

Magyar News

Online

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June 2008

The Treaty of Trianon: Or The Definition of Injustice

By Joseph Balogh and Robert Kranyik

On June 4, 2008, Hungarians the world over will recall sadly the 88th anniversary of the signing of the Treaty of Trianon which effectively ended the Hungarian involvement in World War I, and which is viewed by us as the greatest tragedy to ever befall the one thousand year old Hungarian nation. Signed under duress by the Hungarian delegation, led by Count Albert Apponyi, the Treaty was extremely harsh and has been viewed by many as unjustifiably one-sided.

The Hungarian Prime Minister, Kalman Tisza, was the only one in the Crown Council who opposed the war, yet, as a result of Trianon, Hungary lost two thirds of its territory and one half of her total population, including one third of her Hungarian speaking people. It brought economic ruin to the nation and the collapse of the Hungarian government. Hungary lost its access to the sea at Trieste, making it henceforth a landlocked nation. Although the major role in World War I was played by Germany, the Germans lost far less territory than the Hungarians, who were in the War as part of the Austro-Hungarian Empire. The only area where the population was offered a choice was a small area along the Austrian border, and some opted to go with Austria, while others, including the people of Sopron, voted to stay with Hungary. The big winners were a number of

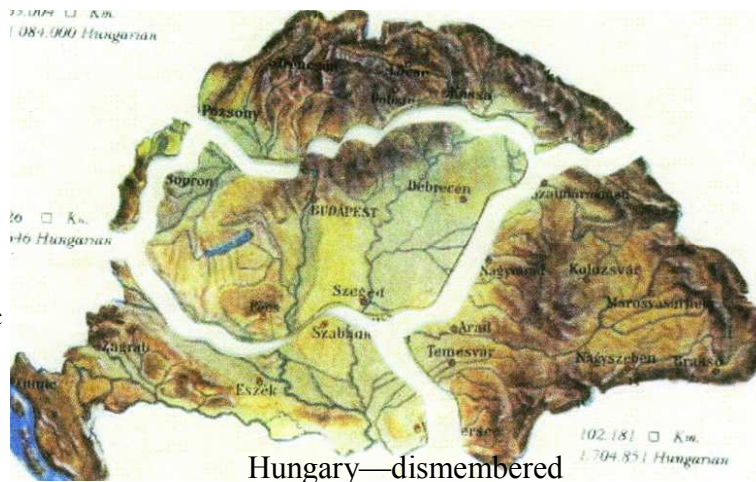
other ethnic groups including the Czechs, Slovaks, Romanians, and others, who succeeded in convincing the