vagy másért?

Abban az évben halt meg „a nemzet tragikája”, Jászai Mari, akinek édesanyám az Erzsébet nőiskolai tanítatását köszönhette Budapesten, s számos érdekes, gyerekkori emléket is. A mai AjtósiDürer-sor szép, szecessziós épületében működött Nőiskola igazgatója akkor az a Geöcze Sarolta volt, aki a 19. század végén fordította John Ruskin angol esztéta könyveit. Ruskin a kézművesség és a társadalom, a mentalitás – és a nemzeti független-

ség - összefüggéséről olyannyira nagyhatású gondolatokat fejtett ki, hogy az ifjú Gandhi éppúgy, mint a gödöllői művésztelep (1901-) mesterei az ő nyomában emelték lélek- és társadalomformáló erővé a háziipari tevékenységet.

Gödöllőn talán 1974-ben jártam először, pályakezdőként felkérve az iparművészeti alapismeretek nevű óra tartására az ELTE Művészettörténeti Tanszékén. Az 1897-ben alapított Magyar Iparművészet című folyóirat számait ezért sűrűn lapozván, fedeztem fel a munkáikat, s kerestem az egykori művésztelep nyomait. Gandhi mumbai házába csak 1991-ben jutottam el. De közben megtudtam, hogy a gödöllői alapító, Körösfői-Kriesch Aladár kedvenc könyvei közé tartozott a Bhagavad-Gíta, szerzői közé pedig Gandhi, tán a Hind Swaraj or The Indian Home-rule című könyvével, mely még Körösfői életében jelent meg (1909), s amely éppúgy hivatkozik Ruskin mellett Tolsztojra is, amint a magyar festő- és iparművész írásai. Ha valaki egy kis Indiát keresett volna a századelőn Magyarországon, a magyar háziipar hagyományaira támaszkodó gödöllői szövőiskolában azt megtalálta volna. (Persze, művészek terveit is leszórték Gödöllőn, de az már a szövőműhely művészeti tevékenységéhez tartozik.)

A század első évtizedeiben mások is vonzódnak találták Indiát. Voltak, akik azért, mert a hazai paraszti faépítészet formáiban, díszében indiai forrásokat feltételeztek (Huszka József A székely ház című könyve), egy valahai közös múlt emlékének tartva azokat. A fiatal építészek közül Medgyaszay István, egyszerre végezvén a budapesti műegyetemen és Otto Wagner mesterkolájában, bécsi mestere útmutatására foghatott a regionális építészeti hagyományok kutatásába Erdélyben, 1904-ben, de bizonyosan Huszkát követve ment majd Indiába 1931-ben, hogy utána járjon a feltételezésnek. Az 1980-as évek végén, születése centenáriuma körül, ösztökélve az ő leszármazottaitól is, foglalkoztam ezzel a kérdéssel én is (és Medgyaszay különös, a vasbetont építőművészetté fejlesztő, a faépítészet ornamentikáját vasbetonba ültető, az ornamentika és a

monolit, nagy tömbök keleties arányát, harmóniáját kidolgozó munkásságával /veszprémi színház, 1907/) annyira, hogy ösztöndíjra pályáztam. Annál is inkább, mivel Medgyaszay első épületei a gödöllőiek műteremházai voltak.

Indulásom előtt vesztettük el édesanyámat, aki az emlékei közül nekem, gyerekkoromban leginkább azt a történetet mesélte, mely Jászai Mari indiai barátaihoz kötődött: egy „indiai herceghez” és magyar feleségéhez, akikkel együtt hallgatta a színésznő előadásában a Szózatot, az ő Rudolf (ma Jászai Mari) téri lakásában. Valamikor az 1910-es években történhetett ez az esemény, melynek kapcsán a falusi kislány négykezesedett is Gottesmann „Micivel” (Marie-Antoinette), s joggal rótt fel utólag is a hölgynek, hogy sok arany ékszerének kopogása mennyire zavarta a zenét, hiszen évtizedekkel később, amikor egy neves angol újságíró, Malcolm Muggeridge, a BBC egyik sztárja közreadta 1937-es indiai utazásának emlékeit, szinte ugyanezen szavakkal jellemezte az akkor már Indiába visszaköltözött Umrao Singh Sher-Gil zongorázni szerető feleségének játékát.

1961-ben talán azért vettünk részt Eta Ghosh előadásán, hogy édesanyám megtudjon valamit a Sher-Gil családról? Vagy Tagore-ról és Indiáról szeretett volna többet hallani? 1991-ben mindenesetre az első találkozásom Delhiben Umrao Singh unokájával esett, köszönhetően közös indológus barátunknak, Bethlenfalvy Gézának. Pandzsábi piyamában és tunikában érkezett Vivan Sundaram (ezen kívül olykor még tolsztojánus, álló gallérú inget szokott viselni). Csendes mosolya és határozottsága Etáéra emlékeztetett. Hogy mögötte mi rejtőzik, azt valójában 1995-ös kiállításán tudtam meg (a budapesti, akkor a Múcsarnokhoz tartozott Dorottya Galériában), ahol – képzőművészként – egy installációt mutatott be, a Sher-Gil archívumot. Tényleges munkáját – a Múcsarnok éppen leváltott igazgatójaként - alig tudtam segíteni, jóllehet az ennek az újabb, térben kiterjeszkedő műformának olyan, jelentéssel telített változatát reprezentálta, mely az első, dadaista szemléletű installációk után az akkoriban nálunk is nagy hatású hermeneutika világ- és művészetfelfogásá-

val volt megfeleltethető. Egy család súlyos, megrendítő, rejtett titkait tárta fel Sundaram: a különös, filozofikus hajlandóságú Umrao Singh fotóival; tragikus véget ért felesége tárgyaival, megidézve a helyszínt is, ahol – és ahogy – véget vetett az életének; lányaik, elsősorban az ugyan-csak tragikusan, fiatalon meghalt Amrita Sher-Gil festményeit és fényképeit mozgósító videóival. A kiállításon jelen volt a család terjedelmes magyar rokonsága és baráti köre (hiszen Sundaram nagynénjának testvére a legendás indológus, Baktay Ervin volt). Miként e sok ember által őrzött múlt, úgy a családtörténet is talán először vált nyilvánossá és - vizuális műalkotásként - kortársunkká ezen a kiállításon. (Máig szégyellem, hogy az egyszerű munkásruhában megjelent, világszerte kiállító művészt milyen lenézően kezelte a magyar kiállítási intézmény technikai személyzete.)

Vivan Sundaram és nemzetközi tekintélynek örvendő, művészetkritikus felesége, a Távolságon (is) alig becsült női vagy nőművészetnek is teoretikusa, Geeta Kapur majd 2001-ben léptek fel együtt ismét Budapesten, az Amrita Sher-Gil halálának 60. évfordulójára rendezett kiállításához kapcsolódva. Hiszen 10 évvel korábbi találkozásunkkor rögtön kiderült, hogy édesanyám emlékeinek mi mindent köszönhetnek: India nemzeti kincse, Amrita életműve született abból az indiai-magyar házasságból, melynek tanúja lehetett. '91-ben éppen csak betekintettem ebbe a nőművészet akkori felfedezése idején is minden vonatkozásában aktuális, érzelmileg-szellemileg telített képi világba az új-delhi A Modern Művészetek Nemzeti Galériája állandó kiállításán és Sundaram magángyűjteményében. Mert akkor egész Indiával ismerkedtem, mint Amrita tette volt, párizsi tanulmányai után Indiába térve, a '30-as évek közepén.

Közben mindig Medgyaszay nyomait is kerestem a delhi levéltár karkai útvesztőiben, a Bhopal melletti, híres száncsi sztúpánál, a mumbai városi főépítész (M. Framjee) irodájában, ahová annak idején megérkezett, a Royal Asia Society klasszicista épületében, melynek hatalmas belmagasságú központi termében, a földig érő, a hőseget

kizáró, sötétítő függönyök résein bejövő fénysugarakban – a levegőben - állni látszott a por, a 19. század óta. Elemi élmény volt felfedezni a történeti idő észlelésének teljes hiányát, még e brit intézményben is, s viszont az élet jelentőségét. (Kutatói szenvedélyem reménytelenségére már az is figyelmeztetett, hogy az egykori városi főépítész által tervezett épületekre, létesítményekre kérdezve a következő választ kaptam: „miért érdekli, amikor az az építész már nem él?”.)

Mindenesetre Mumbai 19. századi, anglo-indiai építészeti emlékei, melyek modernebb változatával Delhi kormányzati negyedében találkozhatni (Lutyens művei), az indo-iszlám építészet agrai monumentuma, a Tádzs Mahal s majd a mindenütt (Madrasban, Benaresben is) látható, színes kerámiaszobrokkal sűrűn díszített hindu templomok között otthon éreztem magam, Lechner Ödön jóvoltából. Az ő, nálunk magyar-indiainak nevezhető stílusa miatt fel is kerestem Tömöry Editet (1905-1998) a madraszi ferences apácakolostorban, aki – Gerevich Tibor, tehát a mai budapesti egyetemi Művészettörténeti Intézet elődjének egykori vezetője tanítványaként és doktoraként - a keleti és nyugati művészet párhuzamos történetének megírásán dolgozott, ezt oktatta a Stella Maris College-ban. Könyve hihetetlenül gazdag, s ma is kézikönyvnek számít (követhetnénk a példáját, a nyugatival együtt a keleti művészettörténetet is megismerttetendő!), azonban a megjelenése idején és azután felvirágzó összehasonlító kutatások eredményeit még nem tartalmazza.

Az indiai-magyar építészeti kapcsolatokról akkor előadást tarthattam a delhi magyar intézetben, remélve a kutatás folytatását. S valóban, Medgyaszay indiai fotóiból nemsokára kiállítást rendezett az Építészeti Múzeum, Hadik András bevezetőjével ("Keletre, magyar!" 1997), melyet a delhi magyar központ is bemutatott. Ezeket én nyithattam meg, utóbbit egy kortárs művészetkritikai konferencia épp Delhibe hívott vendégeként, 1999-ben. (S persze, változatlanul lebeg a szemem előtt egy nagy indiai kiállítás, India a magyar művészetben a 19-20. század fordulóján munkáimmal, melynek a teozófia és buddhizmus által inspirált képzőművészek munkáit is

felölőlelő programját 2010-ben egyeztetttük a delhi Nemzeti Galériával.)

A művészetkritikai konferencia meghívását talán a korábbi delhi képzőművészeti triennálén szereplő magyar anyagnak köszönhettem - ahová kurátorként Gémes Péter fényműveit, Körösényi Tamás papírmásé-szobraiát és Szabados Árpád papírra festett történelmi körképét küldhettem ki 1994-ben -, mely a progresszív szemléletű indiai művészeti életben feltűnést keltett. S talán az a kis kollekció is, melyet egyidejűleg, Képirás címmel mutatott be az új-delhi Magyar Kulturális Központ. A keleti írásmódok képszerűsége és sajátosságai késztettek arra, hogy Várnagy Ildikó és mások (elsősorban női alkotók) műveiben felfedezzem a már a '60-as évektől fel-felbukkanó szándékot a mind a képalkotás, mind az írás hagyományaitól függetlenedni kívánó, egyéni vizuális nyelvezetek egyidejű megalkotására.

Az új, a nemzeti identitásra reflektáló s különböző médiumokkal dolgozó kortárs művészettel azonban csak 1999-ben találkoztam Indiában, de a Lalit Kala Akadémia tradicionálisabb és más művészeti intézmények példaszerű szemléletére már korábban felfigyeltem. A kortárs művészetet bemutató múzeumokban lefegyverzett - muzeológiai szempontból - az élő törzsi, naiv és „magas” művészet azonos terekben való szerepeltetése, vagy másutt (például művészkolóniákon, mint amilyen a Sanskriti Kendra, Delhi mellett, O. P. Jain vezetésével) az a szemlélet, melyben megférnek egymás mellett az indiai terrakottaművészet történelmi remekei, a mindennapi élet kézműves tárgykészítésének hagyományai és az ezekből is építkező kortárs nemzetközi médiaművészet. Talán a diszeli Első Magyar Látványtár koncepciójában fedezhetők fel hasonló elemek nálunk. Mindenesetre abból, ahogyan egyes hagyományokat kritika tárgyává tesz, másokat megőrzendőként beépít magába az új indiai művészet, sokat lehet tanulni.

Amint például azon magyar női művészek és nőművészek munkáiból is, akik nem feltétlenül utasítják el a múltat egy új szemlélet és kategóri-

arendszer kedvéért, hanem a maguk szemszögéből mutatják be a kultúra egyes elemeinek jelentéssel telítettségét, bővítik vagy módosítják azok jelentését, de anakronisztikus voltakra is felhívják a figyelmet. Korábban, az 1920-as évek végén a festő Sass Brunner Erzsébet és szobrásznövendék lánya, Brunner Erzsébet úgy mentek Indiába, hogy a magyar tájfestészet magukkal vitt hagyományaiba építették bele új tájélményeiket, a keleti színvilágot, a buddhista inspirációt. Az ezredfordulón már idős, de gyermeki lelkületét őrző Brunner Erzsébet delhi lakásában természetesen keveredtek e tájképek (és portrék) kis indiai oltárokkal, emlékekkel és a mennyezetről olykor lepotyogó gyíkokkal, egyéb állatkákkal.

A „Második nem” című kiállításunk e tapasztalatoknak is köszönhetően állt össze az újra önállóított Ernst Múzeum nyitó kiállításán (2000), melyből egy válogatás (Women's Art in Hungary) New Delhibe is elkerült a következő évben, a National Gallery of Modern Artba.

Az intézményt azóta is igazgató, képzőművész Rajeev Lochannak alapvetően köszönhető (a diplomaták és a kormányzati szándékok mellett), hogy 2001-ben Amrita Sher-Gil első nyugati és rendkívüli közönség-érdeklődést kiváltó kiállítása megvalósulhatott az Ernst Múzeumban, hiszen számos képet kölcsönzött nekünk a nemzeti képtár védett műveiből. (Később, persze, az Európában jóval ismertebb müncheni Kunsthaus – Magyarországot még mindig Keletnek tekintve, mint az 1850-es években, amikor az európai vasút Szolnokig vitte az orientalizmus híveit – magának vindikálta az elsőség jogát.) Amrita művészetével a magyar művészettörténet is gazdagodott. Néhány remekműve ugyanis ma is „csak” a rokonok és ismerősök otthonában látható Magyarországon, olyan dokumentumokkal együtt, mint például a Baktay Ervin híres, dunai indiántáborában készült, a nyilvánosság által sosem látott, komikus némafilmek. A „keleti” Amrita, egy vonzó és ambiciózus magyar nő és egy arisztokratikus szépségű szikh férfiú szenvedélyes leányának életműve tehát felbukkant a geográfiai és társadalmi megkülönböztetésekkel (harmadik világ, női sorsok) leszámolni kívánó Nyugaton. Azt

hiszem, édesanyám mit sem sejtett ebből a szerelemmel, sikerekkel és gyásszal, magányossággal teli sorsból. És már én sem mondhattam el neki.

A magyar nőművészeti kiállítás indiai bon-tásakor nem is a múzeumba, hanem Radzsasztánba, Dzsajpurba vitt az első utam, amerre valamikor azok a népcsoportok is jártak, melyekkel – egyes kutatók szerint – a magyarok Keletről Nyugat felé indultak. Radzsasztán kézműves kultúrájának színben és díszítmények-

ben bámulatosan gazdag tárgyai között, még ha elefánthátról nézelődik is az ember, s csak pár órára engedheti is ezt meg magának, úgy tűnhet, elvarázsolt világba került, éppúgy, mint az utcákon nyüzsgő tömegben, vagy amikor a kipu-fogógáztól édes levegő először megcsapja az orrát a delhi repülőtéren. Mindez együtt „The Call of India”, melynek sosem tudunk eleget tenni. ■

—Keserü Katalin

Notes:

1. „A valóság túl van a tényeken”. *Mozgó Világ* 1982. 11. szám
2. Kollégáimmal együtt végzett munkánk eredménye lett a gödöllői művésztelep állandó kiállítása a Gödöllői Városi Múzeumban (1981) valamint a monográfiája (Gellér Katalinnak, Corvina Kiadó, 1987).
3. Keserü Katalin: *A Sher-Gil Archívum*, Új Művészet 1996. 1-2.sz. 15-17. (angol kiadás: Vivan Sundaram, Bombay, Gallery Chemould), átdolgozva: Vivan Sundaram *múzeuma. A nemzet antropológiája*, Budapest, Új Mandátum, 418-423.
4. Ugyanazon évben, a Múcsarnok újrainvitására szervezett Európa – kreáció és re-kreáció című kiállításon az európai társintézmények (Kunsthallék) szinte mind hasonló installációkat mutattak be.
5. Keserü Katalin: *Amrita Sher-Gil (1913-1941) indiai festőművész és francia-magyar kapcsolatai*. Amrita Sher-Gil, Budapest, 2001. Ernst Múzeum. A kiállításon Vivan Sundaram archív fotókból készített digitális montázsai, a bővülő, műalkotásnak számító Sher-Gil Archívum darabjai is szerepeltek, Geeta Kapur pedig előadást tartott. A katalógus átdolgozott, bővített kiadása: Keserü Katalin: *Amrita Sher-Gil*. Budapest, 2007. Kelet Kiadó.
6. Lechner bizonyára ismerte James Fergusson *Picturesque Illustrations of Ancient Architecture in Hindostan* (London, 1847) című művét, melynek és brit kortársainak építészeti albumlapjai, illusztrációi és festményei a nemrégiben bővült és újjárendezett delhi National Gallery állandó kiállításán láthatók.
7. Edith Tömöry: *A History of Fine Arts in India and the West*. Hyderabad, 1982. Orient Longman
8. Katalin Keserü: *Indian Influence on Hungarian architecture, Hungarian Scholars on India and Indology*, Hungarian Information and Cultural Centre, New Delhi, 1992. Átdolgozva: Magyar-indiai építészeti kapcsolatok, *Néprajzi Értesítő* LXXVII. 1995, 167-182.l.
9. *India of the 1930s*. Hungarian Information and Cultural Centre, New Delhi, 1999. Később az Ernst Múzeumban rendezett Medgyaszay-kiállítást Potzner Ferenc, Építészeti és ornamentika címmel, Lechner Ödön és követőinek motívumkincsét pedig egyetemi hallgatók vizsgálják, beleértve olykor japán ösztöndíjasokat is.
10. Medgyaszay István építész 1932-ben Indiában készített fotóinak kiállítása elé. *Építés-Építészeti-Tudomány XXVII* (2000) 3-4. 369-372
11. E kiállítások dokumentumai a Múcsarnok archívumában talán fellelhetők.
12. Beszámolómat lásd: *Gyűjtők, Gyűjtemények* 1999. 2.sz. 18-22.l.
13. Erről lásd: KK: *Emlékezés a kortárs művészetben*, noran, 1998. Budapest
14. Katalógusát az indiai kormány kulturális és turisztikai tárcája finanszírozta.
15. Sass Brunner Erzsébet és lánya, Brunner Erzsébet kiállításának címe a Hungarian Information and Cultural Centre-ben, 2010-ben, melyet a festőnő nagyszabású, az Indira Gandhi National Centre of Artban szervezett kiállításával és a róluk szóló konferenciával egyidejűleg rendezett Lázár Imre igazgató.

Indo-Hungarian Cultural Relations

India's ancient culture, spiritual traditions and academic excellence has attracted Hungarians towards it since centuries. Hungary's interest in the Orient at the end of the 18th and the early 19th century led to the desire to explore their ancient history and origin through scholarly means. Several centuries of Indian philosophy, religion and literature have enriched Hungarian intellectual life.

The earliest account of India is available in the diary of György Huszti, in which he gave vivid details of his adventures and experiences when he entered India as a slave of Turkish Army in 1530. The role of Korosi Csoma Sándor - Alexander Csoma de Koros (1784–1842), an outstanding Hungarian, philologist, pioneer of Hungarian Orientalism, author of the first Tibet-English dictionary and grammar book is legendary and still a landmark in the history of Indology in Hungary. Determined to identify and explore the ancient homeland of the nomadic people, who eventually came to be known as the Hungarians, he travelled to India. He spent more than ten years in Tibet and discovered many ancient texts of fundamental importance concerning Indian history, literature, philosophy, religion and medical science. Most importantly, he discovered that the holy scriptures of Buddhism had not been irretrievably lost as had been thought earlier on. Alexander Csoma de Kőrös was a great founding father of Tibetan and Buddhist studies in Hungary. His tomb in Darjeeling and Csoma's room in the royal palace of Zangla are the most important places of pilgrimage for all Hungarians who follow his footprints to India. Theodore Duka (1825-1908), Jenő Zichy (1837-1906), Sir Marc Aurel Stein (1862-1943), Ferenc Zajti (1886-1961), Julius Germanus (1884-1979) and Ervin Baktay (1890-1963) are the other prominent Hungarians who visited India from

time to time to increase the people to people contacts. They were greatly influenced by Indian culture and the way of life.

The artistic links between India and Hungary are very old. Ágoston Schoefft (1809-1888) had visited India between 1838 and 1842 and painted the last Mughal emperor and other Indian and foreign dignitaries as well as made the only portrait of Alexander Csoma de Koros. Amrita Sher-Gil (1913-1941), a great Indo-Hungarian painter had a Hungarian mother and an Indian father. She painted Indian reality and traditions with Hungarian influences. Her paintings are national treasure of India and are preserved in the National Gallery of Modern Art, New Delhi. She was the niece of the famous Indologist - Ervin Baktay. As part of the birth centenary celebrations of Amrita Sher-Gil, an exhibition of her works was organized at Ferenc Hopp Museum on 21 June, 2013. During his visit to Hungary in July 2013, Shri Salman Khurshid, Hon'ble External Affairs Minister, inaugurated an exhibition of Amrita Sher-Gil's paintings, titled 'Amrita Sher-Gil and Hungary' at the Vaszary Villa, Balatonfüred. The main attraction of the exhibition were 9 paintings of Amrita which had been specially brought from India. Elizabeth Sass Brunner (1889-1950) and Elizabeth Brunner (1910-2001), mother and daughter duo painters, followed a dream about Tagore and settled in India. They painted hundreds of paintings about every aspect of India. Elizabeth Brunner painted portraits of all major Indian personalities of that time. Elizabeth Sass Brunner died in 1950 and her grave is located at Nainital. Her daughter passed away in Delhi in May 2001. She was the holder of many Indian and Hungarian awards. In Nagykanizsa, their hometown a collection of their paintings is preserved and exhibited. Recently an exhibition of Brunners was organized in the Indian Cultural

Centre, Budapest. Charles Fabry (1899-1968) on being invited to India by Rabindranath Tagore in 1933, participated in one of the expeditions of Sir Aurel Stein and worked for the Archeological Survey of India in Delhi. His main fields of interest were the Indian dance Odissi and music. Ferenc Hopp (1833-1919), the founder of the Ferenc Hopp Museum of Eastern Asiatic Arts in 1919 was a wealthy businessman who travelled around the world for collecting art objects. Ferenc Hopp Museum of Eastern Asiatic Arts has an Indian Collection and organized several Indian exhibitions. It maintains a permanent India Room at György Ráth Museum. Rozalia Hummel is an artist, whose paintings are deeply inspired by Indian spirituality, especially the Krishna legend.

Indian literature had been translated in Hungary even before Indology became a field of academic study. An unidentified author translated the Latin version of Barlaam and Josaphat - originating from the Buddha legend - into Hungarian in the 16th century. Thereafter, a regular translation of works of great Indian writers has taken place. Sanskrit itself has been taught in Hungary since the 18th century. In about 1750 István Vályi, a Hungarian studying in Leiden, met some Indian students there; his paper commenting on the relationship between Sanskrit and other Indo-European languages preceded better-known works by other scholars such as Coeurdoux and William Jones.

In the field of translation, Károly Fiók (1857-1915) did a pioneering work and translated from the original Sanskrit, the drama *Abhijnanasakuntalam* of Kalidasa (1887), two episodes from the *Mahabharata* (1885, 1889) and the *Hitopadesa* (1905). The celebrated Hungarian poet, János Arany, was inspired by this first translation and he produced his own version of the fourth act of the drama. Transylvanian Saxon born doctor János Marton Honigberger (1795-1869) and painter Ágoston Schoefft (1809-1888) spent years in the court of Maharaja Ranjit Singh in Lahore. In his travelogue on India, Honigberger presents a dramatic picture of life in the Lahore court and about the personality of the Maharaja. Vilmos Leitner (1840-1899) also spent a long period in India, where he pursued anthropological and sociological research. He was among the first to note the significance of Gandhara art. He wrote a book about the educational system of the Punjab and the Urdu language. He was one of the founders of the Punjab University. Gabor Bálint-Szentkatolnai (1844-1913) arrived in India with the expedition of Count Béla Széchenyi before leaving the team and spending a longer time in South India. He studied the Tamil language and grammar and edited a dictionary.

Apart from the varied contacts and linkages with India, many Hungarians have delved deep into various aspects of Indian literature and culture. Sanskrit was formally included as a regular subject of study in the university in 1873 with the establishment of the Indo-European Linguistics Institute in the Faculty of Philosophy of Budapest's Péter Pázmány



Sharmista Mukherjee and her Kathak troupe in Százhalombatta

University which subsequently evolved as the Department of Indo-European Studies at ELTE University. Indology has always formed a major part of the work of the Department of Indo-European Studies at ELTE University, whose first professor was Aurél Mayr (1846-1915) who taught in the Department until 1905. His special field was the history of Ancient Indian Law. The lectures of his successor, József Schmidt (1868-1933) on comparative linguistics were renowned for their erudition and for the lively presentation of his own researchers. Besides Sanskrit Studies, Schmidt's other research fields were Iranian Studies and Indo-European Comparative Linguistics. His popular works published during the 1920's include: "Life and Works of Kalidasa", "The Light of Asia: the Life and Doctrines of the Buddha", "Old Indian Epic Poetry", "The History of Sanskrit Literature", and "Indian Philosophy". He published several translations including the *Malavikagnimitra* ("The King and the Courtesan") of Kalidasa, the *Mricchakatika* ("The Little Clay Cart") of Sudraka, and the *Panchatantra*. Unfortunately, many



Opening speech by Hon'ble Shri Salman Khrushid at the inauguration of Amrita Sher-Gil Exhibition in Balatonfüred.

of his unpublished manuscripts were later destroyed in fire.

There was a hiatus in the work of the Department of Indo-European Studies from 1920 till 1952, when Professor János Harmatta was appointed as its head. At that time the principal activity of the Department was the teaching of the linguistics of classical languages, Sanskrit was being taught as an optional subject. Indology was introduced as a formal university subject in the Department in 1956. This was the first time that such a course had been offered in Hungary and it remains only such course in the country today. Most Indologists currently working in Hungary have been trained at this Department. Since 1981, Dr Mária Négyesi has been teaching in the Department. Her special field is Hindi linguistics and literature. Formerly she taught Latin and Ancient Greek and studied aspects of Sanskrit lyrical poetry. She and her predecessor Professor Csaba Tóttösy have been awarded the Presidential Award of Certificate of Honour in 2005 and 2012 respectively. Dr Éva Aradi, a Hindi Scholar from Hungary, was honoured at the World Hindi Conference held in New York in July 2007.

Under the auspices of the bilateral Cultural Exchange Programme between India and Hungary, ICCR has been deput-

ing a Visiting Professor of Hindi to the Department since 1992. This professor forms part of Hindi faculty at the Department. Hindi scholarships are offered to Hungarian students on a regular basis. So far 23 students have been to India under this programme. The Department organized several conferences: Hindi Conference in Hungary (with Indian Embassy in 2002). International Intensive Sanskrit Summer Retreats (2002), The second International Hindi Conference (with Indian Embassy, 2007). Letting the texts speak: the state of textual studies in contemporary Indian Studies (2010). International Tagore Conference (with Indian Embassy, ELTE, 2012).

In the early 20th century, Hungarian interest in India was further ignited by Gurudev Rabindranath Tagore. On being awarded Nobel prize in 1913, Hungarian translators and general public evinced a lot of interest in him. Some of his poems were published in the famous Hungarian literary journal Nyugat after translation by Mihály Babits. Soon more than 20 of his works were published in Hungarian translation. Gurudev visited and stayed at Balatonfüred in 1926 for heart treatment at the world renowned cardiac hospital of that time. He left a very lasting impression in the minds of the people in Balatonfüred. In order to immortalize his stay and out of their love and regard for him, they installed his bust and named a long waterfront



Tree planting at Tagore Promenade in Balatonfüred by
Foreign Minister Hon'ble Shri Salman Khurshid and Mr István Bóka, Mayor of Balatonfüred.

promenade along the Balaton lake after him. This area is a great attraction for tourists and other visitors to this place. All the important dignitaries from India visit Balatonfüred to pay respect to Gurudev and plant saplings around the statue in the garden. These include; V. V. Giri, Indira Gandhi, Dr Zakir Hussain, Rajiv Gandhi, Dr Árpád Göncz, Viktor Orbán and lately Shri Salman Khurshid. The cardiac hospital maintains the room used by Gurudev in its original condition. Gurudev invited a number of Hungarian scholars and writers to Santiniketan. Gyula Germánus (1884-1979) lived and gave classes there from 1929 to 1932. He also recorded his Indian experiences in picturesque travelogues. A chronicle of the years spent in Santiniketan was recorded by his wife Rózsa G. Hajnóczy in her popular book, the "Fire of Bengal".

To commemorate the 150th birth anniversary of Tagore and his Hungarian connection, an International Conference on Rabindranath Tagore – His Writings and Art Beyond Bengal, was organized by the Indian Embassy; in collaboration with the Indian Council for Cultural Relations and the Eötvös Loránd University (ELTE) in March, 2012. An exhibition of 30 Tagore inspired paintings, specially painted by Hungarian artists from Szentendre Old Art Colony, was also held as part of these celebrations.

In order to strengthen the Indo-European Studies Department, India has established a Tagore Research Fellowship on Indology and Indian Studies at Department of Indo-European Studies, ELTE University, Budapest since 2007. Dr Gergely Hidas was appointed as Tagore Research Scholar at the Department from 2007 to 2010 followed by Dr Csaba Kiss who is working in this position since 2011. The Rector of the ELTE University, Prof. Ferenc Hudecz was invited to India under the Distinguished Visitors' Programme of ICCR in October, 2009. In collaboration with ICCR an International Indology Conference, was held in February, 2010 at the ELTE University, Budapest. The Conference was inaugurated by Hon'ble Commerce and Industry Minister.

Ferenc Hopp Museum of Eastern Asiatic Arts: Yet another centre of Oriental research in Hungary was established in 1919 in the form of Ferenc Hopp Museum of Eastern Asiatic Arts. The first director of the collection and an art historian Zoltán Felvinczi-Takács (1900-1964) did much to enrich the Indian collection at the museum. His book entitled 'The Art of the Orient' is the first Hungarian language summary of the Indian arts. Thanks to Felvinczi-Takács, Hungarian art dealer Imre Schwaiger (1864-1940) who lived in India and donated a number of sculptures.

Zelnik István Southeast Asian Gold Museum: This private museum was opened in 2011 in Budapest to exhibit the sacred art and craftsmanship of the Southeast Asian region through an exquisite collection of gold, representing the very essence of South Asian kingship and the royal cult of gods. Several precious art-works from India form part of its collection.

A major break-through has been achieved in establishing a cinematic link with Hungary. Films including “Hum Dil De Chuke Sanam” and “Aks” and some Tamil films have been shot in Hungary. Some Indian and Hungarian film directors and production companies have established links. Films on Alexander Csoma de Koros and Amrita Sher-Gil are under consideration. Apart from regular screening of films at the Indian Cultural Centre every fortnight, film festivals were held in 2007, 2008, 2010 and 2013. Films have also been screened as part of Indian Cultural Days in many cities of Hungary. Selected Bollywood soap-operas dubbed in Hungarian are also screened by Hungarian television stations from time to time.

In addition to the well known published works on India by József Vekerdi, celebrated Hungarian writers/translators on India include Dr Géza Bethlenfalvy, former Director of the Hungarian Information and Cultural Centre in Delhi; Dr Ildikó Puskás, Head of the Department of Ancient History at ELTE University; Dr Bálint Rozsnyai, Head of the Department of English at József Attila University, Szeged (JATE); Dr Gyula Wojtilla, Head of the Department of Ancient History at József Attila University, Szeged (JATE); Dr Eszter Bánffy, renowned archaeologist; Zsuzsanna Renner, specialist in Indian art at the Gold Museum; Dr Imre Bangha, specialist in Rabindranath Tagore, Dr Dezső Csaba, and Judit Törzsök. The Department of Indo-European Studies at the ELTE University in collaboration with the Embassy has recently commenced a project to translate and publish some celebrated Indian works in Hungarian language. Three such works have already been published. These are; Harishankar Prasad: ‘A négy fal között’, Dr Imre Bangha: ‘Jöttem a Gangesz partjairól’ and Judit Borbély: ‘Manu törvénykönyve’.

The Dharma Gate Buddhist University, Budapest (originally The Gate of Dharma Buddhist College) founded in 1991, has been teaching Sanskrit and Pali languages and Indian Vedic and Buddhist philosophy since its inception. Well-known Indologists at the University have done commendable job. Tibor Körtvélyesi has published ‘Sanskrit Grammar’. László Tenigl-Takács has translated many Sanskrit works, including the ‘Upanishads’, ‘Patanjali Yogasutra’, ‘Tsvarakrishna: Sankhya Karika’ and has published ‘History of India’ and ‘Wisdom of India’. László Fórizs has translated several works from Pali and Sanskrit including ‘Rigveda’ and ‘Dhammapada’. Dr Judit Fehér whose research field is Nagarjuna has translated ‘Mulamadyamakavritti’ from Sanskrit and Tibetan. Dr Ferenc Ruzsa, specialist in Indian philosophy

has published several papers. Tibor Porosz whose first Encyclopedia of Pali - Key Buddhist Terms - is under publication. And Pál Farkas, Former Director of the University, had edited many books on Buddhist philosophy. On the whole the University has published over 50 works on India so far.

Indo-Hungarian Cultural Exchange Programme (CEP) provides for exchanges of cultural troupes; participation in Book Fairs; exchange of handicrafts exhibitions; exchanges of expertise in music, theatre, fine arts, classical dances, etc. and Film Festivals. Under the Cultural Exchange Programme, with the help of scholarships offered by ICCR, two major music groups in Hungary, namely, “Calcutta Trio” (specialized in Sitar) and “Sound of Worlds” (Sarod players) were trained in India in Indian music. “Calcutta Trio” which has been in existence for more than 25 years, was established with the aim of making Indian classical music popular outside India. They established the first RIMPA (Ravi Shankar Institute for Music and Performing Arts) branch in Budapest where they teach and spread classical Indian music in the region. Anushka Shankar Performed in Budapest in 2010 and Hariprasad Chaurasia had come in April 2006. Similarly under ICCR scholarships several Hungarian dancers went to India to learn classical Indian dances. Several of them excelled and even opened Indian classical dance schools in Hungary training new and promising dancers. They are regularly staging classical dance performances in Hungary. They have done a commendable job in promoting Indian culture in Hungary. The CEP is coming up for renewal and will be signed during Prime Minister Viktor Orbán’s visit to India in October, 2013.

The Mission has organized music and dance performances in Hungary of well-known visiting Indian troupes. Prominent performers include Birju Maharaj, Hari Prasad Chaurasia and Shujat Khan, Shipra Goyal Bollywood dance group and Sharmistha Mukherjee Kathak troupe performed in Hungary during 2011 and 2012 respectively. Several folk-music and dance groups from Rajasthan, and a folk dance group from Chattisgarh also performed in Hungary in the recent years.

A bust of Mahatma Gandhi presented to Gandhi Gymnasium Pécs was formally inaugurated on the 20th anniversary of the Gymnasium on 9 February, 2013 in presence of Hungarian Minister of Human Resources, Zoltán Balog. Separately a bust of Tagore is also being installed at ELTE University Budapest to forge closer cultural ties with the academic community in Hungary. Keeping in view the presence of Indian wild animals in Budapest Zoo, India House was opened in Budapest Zoo in August 2011. Subsequently the Indian National Emblem with Sarnath Lions was presented to the Zoo and formally installed in September 2012. India House seems to have become an attraction in the Zoo which is frequented by over a million visitors every year. The multifaceted bilateral relations over the countries between India and Hungary have a deep cultural connection. ■

INDIAN CULTURAL CENTRE



LEFT: Main entrance of Indian Cultural Centre. **CENTER:** Kathakali performance by Ms Magdolna Béky at the Auditorium. **RIGHT:** Sitar concert at the Auditorium.

India's relations with Hungary have been close, friendly, multi-faceted and substantive. To give fillip to the existing rich Indo-Hungarian cultural relations, Indian Cultural Centre, Budapest, was formally inaugurated in November 2010 during the visit of Smt. Preneet Kaur, Hon'ble Minister of State for External Affairs and was made functional from 26th January, 2011, coinciding with the Republic Day of India. The Cultural Centre auditorium has a seating capacity of 110 persons. The Cultural Centre has a nice Exhibition Hall for painting and photo exhibitions.

Since its inception, as part of its regular activities, Cultural Centre has organized weekly classes on traditional Indian dances like: Bharatnatyam, Odissi and Kuchipudi. The courses are conducted by Hungarian artists who had learnt the dances from their gurus in India. Besides these, one class of yoga is conducted every week. All these classes are usually of one hour duration. These classes are very popular and a large number of Hungarian students visit the Cultural Centre to attend these classes.

Under the aegis of Indian Film Club run by Cultural Centre, on every first and third Friday of the month, an Indian Hindi film is screened (with Hungarian sub-titles). The response from the public to the film screening is very enthusiastic. 'Jab Tak Hai Jaan' '3 Idiots' & 'Rajneeti' were screened recently at the Cultural Centre. The other movies which are slated for screening till December 2013 are: Ek Tha Tiger, Devdas, Special Chabbis, Namestey London & Kaho Na Pyaar Hai.

Besides regular yoga, dance and music courses, several prominent artists from India sent by Indian Council of Cultural Relations, New Delhi, have come and performed at the Cultural Centre in the past. Such performances have been organized at venues outside the Cultural Centre as well. In addition to teaching the traditional dances at the Centre, Hungarian artists regularly perform at the Centre as well as at outside venues as per programmes chalked out by the Embassy.

Besides the above programmes, as an outreach activity of the Cultural Centre, 'India Day' celebrations are organized in various parts of Hungary to showcase the rich cultural heritage of India, in collaboration with local government and Mayor's offices. 'India Day' celebration start with decoration of halls/venues with Indian flag, bantings, cloth lamps and lighting of brass oil lamp. H.E. Ambassador gives a speech on one of the various topics ranging from bilateral relations, close cultural ties, economic cooperation, international relations, yoga, religion, spiritualism etc. This is followed by classical Indian dance or musical (vocal as well as instrumental) performance by Hungarian artists or some visiting Indian artist/group. Indian food stalls are also set up with the collaboration of Indian restaurants. In addition to this, henna painting, kathputli dances, children games, workshops on yoga, or Indian traditional dances are also held at these events.

Cultural Centre also organizes painting exhibitions at its Exhibition Hall and venues outside the Embassy from time to time. We had organized an Amrita Sher-Gil fence exhibition on 21st June, 2013, to commemorate the birth centenary year of Indo-Hungarian painter, Amrita Sher-Gil at Hungarian National Museum. We had also organized 'Night of Museums' in collaboration with Hungarian Ministry of National Resources and State Secretary for Culture at Ferenc Hopp Museum and György Ráth Museum on 22nd June, 2013. More than 3,000 people attended the Night of Museums programmes. To commemorate the birth centenary of famous Indo-Hungarian painter Amrita Sher-Gil, recently a painting exhibition of her works was brought from India and organized at Balatonfüred in July 2013. We had also organized a painting exhibition of very famous Hungarian mother-daughter duo painters, Elizabeth Sass Brunner and Elizabeth Brunner at Cultural Centre. Gandhi Jayanti was also celebrated in collaboration with Ferenc Hopp Museum and Cultural Centre.

—Umesh Kumar, *Director of Indian Cultural Centre*

COOPERATION IN SCIENCE AND TECHNOLOGY—MUTUALLY BENEFICIAL JOURNEY

The cooperation between India and Hungary in the field of Science and Technology is as old as the establishment of diplomatic relations between the two countries. The bilateral cooperation between the two countries in the field of Science and Technology is being executed through two separate Agreements – first between Indian National Science Academy (INSA) and the Hungarian Academy of Sciences (HAS) which is being renewed from time to time, the last being in 2011 during the meeting of World Science Forum which was held from 17-19 November, 2011 in the Budapest. The second agreement which is mainly on Government to Government basis has been signed between the Department of Science and Technology (DST) and the National Innovation Office (NIH) of Hungary.

Hungary recognizes that India has a well-developed Research and Development (R&D) infrastructure, large scientific man-power with extensive scientific capabilities in diverse areas with linkages with global R&D platform. Since Hungarian scientific institutions are a major R&D platform in the region, therefore their collaboration is mutually beneficial. It would be no exaggeration to say that Indo-Hungarian Science and Technology Cooperation is the most sustained, substantive and productive of all the programmes that India has with the countries in the region. This feeling is mutual as the Hungarian side also feels that their collaboration in S&T with India has been the most diverse and substantial of all programmes they have with Asian countries and for that matter with any developing country.

The first agreement of scientific cooperation between INSA and the Hungarian Academy of Sciences (HAS) was signed in December 1980 and has undergone revision and extensions from time to time as mentioned above. The agreement provides for exchange of scientists in the identified areas of Mathematics, Physics, Chemistry, Earth Sciences, Engineering and Biotechnology for up to 20 man months every year. It also covers organization of joint seminars, symposia alternately to be held in India and Hungary with the participation of scientists from both the countries. During the last 10 years, the two countries on an average have exchanged 15-20 scientists under this agreement.

Science and Technology cooperation on government to government basis between India and Hungary is the responsibility of DST and NIH respectively. Under the agreement, a Joint Science and Technology Committee has been established to oversee the cooperation in this important field. The identified areas of cooperation include Medical Science, Catalysis, Biotechnology and Earth Sciences. Some of the major

achievements of cooperation programme include - development of new low cost drug for bone marrow transplantation of Hungarian origin which has been clinically tested and further adapted to suit Indian health care system after obtaining necessary clearances of Hungarian authorities, improvement in management protocol for bone marrow transplantation capacity building, analysis of homologous protein sequences using computational approaches, petrochemical comparison of spherules, development of layered magnetic materials, study of bio-catalytic processes and mapping of salt affected areas. Therefore, it would not be out of place to emphasize that the cooperation in this field has led to concrete results which have benefitted the two countries.

Realizing the importance and potential of this area, the two sides during the visit of the then Prime Minister of Hungary, H.E. Mr Ferenc Gyurcsány to India from 16-19 January 2008, decided to set up a Joint Indo-Hungary Strategic Research Fund of Euro 2 million for three years with annual contribution of Euro one million each. This project was intended to support joint research project and suggested areas include Biotech, Agriculture, Pharmaceuticals, ICT, Nanotechnology and Molecular Biology. The work to invite proposals under the fund began in right earnest and many research proposals were well received but unfortunately owing to the restructuring in Hungary in 2010 in the government departments, the activation of the fund was delayed. The visit of the then Science and Technology Minister, Shri Vilasrao Deshmukh to participate in the World Science Forum, organized by the Government of Hungary, proved to be a catalyst and led to decision to revive the Fund and in fact it was also agreed to renew the Joint Research Fund with enhanced funding of Euro 2 million each for the period 2014-17.

DST and NIH have jointly invited proposals to be taken up under the Research Fund and more than 20 proposals for joint research have been received and which are being processed by the two sides. During the forthcoming visit of Hon'ble Prime Minister of Hungary, H.E. Mr Viktor Orbán to India, which would take place from 16-19 October 2013, results would be announced. The meeting of Joint Science and Technology Committee would be held on 14th October 2013 in New Delhi. These developments have clearly proved that cooperation in Science and Technology is one of the most important and profitable area and the forthcoming visit of Hon'ble Prime Minister of Hungary would give it further impetus. ■

—Sushil Singhal, Counsellor, Embassy of India, Budapest

Economic and commercial relations between India and Hungary

Indiai-Magyar Gazdasági és Kereskedelmi Kapcsolatok



Ambassador Mishra speaking at the meeting with Indian investors and Hungarian officials.
On the dais business representatives and mission's officials

Economic relations between India and Hungary have a long history. Reaching back to 1949, cooperation was first institutionalized through the signing of the Rupee Trade Agreement with the trade being canalised through government agencies. The inter-governmental Joint Commission was established in 1973 followed by the creation of the Joint Business Council in 1979.

Before the change over in Hungary in 1990, India was Hungary's major partner in Asia both in trade and economic collaboration, even though this covered only a small proportion of Hungary's international economic interaction. Hungary provided a useful first European market for several non-traditional Indian products including Maruti cars and Mopeds. Bilateral trade during the 1980's remained above USD 100 million and in some years even touched \$ 200 million. The major items of export from India before 1990 were tea, tobacco, pepper and other spices, de-oiled cakes, finished leather

A két ország közötti gazdasági kapcsolatok hosszú múltra tekintenek vissza. A kapcsolatok 1949-ben kezdődtek, amikor India és Magyarország között megszületett a Rúpia Kereskedelmi Egyezmény, melynek megfelelően évről-évre központi megállapodások születtek arról, hogy mely termékekkel és milyen mennyiségben kereskedjen a két ország. Ennek megfelelően a tranzakciók lebonyolítása egy zárt csatornán, állami intézményeken keresztül történt. A gazdasági kapcsolatok következő jelentős mérföldköve 1973-ban érkezett el, amikor megalakult a Magyar-Indiai Gazdasági Vegyes Bizottság, majd ezt követően 1979-ben a Magyar-Indiai Üzleti Tanács.

Az 1989-90-es évi magyar rendszerváltás előtt India volt Magyarország legfőbb gazdasági és kereskedelmi partnere Ázsiában, ámbar ez csak kis hányadát tette ki Magyarország külgazdasági tevékenységének. India számára Magyarország jelentette az első európai piacot jónéhány olyan nem hagyományos exportcikk számára, mint például a Maruti gépjárművek és

and shoe uppers, iron ore and pellets, cotton and jute products, engineering goods, Maruti vehicles, chemicals and chemical products. Imports from Hungary included steel and steel products, chemicals, machine tools, pulses, peas, newsprint and engineering goods, especially for railways and power projects. Over 25 joint ventures have been established in India by Hungarian companies.

Sweeping reforms were undertaken at the beginning of the 1990's in both India and Hungary with a view to integration with the world economy which changed the rules of the game in both countries and meant that the old commercial links have virtually dissolved. New trading relations to replace them have been slow to emerge due to various reasons. While deregulation and liberalisation of the economies have thrown up fresh opportunities in both countries for enhanced and meaningful commercial and economic co-operation, there has not yet been any significant utilisation of these opportunities. However, in the last few years bilateral trade has once again began to increase: From around USD 150 mln in 2005 trade has steadily grown to USD 841 mln by 2011. After this peak however trade fell back to USD 642 mln in 2012. This reduction can be attributed to the economic crisis and other factors: Nokia relocating production of mobile phones from Esztergom to India, as well as the expiration of a one-time business deal of CG Electric in 2011. This shows how a considerable portion of the value of trade can be affected through individual deals of large multinationals, and underlines the need to promote the diversification of trade both in exports and imports.

mopedek. A kétoldalú kereskedelem a 80-as években 100 és 200 millió dollár érték között mozgott. India főbb exportcikkei a tea, dohány, bors, fűszerek, olajpogácsa, kikészített bőr, cipőfelsőrész, vasérc, koks, pamut és juta, szerszámok, Maruti gépjárművek, vegyszerek és vegyi áruk voltak. A Magyarországról importált cikkek között szerepelt az acél ill. acélárúk, vegyszerek, szerszámgépek, babfélék, nyomdai gépek, szerszámok elsősorban a vasút és az erőművek számára. Akkoriban a magyar cégek több mint 25 vegyesvállalatot létesítettek Indiában.

Az 1989-90-es évek során fordulóponthoz érkezett be. A mindkét országban bekövetkező politikai és gazdasági változások hatására megszűnt a korábban kialakult gazdasági rendszer. Magyarország szakított korábbi partnereivel, felszámolta keleti kapcsolatait, és kizárólag a nyugat felé koncentrált. A gyors privatizáció, a hagyományos piacok megszűnése és a nyugati befektetők beáramlása szétzilálta a korábbi kereskedelmi kapcsolatrendszerét. A keleti újrendeződés csak lassan kezdett elindulni. Bár az országokban végbemenő gazdasági liberalizációs folyamatok új lehetőségeket teremtettek a gazdasági és kereskedelmi kapcsolatok megújítására, ezek a lehetőségek hosszú ideig, egészen az ezredfordulóig kiaknázatlanok maradtak. Ugyanakkor az utóbbi pár évben a kereskedelem ismét növekedésnek indult a két ország között: Míg 2005-ben az export és import értéke csupán 150 millió dollárt tett ki, a kereskedelem az évek során dinamikusan bővült, így 2011-re ez az összeg több mint az ötszörösére, azaz 841 millió dollárra nőtt. Ez a jelentős bővülés mutatja, hogy milyen nagy lehetőségek

Bilateral Trade (in USD Million)

Year	Indian Exports	Indian imports	Total Trade
2002	79.16	23.2	102.3
2003	91.87	27.3	119.2
2004	104.62	31.3	135.9
2005	105.6	44.5	150.1
2006	142.5	128.3	270.8
2007	297.7	100.1	397.8
2008	545.5	146.9	692.5
2009	377.8	188.4	566.1
2010	271.1	354.4	625.5
2011	352.0	487.8	839.8
2012	362.6	279.3	641.9
2013 Jan-Mar	93.0	55.7	148.7

Source: Central Statistical Office www.ksh.hu



rejlének a két ország kapcsolataiban. A kereskedelmi forgalom ugyanakkor 2012-ben, visszaesett 642 millió dollárra. Ez több tényezőre vezethető vissza: Egyrészt a gazdasági válság lecsökkentette a keresletet, másrészt pedig megváltozott a kereskedelem szerkezete: A Nokia áthelyezte a mobiltelefonok gyártását Indiába, míg a CG Electric egy korábbi nagy volumenű egyszeri megrendelést teljesített 2011-ben, melynek hatására 2012-ben, 199 millió dollárral esett vissza a kereskedelem. Ez a jelenség rávilágít arra, hogy milyen fontos szerepet játszanak a nagy multicégek az indiai-magyar kereskedelmi kapcsolatokban, és felhívja a figyelmet a diverzifikáció fontosságára.

Bilateral Trade (in USD Million)

Év	Indiai export	indiai import	Összesen
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Forrás: Központi Statisztikai Hivatal, KSH

Trade Composition: Recent trends indicate a shift in the composition of Indian exports away from traditional goods such as cotton yarn and textiles, towards organic chemicals, machinery, automotive components and pharmaceuticals. Imports from Hungary comprise items such as wheat, electrical machinery and equipment and light engineering goods.

Framework for Economic cooperation

Over the years a Joint Economic Commission and a Joint Business Council has been set up between the two countries:

The Indo-Hungary Joint Economic Committee (JEC), which was established in 1973 provides the institutional framework for intergovernmental discussions on economic cooperation. The latest JCEC meeting was held in February 2010 in Budapest.

A jelen kereskedelem összetétele: Hagyományos exportcikkei, a pamutszál és a textília mellett, India exportja ma már kiterjed az olyan cikkekre is, mint az organikus kemikáliák, gépek, autóalkatrészek és a gyógyszer. Magyarországról India búzát, elektromos ipari gépeket, felszereléseket és könnyűipari termékeket importál.

A kétoldalú gazdasági kapcsolatok főbb intézményei

India és Magyarország között két jelentős intézmény működik:

Az Magyar-Indiai Gazdasági Vegyes Bizottságot 1973-ban hozták létre azzal a céllal, hogy a két ország közötti kormányközi gazdasági együttműködés kérdéseit megvitathassák. A legutóbbi ilyen találkozóra 2010 februárjában került sor Budapesten. Ezen a találkozón aláírtak egy Társadalombiztosítási Megállapodást is a két ország között, amely a Magyarországon, főleg az IT szektorban dolgozó indiai munkavállalók társadalombiztosítási járulék levonás

A Social Security Agreement was signed between the two countries on the sidelines of the JEC, which would address the issues on social security tax particularly in the case of IT sector. An agreement on Trade and Investment cooperation was also signed between Federation of Indian Chambers of Commerce and Industry (FICCI) and ITD Hungary.

The Joint Business Council of Indian and Hungarian companies was set up in 1979 under an agreement between FICCI and Hungarian Chamber of Commerce to promote direct contact between business delegations. It last met in Budapest in February 2010 during the meeting of the Joint Economic Committee. During the meeting, the FICCI and Hungarian Chambers signed a MOU on Arbitration and Conciliation Tribunal, which would enable both countries to settle commercial disputes. In March 2010, a business delegation led by Mr Laszlo Parragh, President HCCI, visited India.

Investments

Indian investments have grown significantly in Hungary following liberalisation of economy in India in 1991 and economic and political changes in Hungary. Indian investments in Hungary are in the fields of information technology, pharmaceuticals, electrical machinery, food processing and auto-components. TCS, Satyam, Genpact, Cognizant, Sun Pharma, Crompton Greaves are among the companies that are active in Hungary. Jet Air has recently opened an off-line office in Budapest. With a total accumulated investment of USD 1.5 billion to date, Indian companies create employment opportunities for more than 7,000 people in Hungary. Current Hungarian investments to India are still limited but include well-known names such as Richter-Gedeon (Pharmaceutical) and MOL (Oil and gas), and specialists like Tarant (IT), Organica (Waste water purification), and Cason Engineering (Oil and gas automation, leakage detection).

Outlook

With the upcoming visit of Hungarian Prime Minister Mr Viktor Orbán and a large business delegation to India on 16-19th October 2013, we can anticipate a very positive fallout for the future of Indo-Hungarian ties. There is still lot of scope for collaboration since Hungary has technological expertise in various fields, while growing India would be a huge market and financial supporter for trade and joint ventures, research, investment and cooperation. The following areas have been identified by the two countries:

Autocomponents, pharmaceuticals, Information Technology, Tourism, Agriculture, Water management, Electronics. With the upcoming delegation to India we can hope that business ventures in these fields will gain momentum, more agreements will be signed taking economic ties to new heights in the years to come. ■

kérdését szabályozza. Továbbá megállapodás született a kereskedelmi és a beruházási együttműködésről, melyet az indiai Kereskedelmi és Iparkamara Szövetség (Federation of Indian Chambers of Commerce and Industry, azaz FICCI), valamint a magyar International Trade Development Hungary (ITDH) írt alá.

A Magyar-Indiai Üzleti Tanács 1979-ben jött létre a FICCI és a Magyar Kereskedelmi és Iparkamara megállapodása által, melynek célja, hogy üzleti delegációk révén ösztönözzék a két ország közötti közvetlen kapcsolatot. Legutóbb 2010 februárjában került sor a találkozóra a Gazdasági Vegyesbizottsági ülés mellett, ahol megállapodás született egy érdekegyeztető választottbírói intézmény létrehozásáról, mely lehetővé teszi a két ország közötti kereskedelmi viták rendezését. A budapesti találkozóra válaszul 2010 márciusában Parragh László, a Magyar Kereskedelmi és Iparkamara elnöke egy 28 fős üzleti delegáció élén Indiába látogatott.

Beruházások

Az 1991-től megkezdett indiai gazdasági liberalizáció, valamint a magyar rendszerváltás óta egyre nagyobb mértékben jelennek meg a befektetések mindkét országban. Magyarországon az indiai befektetők számos területen megtalálhatók: IT szolgáltatások, gyógyszeripar, elektromos ipari gépek és berendezések, autoipari alkatrészek gyártása valamint élelmiszer feldolgozás iparágakban. A legjelentősebb ilyen cégek a Tata Consultancy Services, Satyam, Genpact, Cognizant (IT), Sun Pharma (volt Alkaloida) Crompton Greaves (volt Transzelektro). Legutóbb a Jet Air légitársaság nyitott jegyirodát Budapesten. Napjainkig a közvetlen tőkeberuházás mértéke eléri az 1.5 milliárd dollárt, és ezek a beruházások több mint 7000 embernek adnak munkalehetőséget.

Ezzel szemben a magyar beruházások Indiában sokkal kisebbek, bár nem kevésbé fontosak. Olyan nagy cégek vannak jelen mint a Richter-Gedeon, a MOL, illetve kevésbé ismert speciális cégek mint a Tarant (IT) vagy az Organica (szennyvíztisztítás) és a Cason Engineering (olaj és gázipar automatizálási rendszerek, szivárgás érzékelés, stb.)

Jövőbeni kilátások

Hosszas előkészület után Orbán Viktor miniszterelnök és üzleti delegációja Indiába tervez látogatni 2013 október 16-19 között, mely igen fontos momentuma lesz a kétoldalú gazdasági kapcsolatoknak, hiszen még igen sok kiaknázatlan lehetőség kínálkozik az együttműködésre. Magyarország fejlett kutatási eredményei és üzleti tapasztalatai jól alkalmazhatóak lennének a dinamikus fejlődő ázsiai ország hatalmas belső piacán, valamint indiai tőkével lehetővé téve a kereskedelem, a vegyesvállalatok és beruházások, a kutatási együttműködések felvirágzását. Az ilyen közösen kijelölt együttműködési célterület az autoipar, információs technológia, elektronika, gyógyszeripar, turizmus, mezőgazdaság és a vízgazdálkodás. A közelgő látogatás várhatóan ezen területeknek a fellendülését, új államközi szerződések aláírását, és erősebb indiai-magyar gazdasági-kulturális együttműködést hoz magával. ■

Elizabeth Sass Brunner & Elizabeth Brunner

Ms Erzsébet Farkas was born in Nagykanizsa in 1889. She started to paint as early as the age of 9 and studied painting at a school set up by a local artist, Ferenc Sass. She studied under the guidance of Ferenc Sass, Simon Hollósy and Károly Ferenczy. In 1908 Sass founded a painters' school in Nagykanizsa and her first pupil turned out to be his wife: master and student fell in love, got married in 1909, and had their daughter, Erzsébet Brunner (Elizabeth Brunner), born in 1910. The artist's husband had several exhibitions in Budapest, at the National Salon in 1909. Erzsébet Sass Brunner (Elizabeth Sass Brunner) herself exhibited in the National Salon and Műcsarnok from 1914. In 1921, the National Salon served as a venue for a collected exhibition of her landscapes and still-lives.

Erzsébet Sass Brunner and József Egry were also

acquainted. Egry had a house in Keszthely, not far away from Gyenesdiás, where the artist-couple had a weekend house. József Egry was painting the Lake Balaton scenery, just like Erzsébet Sass Brunner, as they were looking for similar escape routes from the crisis of the 1920s. By 1928, the artist's popularity soared to such heights that her „*greatest reproductions in small blue booklet*” were printed as a coloured-postcard series of Lake Balaton.

The amount of pain caused by the first World War induced a total disillusionment in Ferenc Sass. He stopped his creative work and grew depressed, his wife, however, felt more of the creative urge and therefore moved to Budapest together with her daughter. Afterwards Erzsébet Brunner studied to be a sculptor with Zsigmond Kisfaludy Stróbl. In



Elizabeth Brunner



her recollections the daughter mentions the name of Imre Simay as her mentor, being a famous artist in her father's artistic circles. Imre Simay was a sculptor, painter and graphic artist, one of the rectors of the Academy of Applied Arts, a friend of the family, who helped and supported Ersébet Brunner at the time of their move to Budapest.

Another circle, which might have had influence upon Ersébet Sass Brunner, and which she might have even had contact with was the Society of Spiritual Artists. Its founders were Jenő Remsey and Zoltán Remsey. Remsey was a member of the art colony of Gödöllő, having studied previously in Vienna and Munich. He exhibited in the National Salon in 1924. The members of the Society of Spiritual Artists created mystical paintings of an idealist approach, often on religious topics. Light played a role in their work as the source of spiritual experience. The mysticism of light was an important experience in the early paintings of Ersébet Sass Brunner as well as the first step in her artistic evolution. Contemporary papers describe Ersébet Sass Brunner as follows: „*With her palette she is reaching out to heights of the soul with witchlike craft, and she is pouring into her richly dense colours a created and therefore more beautiful and meaningful world with her revolutionary eruptive inner strength. The topics rooted in her soul open up captivating perspectives of fantasy.*” „*Her piece entitled The day of love created a sensation*



Wife of the Nizam of Hyderabad, Elizabeth Sass Brunner and Elizabeth Brunner by her side, there are British aristocrats behind them. Hyderabad, 1930s.

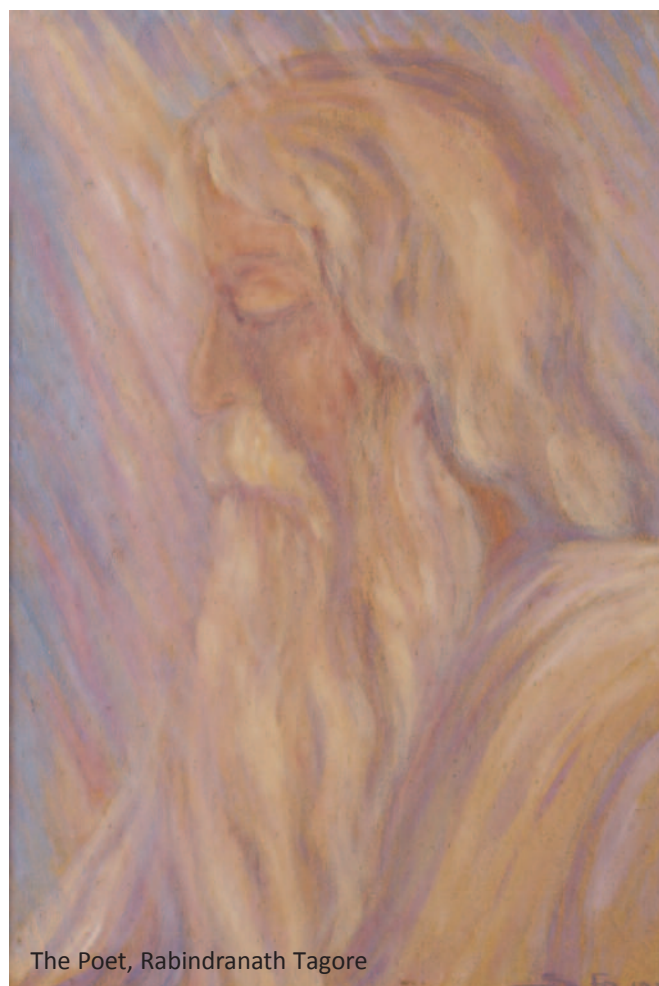
in Budapest as well. It encircles Christ's emerging body in an allegory, painting the dazzlement with brushes, colours, in a rich, dazzling magnificence onto the canvas."

Erzsébet Sass Brunner had the opportunity to get acquainted with the intellectual trends of distant cultures even when she was still at home; she joined the vegetarian movement of Béla Bicsérdi. During the summers she lived and meditated at Lake Balaton. She took a ritual bath every single morning, as a finishing touch to her early greeting of the sun. The mazdaznan, the world of the ancient, dualist religion originating from Persia had an impact on her. She devoted her life to the veneration of the Sun and the Moon, which becomes a recurring motive in her works. The essence of the visions of Erzsébet Sass Brunner was the experience of universalism, in which Sun and Moon, Light and Darkness, God and Man, the Universe and the individual are represented as the same. Erzsébet Sass Brunner led an ascetic lifestyle, fasting regularly, feeding herself exclusively on fruits and vegetables ripened in the sun. Once, following a 28-day fasting period she had a dream, inspiring her to go on with her life, but in a different way.

Influenced by this prophetic dream therefore, on the 5th of May, 1929 mother and daughter, Erzsébet Sass Brunner and Erzsébet Brunner started out on their journey. First they went to Italy; here the sources of inspiration were the catacombs for Erzsébet Sass Brunner. They moved on to the island of Capri, where the artist pictured the miracle of the Blue Cave in several paintings. In Naples she painted the erupting Vesuvius, in Sicily the cliffs. These works of her testify to rather expressive features in her brush-work. Their journey was covered by articles, sometimes in even slightly tabloid form, but the two women made headlines wherever they went.

In Sicily it was the daughter, who had a dream, in which a grey-haired, grey-bearded man held a lamp in front of her, directing her to show this light to the whole world. When the daughter told her mother about the strange dream, the mother recognised the world famous, Nobel Prize Indian poet, Rabindranath Tagore. She wrote a letter with the address "Tagore, India", as it was retold in the novel *Fire in Bengal*. The poet invited the ladies to his university, to Shantiniketan. The two women then started out for Alexandria. It was the Hungarian consul of Egypt, who supported them in their upcoming journey, as his brother stemmed from Nagykanizsa and was an admirer of the paintings of Erzsébet Sass Brunner. So their ship sailed out for India...

In the years that followed the paintresses wandered through India. It was their conscious artistic ambition to infiltrate themselves with the traditions of Indian art „from the Himalaya to Rameswaram, from Bengal to Gujarat, supported by the maharajas, she was painting the lotus-eyed Indian beauties with their



The Poet, Rabindranath Tagore

long black necks, delicate features and graceful figures. The mother threw herself into the depths of the Indian mindset. She was learning the books of Indian sages under the supervision of Tagore. The secrets of Indian philosophy though can only be accessed by ascetic self-torture."

Between 1935 and 1937 they lived in Japan. They exhibited not only their paintings done in India, but the ones they painted in Hungary as well. Their book entitled *The Mystic India* was published, with introductions by Rabindranath Tagore and Mahatma Gandhi. Besides their paintings, the book contains their writings, too. In Japan they were influenced by the sea and the Fuji. They can "thank" their two-year stay in Japan to the Fuji volcano as well: during one of their excursions Erzsébet Sass Brunner fell in such a misfortunate manner that she broke her hip, and in this state she was unable to travel. While they were spending time in Japan, they acquainted the far-east country with the poetry of Sándor Petőfi—with the intercession of the Hungarian consul a large number of Petőfi's poems were translated and published in an anthology.

In 1938 they sailed to the United States through Hawaii. They exhibited their paintings in San Francisco, Los Angeles, Chicago and New York. From Japan they travelled to the

United States, then to England, finally to Hungary, in the summer of 1938. Their visit remained short, they returned to England to attend their opening exhibition in the Cooling Gallery in London. It was here that they met Jawaharlal Nehru for the first time, whose portrait they painted later on, after their returning to India and that of Dr. Radhakrishnan as well. Baroda Maharaja, who asked them to return to India and paint a collection exclusively for the Baroda Museum and Art Gallery. In Baroda they painted historical paintings as well as places and Indian still-lives. They undertook an important pilgrimage in 1941: they visited the famous Shiva cave in Amarnath, in Kashmir.

As Second World War broke out, the English authorities deported all citizens of the opponent countries, so the artists who notoriously supported the Indian independence movement, were transported to the camp of a Himalayan military base and holiday resort. Later, with the tensions easing somewhat, they could furnish a small holiday cottage for themselves in Nainital, where they later settled as well.

Erzsébet Sass Brunner painted mainly landscapes, still-lives and street paintings. Of the great men whom she exceptionally portrayed, she was trying to capture with her focus on their mindset. Her tiny dots lend a kind of vibration to her paintings; the lack of details and the overemphasised eyes accentuate the universal essence of man. In the landscapes where she is also portraying people her aim is to emphasize: man is part of nature. Her landscapes express the greatness of infinity, the timeless silence and the frailty of man. „The great sights, the sparseness of the desert, the alternating rains, the mist of the lotus lakes, the mystical water of the Ganges, the formidable Himalaya, the non-life of people, their spiritual and physical beauty and the atmosphere of concentric pictures left me with an indescribable impression.” – she wrote.

The greatest undertaking of Erzsébet Sass Brunner's last period as a painter were the twelve paintings of the series titled “Buddha's enlightenment”. In 1950, in the cold winter Erzsébet Sass Brunner caught pneumonia and died thereof on the 19th of February. Her daughter organized her collective exhibition in Delhi. Erzsébet Brunner in the end moved from the mountains of the Himalaya back to Delhi, where she opened a studio. Following her long seclusion she again took part in the artistic life. During her pilgrimage between 1955 and 1957 she painted the Buddhist shrines of India, Nepal, Thailand, Ceylon. In 1959 she participated in aiding the Tibetan refugees and met the Dalai lama, whom she portrayed as the first among Europeans. Among the numerous exhibitions of Erzsébet Brunner the one staged in 1956, celebrating the 2500th anniversary of Buddha's birth was especially outstanding. This exhibition was later shown in Ceylon and Tibet, too. Erzsébet Brunner was honoured with several noted Hungarian and Indian state awards: she was awarded with the Order of the Flag of the Hungarian People's. In 1985 she was given the Order of Merit of the Hungarian Republic, and received the Padma Shri state award from India's President Giani Zail Singh. Erzsébet Brunner died in 2001 at Delhi. ■

—Csilla Kőfalvi

Director of Képzőművészetek Háza, Nagykanizsa

Elizabeth Sass Brunner



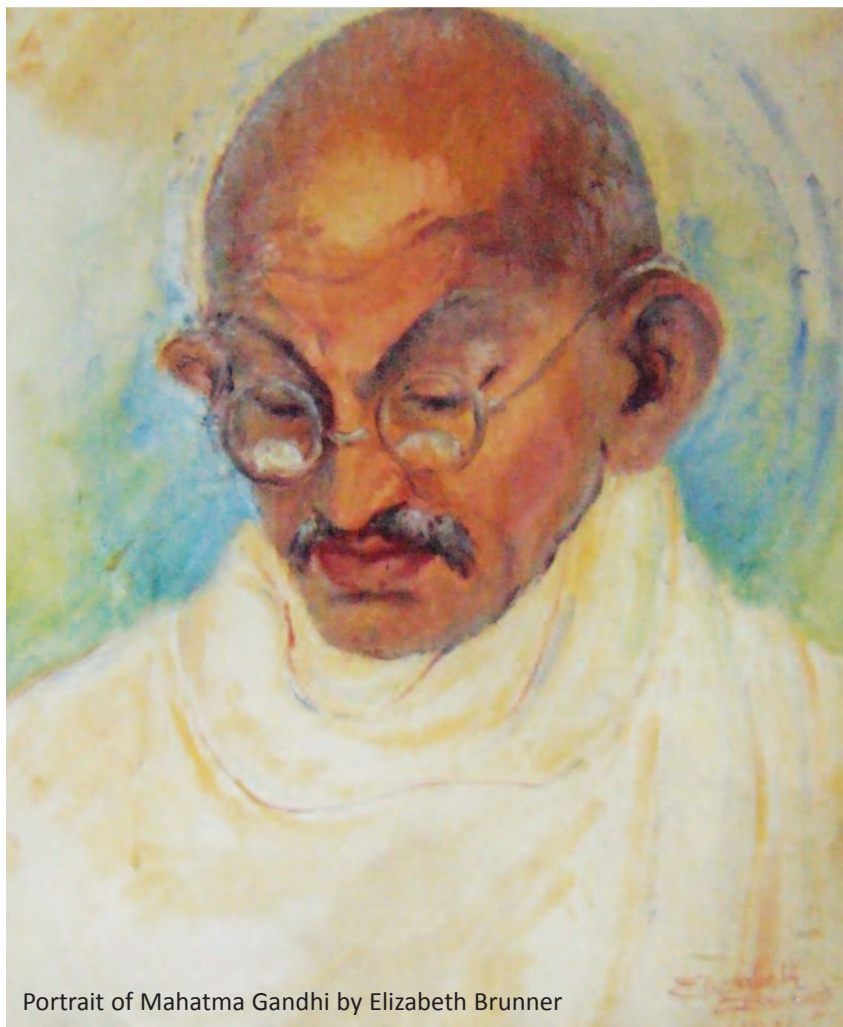
Sass Brunner Erzsébet

Mahatma Gandhi—Any Message Today?

M. K. Gandhi (1869–1948) is a challenging historical personality. India and the world duly celebrate his anniversaries of birth and death, hold conferences, publish books and papers, interpret his message and disregard its meaning. Everyone knows that violence is bad and solves nothing yet the world and India is as violent as ever, and even sometimes has spasms of excessive violence, almost of genocide, one should only recall tragic acts in the Yugoslav war in the early 90s or the senseless bloodbath in Gujarat early in the new century. Organised violence or its tools consume enormous sums for new and ever more lethal arms and for keeping millions of young and strong men in arms. Economic, social and physical oppression of the weak is permanent; the respect of human rights is totally missing in several parts of the world.

Gandhi's political will and testament as well as his vision of independent India seemed to be totally irrelevant in the face of the actual historical reality of the world. In the unfolding Cold War India could not give up her statehood, armed forces and positioning herself in the international matrix of power relations.

Gandhi's life and work demanded the attention of his contemporaries all over the world. There was admiration and rejection, analysis and response but hardly anyone remained indifferent to news coming from India during the inter-war period. His spirituality moved many who sensed that after First World War, and running into a new one people needed some moorings which he offered. The morality he tried to incorporate into politics was new though everyone sensed that sheer power interest was insufficient in the management of any society. His critics rejected most of his ideas and doubted his success in the struggle for independence.



Portrait of Mahatma Gandhi by Elizabeth Brunner

In Hungary the press, the literary periodicals and several prominent personalities of intellectual life paid great attention to Gandhi's life and work. Eminent authors commented on his thoughts and manner of political struggle. Romain Rolland's *Mahatma Gandhi* was published in Hungarian as early as in 1924, and it had several editions later on as well. One of the outstanding literary personalities of the period, Ferenc Herczeg published a lengthy analysis of Gandhi's activities in 1925, which was repeatedly published in a volume of his collected essays. This writing shows a deep and complex understanding of Gandhi and his political role. Ervin

Baktay and Gyula Germanus were among the first to publish books on Gandhi. In 1926 Baktay published a selection of Gandhi's writings in Hungarian translation, and he even visited the Mahatma in the Sabarmati Ashram and interviewed him. Gandhi was aware of the attention Hungarians paid to him, and upon request he wrote an article under the title "What Does India Want?" which was published in *Pesti Napló*, a popular and widely read political daily in February 1930. Further on, the Hungarian press always kept pace with the events in India, reported on Gandhi's fasts, on the Salt March, on the Round Table Conference in London

and on his journey to Britain and Europe. With the spread of film and newsreel projected in cinemas visual information also reached the Hungarian public. His death shocked the country and people could not understand why after the inferno of Second World War could such a holy person be assassinated. Somehow, and for a short while European people believed or rather hoped that violence would end once and for ever.

Europe, however, was divided, and attempts were made to brainwash minds under communist rule. As a result, Gandhi was removed from the agenda. Communist ideology did not know how to 'treat' his activities, ideology and teaching. After all India was important to the Soviet Union and its satellites and Gandhi's role in the independence movement could not be disregarded. Yet, about twenty years of silence set in here, in this part of the world when UNESCO announced his birth centenary as the year of Gandhi. The communist camp opened up and joined the celebrations. In Hungary a major international conference was held, the Hungarian Post issued a memorial stamp, articles and soon books were also published in Hungarian about Gandhi's life and work. The Indian state presented Hungary with a bronze bust of Gandhi which is still visible in Budapest. Subsequently, Richard Attenborough's film on Gandhi, presented in Hungary in late 1983, popularised his personality and thoughts. Even today this film is viewed in clubs, by university students wishing to get acquainted with Gandhi's career and teachings.

A personality like Gandhi is being constantly re-assessed by history as the set of values of society and the world change. If one views Gandhi's thoughts today he still seems to be too conservative, too obsolete and too spiritual. If one takes the pains to study his work in the historical context he lived in, the opinion changes: a keen-eyed, morally guided, spiritually firm and very practical, 'shrewd' politician emerges. If one reads some of his fundamental writings, like *Hind Swaraj* or *Indian Home Rule*, first published in 1909 (and in English in 1910 in Natal, South Africa), and re-issued without any alteration in 1938, one is shocked, as the contemporary world was, for statements totally rejecting European civilisation, machines, lawyers, doctors, railways and – in a word – everything modern man cherishes and is proud of. The little book never had a Hungarian edition up to 2010, when it was finally translated and published. It immediately caught the attention of people interested in the destiny of the globe and of humanity.

The development of natural sciences and some specific works have called attention to the condition of the Earth. A major impact and a revelation came as a result of the work of William Rees and Mathis Wackernagel in Canada who published their writings from 1992 on, and particularly a book in early 1996, and the concept of 'ecological footprint' was rapidly becoming common knowledge, showing that humanity is

rapidly using up the resources of the world and soon another planet of identical size would be needed if consumption continued unchanged. Calculations were made, methodology elaborated, and today this footprint, or rather the consumption of resources can be expressed by nation and even by individual. It is suggested that taken the US as basis humanity would require four globes if all consumed the same quantity at the same speed. The concept of 'sustainable' economy, development and everything else emerged pointing towards the stark fact that what is in progress today is simply impossible to be carried on.

Before the concept of the ecological footprint became broadly familiar some economists like J. A. Schumpeter proposed the reduction of huge industries into smaller units, supplying only for real needs, and the Norwegian environmentalist Arne Naess wrote about a more moderate, environment-friendly economy, a self-restraining consumption and way of life. Some others have warned about the destructive power of ever bigger and complex machines taking away the livelihood from man. Problems were being recognised, global conferences on the environment have become permanent but so far nothing much has been done for saving the Earth and the future living conditions of humanity.

Recently a group of Hungarian environmentalists have turned to Gandhi suggesting that perhaps he was right when he rejected European civilisation and proposed a return to simple peasant life and small communities as the only possible alternative for the survival of humans. What he wrote in *Hind Swaraj* seems to be more topical than ever before, as faith in a constantly rising and spreading development based on technology and science is shaken just by the very progress of a better understanding of nature.

Gandhi's moral teaching about human life reverberates the Sermon of the Mount, Christians must be familiar with, as Gandhi himself suggested that the words of Jesus in that text contained all one needed in human life. But there is more to it. Hungarians as many people in the developed world of European civilisation have lost their faith in God, lost God or even killed him as Nietzsche had put it, and consequently lost the moral teachings and norms offered by their religion. Yet, there is yearning for something spiritual that would make the individual stronger and help him or her find one's way in life. Gandhi frequently referred to the still small voice inside as the guiding force. This is how Hindu teachings, either in the form of Yoga or in Krishna's following have been spreading in Hungary, people join groups in meditation, read the Gita and submit to the magic of Indian dance and music. Gandhi's Autobiography has had a second edition, obviously because there is demand for it. I have seen the Hungarian edition of *Hind Swaraj* in the hands of my students. The growing realisation that we cannot continue our life the way our parents lived is present. Some people return to the simplest possible

life out in nature. Some are becoming more environment-conscious in their habits and consumption.

Perhaps social sensitivity is also growing. It is not accidental that people working for the upliftment of Gypsies, a rather disadvantaged but sizeable group of citizens in Hungary who have been discriminated against in various forms and ways, established a school many years ago for Gypsy students and named the school after Gandhi. Gypsies are our pariahs in this country. The school has been a success offering one of the most important means of improving the life of that group of people: knowledge and skills.

There is much more in Gandhi. Once again his moral teaching comes to the fore. World politics badly needs to turn to him and see that the end does not justify the means, a message each and every politician should consider. It is not asserted or only lip service is being paid to it.

A note about India, his homeland should come at the end of this writing. Today India is becoming a major world power, the talent and resources of that sub-continent produce mar-

vels in economic development and growth. Gandhi, however, would not be happy to watch all this, as modernisation of India is more violent than it need be, oppression and expropriation of the poor is continuous, religious tension and violence among communities is a daily feature, and nature is not spared either.

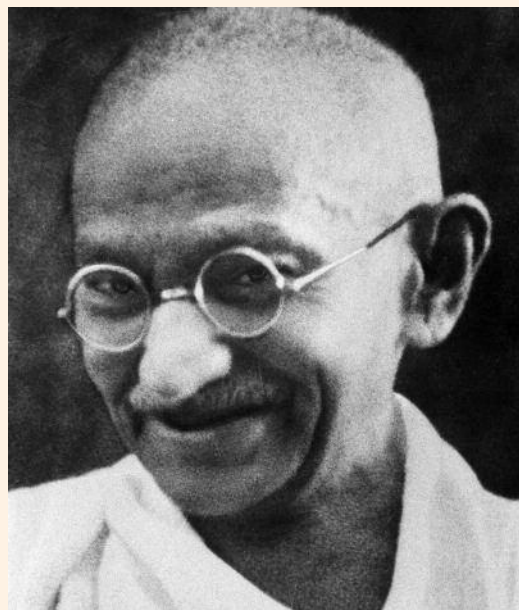
From time to time personalities like Gandhi with an important and complex message emerge, like His Holiness the XIVth Dalai Lama, or Aung San Suu Kyi, true messengers of non-violence, of peace and spiritualism and the world respects them, listens to their words, or kills them as Gandhi or Martin Luther King was killed. And after having listened to them, or read their writings, nothing much happens. Perhaps Albert Einstein was right when he said on the 70th birthday of Gandhi that the generations to come would hardly believe that "such a man as this one ever in flesh and blood walked upon this Earth". If the Earth survives at all.

One should read Gandhi carefully and attentively. ■

—Dr Vera Gáthy, Reader, PPKE University

GANDHI JAYANTI CELEBRATION

On 2nd October 2013, Gandhi Jayanti was celebrated with great fervor by the Indian Cultural Centre, Embassy of India, Budapest. The morning programme was organized by the Embassy in collaboration with and at the premises of Ferenc Hopp Museum of Eastern Asiatic Arts, Budapest. The solemn programme began with floral tribute to Mahatma Gandhi, followed by brief speeches on Gandhian vision by Ambassador of India, Dr Imre Takács, General Director of the Museum of Applied Arts and H.E. Dr Zsolt Horváth, Chairman of Indo-Hungarian Group at Parliament two Hungarian dignitaries, and singing of Bhajans. In the evening, another programme titled 'Mahatma – A Great Soul of 20th Century' was organized at the Cultural Centre of the Embassy. The programme consisted of screening of a 48-minute documentary on Mahatma Gandhi, panel discussion on Gandhian philosophy by eminent scholars, Mr Géza Bethlenfalvy, Ms Katalin Aklan and Mr István Perczel. The discussions were preceded by a talk on Gandhiji by H.E. Ambassador of India.



The programme concluded with a performance of Indian classical dance Odissi by Ms Virág Túri. Both the functions were attended by a large number of Indian and Hungarian followers of Mahatma Gandhi.

ERVIN BAKTAY

(Dunaharaszti, June 24, 1890 – Budapest, May 7, 1963)



Ervin Baktay and the Amrita Sher-Gil family

This year we commemorate Ervin Baktay on the fiftieth anniversary of his leaving our world.

A seminar and an exhibition was held on the 7th May, 2013, the day of his death, in New Delhi, in the India International Centre, and the Hungarian Information and Cultural Centre. The seminar tried to acquaint the Indian public with his works mostly existing only in Hungarian language, - with his 1926-29 visit to India, staying with his sister at the house of Umrao Singh Sher-Gil in Simla - his expedition to Lahul, in the footsteps of Alexander Csoma de Koros, - and with his last trip to India in 1956, participating in the Buddha Jayanti celebrations, where he gave a speech on Csoma de Koros.

Actually his interest towards India started as a small child, when his father has shown him beautiful India-albums, and he has drawn pictures of Indian fairies and various Indian palaces. When he was 14 years old, the Hungarian translation of Shakuntalá came to his hand, and it impressed him deeply. He started to long for the place where this interesting play was born.

As a young soldier in the first world war, he translated 12 India-stories of F. W. Bain, which were given to him by Umrao Singh Sher-Gil, his brother in law. F.W. Bain was an Englishman, interested in India, too, but he could go out to Poona, and was there the director of the famous college. He started to write "India-Stories" which, according to his preface, came from a Sanskrit manuscript which he got from a dying Brahmin, and he "translated" these stories. Only after the fourth volume he had to confess, that the Sanskrit manuscript did not exist, the stories were his own. Baktay translated the first one in 1912, and it had to be reprinted 3 times. The success of these stories was based on the trend of mysticism. The greatness of Baktay was his ability to recognise real values. The rest of the eleven stories came out soon. A new, collected edition of the Bain-stories was printed in 2008 under the title "A hajnal lánya" (The daughter of the dawn) with my introduction.

During his life-time Ervin Baktay wrote more than 35 books concerning India. But two were about the "Indians" of North America, in the life whom he was interested as well. There was a group of friends of Baktay, (mainly men), who

regularly spent the summer time on an island near to Vác, North of Budapest, and “played” the American Indians. Baktay was the “Lying Buffalo”, and the others had also similar names, and wearing Indian dresses and redskin-feather-bonnets.

He began life as a painter, studied art in the Hungarian Academy of Fine Arts with Károly Ferenczy and then under the guidance of Simon Hollósy in Munich, where his interest in oriental culture was kindled, too. Hollósy’s brother, a good painter as well, was interested in India, too, he founded the first Buddhist association in Hungary, in 1893, and translated two books on Buddhism. Baktay Ervin’s studies were interrupted by the First World War, he was enlisted between 1915 and 1918, and translated the Bain-stories in the trenches in the southern front among “learned people” shooting at each other. His longing for a better world got strongly supported, which he hoped to find in India.

After the success of the Bain - stories, in 1921 he published his book on Rabindranath Tagore and soon after that a separate volume of short stories of Indian writers, entitled “Samgraha”. In 1923, he published his first adaptation of the “Mahābhārata” which was received with great interest, and which was later extended to include an adaptation of the “Rāmājana” and published several times.

In 1926, a collection of speeches by Gandhiji was published by Baktay. In the same year he had the opportunity to go to India, and remained there until 1929. He spent much time in Simla with his sister, who was married to a sikh nobleman Umrao Singh Sher-Gil. He guided their daughter Amrita Sher-Gil by encouraging her to paint, and gave her an academic foundation to grow on. He also instructed her to use servants of the house as models and paint landscapes in the “plein air” style.

He travelled extensively in the country meeting the rich people and the common, and the leaders of the sub-continent, Mahatma Gandhi and Rabindranath Tagore. He visited all the places connected with the activities of Csoma de Koros, has sent home articles to the newspapers, and later compiled a series of books on his life. His best book on Csoma came out in 1963.

After his return to Hungary, he did not take a fix job, lived from the publication of his books. Almost every year he brought out a new book dealing with various aspects of Indian life, art and religion and these books brought many people close to the understanding of India, and they still retain their popularity.

His most comprehensive book was entitled simply "India" (India múltja és jelene, vallása, népélete, városai, tájai és műalkotásai. I-II. Budapest, 1931-32, 1941, 1942, 2000) and it



Ervin Baktay’s painting

gave a general picture of the India of the twenties and thirties with special emphasis on the cultural heritage and on the freedom struggle. His travel-books include "The Land of the Happy Valley, Wanderings in Kashmir" 1934, - Punjab "The Land of Five Rivers" 1937, Rajasthan and Gujarat "In the Land of Princes: Rajputana and Gujarat" 1939, and the Himalayan region "On the top of the World, in the footsteps of Alexander Csoma de Koros in Western Tibet" 1930, which was later rewritten as a biography of the great Hungarian scholar. This book came out in two different versions, and the extended version, first published in 1963, is the most interesting and readable work on the life of Baktay. Baktay's books show the wide knowledge of the author, his deep insight into the various aspects of Indian life and culture and also his ability to put forward his ideas in a way which arouse the interest of a wide circle of Hungarian readers.

Baktay also published two versions of his diary: the first was entitled: "A Hungarian Traveller in India" (1933), the second version "My Years In India", it came out in 1938, and a new edition in 2004. His books usually reached many editions.

He also published a book explaining the Hindu conception of life (1936), which was enlarged and re-edited in 1942. In these years he prepared a translation of the "Kámaszútra"

which was published only later. His books on Indian philosophy and astronomy are important as well. (Szanátana dharma, az örök törvény. A hindu világszemlélet ismertetése. Budapest, 1936, 1991 (283 p.) The wisdom of India (India bölcsessége. A hindu világszemlélet ismertetése.) Budapest, 1943, 2000 (256 p). A book on Astronomy (A csillagfejtés könyve. Budapest, 1942, 1943, 1945; 1979; 1989, 2000) was published several times. With the director of the Museum he exchanged the measurements taken from the „sky” and regularly discussed the topic. From his wife we know, that on the Monday of the week, he died, he also made an astrologic calculation, and told, if I do not die this week, I will live forever, and he got a heart-stroke and died.

His book "India wants Freedom," based on the works of Mahatma Gandhi published in 1942, is also remarkable, as the time for independence was getting near. In the same year two editions of his book on Yoga were published: "Rádzsajóga, the teaching about knowledge and self control" 1942, 2001

(157 p) (A diadalmas jóga. Rádzsa jóga. A megismerés és önmagam tana.) Yoga was very popular in Hungary in those years.

After the Second World War Baktay had to take a job, and it was the Ferenc Hopp Museum of Eastern Asiatic Arts, where he was first asked to be Director, but he resigned, accepted a job as Assistant Collaborateur, and also gave lectures on Indian art at the University ELTE, and wrote many articles on the various pieces of the Museum.

This was the time when he returned to his first love, Indian art, and in 1958 published his most important, excellent book "The Art of India" (on 471 pages, with 425 + I-VI illustrations), which came out in more editions, one in German language as well. This book is so important, that it is a real question, why it has not been translated into English.■

—Géza Bethlenfalvy, *Former Director of the Hungarian Information and Cultural Centre Delhi*

CHILDREN CORNER

A négy barát

(A Pancsatantra egyik meséjének Orissza-beli változata)

Réges-régen történt ez. Élt egyszer egy indiai faluban négy ember. Gyerekkoruk óta jó barátok voltak. Jóban-rosszban összetartottak. Hárman tanult tudósok, panditok voltak, a negyediket meg csak együgyűnek tartották. De valójában a három tudós volt eszetlen, s a negyedik volt a bölcs, már úgy a maga módján.

Egy nap összedugja a fejét a három pandit. Azon tanakodnak, hogyan lehetne már végre valami hasznuk a nagy tudományukból. Ha itt ücsörögnek életük végéig a faluban, soha nem látják hasznát a sok tanulásnak. El is döntötték hamar, hogy világot látnak.

- Csak ezt az együgyűt ne vigyük magunkkal! - szolt az egyik.
- Tudománya semmi, hogyan is szerezne vagyont tudás nélkül?

Válaszolt a másik:

- Bátyám! Nem szép dolog, hogy így beszélsz! Kiskorunk óta jóban-rosszban velünk tart, együtt játszottunk, együtt ettünk-ittunk, nem hagyhatunk itt egy ilyen barátot! Ha nem is hoz majd hasznat senkinek, vigyük akkor is magunkkal!

Végül megegyeztek abban, hogy mind a négyen felkerekednek. Felkészültek a nagy útra. Elindultak, és kis idő múlva elértek egy erdőbe. Letelepdedtek egy tisztáson. Egyszer csak valami állat csontvázát pillantják meg a fűben. Megvizsgálja az egyik, és mondja a többinek: oroszlán csontváza ez!

Hirtelen az jutott eszükbe, hogy épp megfelelő alkalom lenne gyakorolni és bemutatni tudományukat. Szól az egyik:

- Én bizony varázserőmmel össze tudom illeszteni ezeket a szét-szórt csontokat, és talpra is tudom állítani őket!



Szól a másik:

- Varázserőmmel én bizony húst és vért fogok rájuk varázsolni!

Szól a harmadik:

- Ha mindezt megteszitek, én bizony életet lehelek ebbe az oroszlánba!

Több se kellett hozzá, nekiálltak mind a hárman, hogy ki-ki elvégezze a saját varázslatát. Mikor a harmadikon volt a sor, az együgyű

negyedik megszólal:

- Nagy botorságra készültök! Ahogy feléled ez az oroszlán, megesz mindnyájunkat! Föl ne élesszétek!

Ahogy hallja a három pandit a bolond beszédét, nagyot nevetnek.

- Csak nem a te okosságod fog minket megállítani, okostojás?

Válaszol az együgyű negyedik:

- Akkor hát csak egy pillanatot várjatok, míg felmászom erre a fára! - és már fenn is volt egy fa legtetéjén.

Az oroszlán meg, ahogy feléledt a három balga tudós varázslatától, nagy bömbölésben tört ki, rárontott a három barátára, és azon nyomban felfalta őket. Mikor az oroszlán már jó messze járt, az együgyű negyedik lemászott a fáról, megsiratta barátait, és elindult vissza a falujába.

Ha van tudományod, csak eszed nincs, nem érsz el semmit. Ha gyenge vagy, de helyén az eszed, a legrettenetesebb veszedelemből is megmenekülsz!

Fordította: Dr Kiss Csaba ■

A 100 éves indiai film



Az indiai film 2013. május 3-án ünnepelte 100 éves születésnapját. 1913-ban ezen a napon mutatták be Dadasaheb Phalke filmjét, a Raja Harishchandrá a Coronation Cinematograph nevű moziban, Mumbaiban. A korábbi, jórészt angolok által készített filmek után ez volt az első indiai film, melyet helyi rendező készített indiai témából (a film a Mahábháratából merítette ötletét). A mozit már ekkor nagy tömegek látogatták, mert az alacsony jegyárak miatt ez mindenki számára elérhető szórakozási forma volt, és az indiai filmkészítők szívesen építették be az indiai kultúra elemeit műveikbe.

A hangosfilm megjelenése az indiai kultúra sokszínűségétette hangsúlyosabbá. Az első hangosfilm, az 1931 márciusában bemutatott Alam Ara hindi nyelven szolt a közönséghez, ám néhány hónapon belül már bengáli és tamil nyelven is nézhetett beszélő mozit a közönség. Hamarosan más nyelveken is készültek filmek, és ma már több mint 20 nyelven folyik filmgyártás Indiában. A hangosfilm azonnali siker lett a szubkontinensen és megalapozta a filmkészítés azon formáját, mely a mai napig uralkodó Indiában: a zenés filmét. Az Alam Ara még csak 7 dalt tartalmazott, de a két hónappal

később bemutatott Shirin Farhad már 18-at, és az egy évvel későbbi Indra Sabhaközel 70-et. Bár maga a film is különösen hosszú volt (3 és fél óra) és a dalok a mai dalbetéteknél jóval rövidebbek, számuk így is rendkívül magas, a mai napig ez a film tartalmazza a világon a legtöbb dalbetétet. Ettől kezdve a dalok kötelező részévé váltak az indiai hangosfilmeknek, és bár e tekintetben a kortárs film erősen változik, ma is ez az indiai filmek legfőbb egyedi vonása, melyről az egész világon ismertek.

Az indiai film sok szállal kötődik az indiai kulturális hagyományokhoz. A mozgóképek megjelenése előtt különböző drámai hagyományok léteztek Indiában az egyes nyelveken, melyek közös jellemzője volt, hogy eltértek az Európában és Amerikában a XIX. században népszerű realista színházi tradíciótól. A nem hindi nyelvű drámai formák közül a filmre a legnagyobb hatást a bombayi fárszi színház gyakorolta, mely a vidékibb jellegű, maráthi nyelvű tamásához hasonlóan inkább dalok, vicces jelenetek és látványos táncok gyűjteménye volt, mint összefüggő történet. A komolyabb témákat is megjelenítő maráthi náttaszangit vagy a bengáli játrá ugyanígy zenés drámai előadói formák voltak. A hindi



Klasszikus tancelemek
Madhuri Dixit Dedh Ishqiya.



Katrina Kaif hastáncol az Agneepath
Chikni Chameli című filmben.

nyelvű drámai hagyományok (mint a nautankí, a rádzsasztháni khjál, a Madhya Pradésből származó mancs vagy a gudzsarati bahvái) mindegyikében szintén fontos szerepet játszott a zene és a tánc, és az előadások gyakran egy összefüggő történet elmesélése helyett több kisebb jelenetből álltak.

Így természetesnek tűnt, hogy az indiai hangosfilm megjelenésekor egy sajátos történetmesélési forma vált általánossá, melyben a prózai részek közé természetes módon illeszkedtek a zenei és a táncos betétek. A nyugati közhiedelemmel ellentétben ezért ezekből a filmekből elhagyhatatlanok a zenés-táncos betétek, hiszen szerves részét képezik a történetmesélésnek. Néha csak a szereplők érzelmi változásait mutatják be, de sokszor a cselekmény is ezek révén gördül tovább. A zenés-táncos színpadi darabokhoz hasonlóan a filmek történetmesélése sokáig meglehetősen laza volt, még a kilencvenes évek filmjei kapcsán is úgy érzik az európai nézők, hogy helyenként hiányoznak az egyes események közötti logikai kapcsolatok, de a hetvenes évek nagy darabjai közül jó pár szinte váratlanul bekövetkező csodák sorozatának tűnik. A mai filmkészítők – a nyugati nézők igényeit szem előtt tartva – már több figyelmet szentelnek a valószerűségnek, azonban az indiai filmekben a még ma is fontosabb a szereplők érzelmi változása, mint a szigorú történetvezetés.

Az indiai film számos szállal kötődik a klasszikus művészetekhez, a színházon kívül a zenéhez és a tánchoz. Bár a klasszikus zenére jellemző rága rendszer inkább csak a 70-es évekig volt használatos a filmzene-szerzésben, hangzásvilága mégis máig alapvető befolyással van a filmzenékre, mivel számos populáris zenei műfaj – mint a vallásos énekek, egyes népzenei vagy esküvői dalok – hasonló hangzásokra épülnek. A nyugati néző számára azonban nemcsak emiatt tűnik egyedinek az indiai filmek zenéje, hanem a helyi hangszerek használata miatt is. A 30-as években, a hangosfilm megjelenése

után elsősorban az észak-indiai klasszikus zenében használatos hangszereket (szitárt, tablát, harmóniumot, szarodot, hegedűt) alkalmazták a filmzenéknél, és csak az 50-es évektől terjedtek el a nyugati hangszerek és nyugati hangzásvilágú dallamok. A mai filmekben a zenei stílusok keverése a divat (minél több féle hangzású dal van egy filmben, annál jobb), de a hagyományos dallamok még mindig gyakran megjelennek, például családi vagy vallásos ünnepeket, rituálékat ábrázoló jelenetekben. Ezek nemcsak a hindu valláshoz kötődő rituálék lehetnek, hanem többféle valláshoz vagy különböző régiók szokásaihoz is köthetnek – a nyugati nézők számára ezek kimeríthetetlen sokasága jelenti az indiai filmek egyik legnagyobb vonzerejét.

Az indiai filmekre szintén nagy hatást gyakoroltak a klasszikus táncok, melyek legtöbbször a nyugati balettel ellentétben narratív művészet. A táncok gyakran konkrét (általában nagyon jól ismert, vallásos tartalmú) történeteket mesélnek el, és bennük minden testtartásnak, mozdulatnak vagy kéztartásnak meghatározott jelentése van. Bár ezek a táncok vagy táncdrámák csak nagyon ritkán fordulnak elő eredeti formájukban a populáris filmekben, a gesztusok, mozdulatok, a mimika elemei gyakran fellelhetők a mai koreográfiákban is. Történelmi eposzokban, kosztümös filmekben sokszor teljes táncjelenetek imitálják a klasszikus táncokat, de modern táncjeleneteknél is felfedezhetünk például jellegzetes kézmozdulatokat vagy azok modernizált verzióit. Hasonlóan népszerűek az egyes tájegységekre jellemzőek populáris táncok, mint például a pandzsábi bhangra, vagy az utóbbi években divattá vált, arab eredetű hastánc.

Az indiai film napjainkban rendkívül gyorsan változik és nagyon sok nyugati hatást épít be, azonban az indiai kultúra elemei minden korszakban jelen voltak benne és mai napig e sokszínű filmgyártás legnagyobb vonzerejét jelentik. ■

—Vajdovich Györgyi, *ELTE Filmtudományi Tanszék*

एक गाथा कविता की शक्ति के बारे में

रिंग रोड पर एक टेलिफोन-बूथ खड़ा था। इसका दरवाजा बहुत बार खुलता और बंद होता था। लोग अपनी छोटी-बड़ी बातें करते थे, हाउसिंग बोर्ड को फोन करते, मुलाकातें तय करते, अपने दोस्तों से उधार मांगते, प्रेमी-प्रेमिका एक दूसरे से ईर्ष्या करते हुए सताया करते थे। एक बार एक बुढ़िया फोन पर रिसिवर रखते ही सिर टिका कर रो दी। पर इस तरह की घटनाएँ कभी-कभी ही होती थीं।

गर्मियों की धूप से लबालब दोपहर में एक कवि फोन बूथ में घुसा। उसने किसी संपादक को फोन किया और कहा, “अंतिम चार पंक्तियाँ तैयार हैं।” फिर उसने एक मटमैले पर्चे से चार पंक्तियाँ सुनाई। -उफ कितनी निराशाजनक, संपादक ने कहाए - इनको दुबारा लिखो, पर कुछ मस्ती मिलाकर।

कवि ने व्यर्थ में वाद-विवाद किया। थोड़ी देर बाद रिसीवर रखकर चला गया। कुछ समय तक कोई नहीं आया। कुछ समय तक बूथ में सन्नाटा छाया रहा। इसके बाद बड़े-बड़े फूलोंवाली गर्मियों की फ्रॉक पहने हुए एक विशालकाय स्तनोंवाली भीमाकार अधेड़ औरत प्रकट हुई। उसने बूथ का दरवाजा खोलना चाहा।

दरवाजा मुश्किल से खुल पा रहा था। पहले तो उसने खुलना नहीं चाहा, पर अचानक महिला को बहुत जोर से झटका देकर सड़क पर धकेलते हुए खुला और बंद हो गया। अगली कोशिश का उत्तर दरवा. जे ने ऐसे दिया जैसे कि लात मार रहा हो। वह स्त्री पीछे की ओर डगमगाती हुई पोस्ट बॉक्स से जा टकराई।

बस का इंतजार करने वाले मुसाफिर चारों ओर जमा हो गए। उनमें से कए कठोर स्वभाव का आदमी हाथ में एक अटैची लिए आगे बढ़ा। उसने भी बूथ का दरवाजा खोलने की कोशिश की, पर उसे इतना जोरदार धक्का लगा कि वह पथरीले रास्ते पर चारों खाने चित्त हो गया। धीरे-धीरे वहाँ लोग और अधिक इकट्ठे होते जा रहे थे। वे बूथ, डाक व्यवस्था और बड़े फूलोंवाली औरत पर टिप्पणियाँ कर रहे थे। कुछ सर्वज्ञ लोगों का विचार था कि दरवाजे में हाई वोल्टेज करंट है। कुछ दूसरों के अनुसार बड़े फूलोंवाली महिला और उसका साथी बूथ से सिक्के लूटना चाहते थे, पर समय पर पकड़ लिए गए थे। बूथ कुछ समय तक मौन रहकर उनकी तर्कहीन अटकलें सुनता रहा, फिर मुड़ा और शांत कदमों से राकोत्सि सड़क पर चलने लगा। कोने पर लालबत्ती जल रही थी, इसलिए बूथ खड़ा होकर इंतजार करने लगा।

लोग बूथ के पिछवाड़ा देखते रहे, पर कुछ नहीं बोले। हमारा यहाँ लोगों को किसी बात पर भी आश्चर्य नहीं होता, होता है तो सिर्फ स्वाभाविक बातों पर। बस आ गई, मुसाफिरों को लेकर चली गई। इस धूप से लबालब गर्मियों की दोपहर में आनंदमग्न बूथ राकोत्सि सड़क पर धीरे-धीरे आगे बढ़ता रहा।

वह विंडो शॉपिंग करता रहा। फूलों की दुकान के सामने कुछ देर खड़ा रहा। कुछ लोगों ने उसे किताबों की दुकान में घुसते हुए देखा, पर हो सकता है उन्हें दृष्टिभ्रम हुआ हो। उसने गली के मयखाने में थोड़ी सी रम गटकी। फिर दूना नदी के किनारे पर चलता रहा और मार्गरीट द्वीप पर पहुँच गया। पुरानी ईसाई मोनेस्ट्री के खंडहरों के पास उसने एक दूसरा बूथ देखा। पहले वह कुछ आगे बढ़ा, फिर वापस लौटा, इसके बाद सड़क पारकर दूसरी ओर चला गया। उसने बड़े धैर्य के साथ पर सभ्य ढंग से दूसरे बूथ से नैन-मटक्का करना शुरू किया।

बाद में अंधेरा होने पर बूथ गुलाब के फूलों की क्यारी में उतर गया। खंडहरों के पास क्या हुआ यह जानना अंसभव ही है क्योंकि वहाँ की प्रकाश व्यवस्था ठीक नहीं है। पर दूसरे दिन सुबह-सुबह सैर करनेवालों ने देखा कि खंडहरों के पासवाला बूथ रक्ताभ गुलाबों से भरा हुआ था। उस पूरे दिन बूथ गलत नंबर मिलाता रहा। पहले वाले बूथ का उस समय वहाँ कोई नामो-निशान भी न था।

दिन निकलते ही बूथ द्वीप छोड़कर बुदा की ओर निकला, गैल्लेर्ट पहाड़ी पर चढ़ा, वहाँ से पहाड़ियों और घाटियों से गुज़रकर हार्मशहतार पहाड़ी की चोटी पर चढ़ा, फिर वहाँ से उतरकर राजमार्ग पर चलने लगा। इसके बाद वह कभी भी बुदापैशत में दिखाई नहीं दिया।

शहर के बाहर ठंडी घाटी के अंतिम मकानों को पार करने के बाद नज्यकोवाचि गाँव से बहुत पहले एक जंगली फूलों से भरा मैदान है। वह इतना छोटा है कि कोई भी बच्चा बिना हांफे उसका चक्कर लगा सकता है। यह मैदान लंबे-लंबे पेड़ों के बीच में किसी पहाड़ी झील की तरह छिपकर जीवन बिता रहा है। यह इतना छोटा है कि इसमें कोई घास काटनेवाला भी नहीं आता परिणाम यह होता है कि गर्मियों के दौरान घास-फूस, खर-पतवार और फूल कमर तक लंबे हो जाते हैं। इसी ही स्थान पर टेलीफोन बूथ बस गया।

संयोग से रविवार को यहाँ आने वाले घुमक्कड़ लोग इस बूथ को देखकर खुशी के सागर में सराबोर हो जाते हैं। उनका मन मज़ाक करने की सोचने लगता कि उस वक्त कुंभकर्ण की नींद में सोए किसी व्यक्ति को जगाया जाए। या उन्हें सूझता कि वह अपने घर फोन करें कि घर भूली चाबी को पायदान के नीचे रख दिया जाए। वे नरम ज़मीन पर तिरछे खड़े बूथ में घुसकर चोगा, रिसीवर उठाते हैं। इतने में ही दरवाजे में से लंबे जंगली फूल घुसकर उनकी ओर झुक जाते हैं। पर फोन में डायल टोन नहीं होती। बदले में कविता की चार पंक्तियाँ सुनाई पड़ती हैं धीमी, ऐसी धीमी जैसे कोई वायलिन पर बहुत ही धीमी धुन बजा रहा हो...। टेलीफोन डाले सिक्कों को वापस नहीं लौटाता, पर अब तक कोई शिकायत नहीं की है। ■

-इश्वान ओर्केन्य

बुदापेष्ट: पहला परिचय

किसी भी देश की भाषा और उससे जुड़ी सभ्यता तथा संस्कृति को जानना अपने आप में अत्यंत महत्वपूर्ण होता है। हंगरी भारत से दूर स्थित है परंतु यहां भारत की सभ्यता, संस्कृति और भाषा के प्रति सम्मान देखते ही बनता है। जब यहां की धरती पर पहला कदम रखा तो थोड़ी घबराहट तो थी ही कि भारत से इतनी दूर निबाह कैसे होगा? परन्तु तुरंत ही यह भय दूर हो गया जब मुझे लेने पहुंची एस्टर को मैंने अपनी हिन्दी में बोलते बतियाते देखा।

अभी भारत से यहां आये अधिक समय तो नहीं हुआ परन्तु यहां के विषय में जितना जाना और समझा है वह यही है कि हंगरी की सांस्कृतिक विरासत अत्यंत समृद्ध है। क्योंकि यह देश स्वयं सांस्कृतिक दृष्टि से अत्यधिक समृद्ध है यही कारण है कि यहां भारत की सभ्यता और संस्कृति को लेकर भी इतना अधिक आकर्षण है।

आरम्भ उस विभाग से करूं जिससे मैं जुड़ी हूं तो ज्यादा बेहतर होगा... हंगरी के “एलते” विश्वविद्यालय का - भारोपीय विभाग। इस विभाग की वरिष्ठतम प्राध्यापिका - मारिया जी से अनेको बार फोन पर बात हुई। यह भी सच है कि उनकी हिन्दी मंत्रमुग्ध कर देने वाली लगी। एक यूरोपीय से इस प्रकार की हिन्दी सुनना अत्यंत सुखद लगा। जब इस विभाग में पहले दिन पहुंची तो इसकी साज सज्जा को देखकर लगा कि मैं भारत में आ गयी हूँ। सबसे पहले जो कमरा मुझे दिखाया गया उसे बच्चों का कमरा कहते हैं। इस कक्ष में संस्कृत और हिन्दी की अत्यंत ही दुर्लभ पुस्तकें हैं। इसके बाद मारिया जी ने भारोपीय विभाग के अन्य सदस्यों से मिलवाया और यह मेरे लिए अत्यंत ही सुखद आश्चर्य था कि सब मुझे हिन्दी में ही बात कर रहे थे। जहां भाषा घुल मिल जाये वहां अजनबीपन खत्म हो जाता है और मेरे साथ भी लगभग वही हुआ।

दरअसल भारत की सभ्यता और संस्कृति इतनी प्रचीन है कि किसी भी जीवित जाति और संस्कृति का भारतीय सभ्यता की ओर आकर्षित होना आश्चर्य की बात नहीं। चारों वेदों, रामायण और महाभारत के रचयिता देश भारत की सभ्यता और संस्कृति की ओर संसार का झुकाव आरम्भ से ही रहा है। गीता में वर्णित श्री कृष्ण के “कर्मयोग” के संदेश ने हमेशा ही विश्व को प्रभावित किया है। इसके अतिरिक्त अगर नाटक-रंगमंच तथा कलाओं की बात की जाये तो आज से तीन हजार वर्ष पूर्व लिखित आचार्य भरत का नाट्य-शास्त्र हर दृष्टि से अद्भुत ग्रंथ है। आचार्य भरत ने इस ग्रंथ को ‘पंचमवेद’ कहकर संबोधित किया। कारण स्पष्ट था नाटक अर्थात् वो कला जो किसी प्रकार के भेदभाव को नहीं मानती, जो दीवारे बनाती नहीं दीवारों को गिराने का काम करती है। यह ग्रंथ नाटक के सर्वाधिक प्रमुख अंग अभिनय का

जिन बारीकियों के साथ आज से तीन हजार साल पहले वर्णन करता है वह अब तक का सबसे अधुनातन प्रयोग है। आंगिक, वाचिक, सात्विक और आहार्य अभिनय पर इस तरह का काम अब तक के किसी नाट्य-ग्रंथ में नहीं हुआ। नाटक पर बात करते हुए ही आचार्य भरत ने ‘रस’ की बात की है। विश्व में नौ रसों की संकल्पना देने वाला भारत ही है। इसके अतिरिक्त भरत के नाट्य शास्त्र से ही विश्व प्रसिद्ध भरत नाट्यम की उत्पत्ति हुई है जिससे बाद में अन्य नाटक रूपों की उत्पत्ति हुई।

लोक कलाओं और जीवन को उत्साह से भर देने वाले उत्सवों, पर्वों और रीतिरिवाजों की दृष्टि से भी भारत बहुत मायनों में आगे है। दरअसल आज हम सभ्यता के जिस यांत्रिक विकास का नमूना देख रहे हैं वह हमें भौतिक आनंद तो दे सकता है परन्तु आत्मिक तुष्टि और आनंद भारतीय दर्शन और शास्त्र में कूट-कूट कर भरा है। यही कारण है कि भारतीय कलाएँ, शास्त्र और दर्शन समय-समय पर हमें अपनी ओर आकर्षित करते हैं।

इसी बात को आगे बढ़ाते हुए कहा जा सकता है कि जितना भी हंगरी के छात्रों से तथा अन्य अनेक तरीकों से यहां की सभ्यता और संस्कृति को जानने का अवसर मिला उससे यह बात तो सिद्ध है कि यहां की सांस्कृतिक जड़ें बहुत गहरी हैं। यही कारण है कि यहां पर भाषा का विद्यार्थी एक नहीं अनेक भाषाओं को जानने और सीखने में रूचि ले रहा है जो उसकी संस्कृति से घनिष्ठता की पहचान है। क्योंकि भाषा ही वह माध्यम है जो अपने भीतर संस्कृतियों का रस छिपाए रहती है। विद्यार्थियों से हुई बातों के आधार पर कह सकती हूँ कि अपने देश की प्रचीन सभ्यता और संस्कृति को लेकर तो वे संवे. दनशील हैं ही साथ ही एक विदेशी सभ्यता और संस्कृति के प्रति इतना आदर का भाव उनके उदारतावादी दृष्टिकोण को दर्शाता है।

बुदापेष्ट के बीचोबीच बहने वाली ‘दूना’ भी यहां की सभ्यता और संस्कृति की वाहक है। नदी में किसी भी देश की परंपरा और धरोहर एक साथ बहती है। ‘दूना’ का विस्तार और उसकी स्वच्छता भी यहां कि परंपरा की दृढ़ता की कहानी कहती है। इसके अलावा यहां की भाषा की अपनी अलग लय और उठान है जो उसकी पहचान को कहती है। हंगरी के लोकनृत्य और संगीत का भी सानि मिलना मुश्किल है। अपनी सम्पूर्णता में यह देश एक विराट अनुभव का साक्ष्य देता है। अभी पहचान नहीं है पर धीरे-धीरे यह बहुत गहरी हो जाएगी इसका पूरा यकीन है।

-डॉ. रमा यादव, अतिथि प्रोफेसर, बुदापेष्ट, हंगरी

PHOTO GALLERY



H.E. Ambassador received by the Commander of the Budapest Garrison with Military Honours in Sándor Palace



Laying of wreath ceremony at Heroes' Square



H.E. Ambassador in the Parliament



H.E. Ambassador's visit to University of Miskolc



Lunch by Ambassador in honour of eminent actor-director Amol Palekar



Visit to Heart Hospital in Balatonfüred, where Tagore was healed, in 1926



H.E. Ambassador met the Director of Gandhi School in Pécs



Opening Ceremony of Hindi classes at the ICC



Parliament of India

The Parliament is the bicameral supreme legislative body of India. The Indian Parliament comprises of the President and two Houses—Rajya Sabha (Council of States) and Lok Sabha (House of the People). The federal structure of the Indian polity rests on the principle of parliamentary form of government which makes the executive accountable to the legislature. Over the years, Parliament has evolved as an institution having multi-dimensional roles. Nurturing and encouraging participatory democracy, the Parliament has been instrumental in ushering in social change and development through progressive legislations and meaningful debates on crucial issues and paving the way for good governance.

Published by

The Embassy of India, Hungary

1025 Budapest Búzavirág utca 14, Hungary

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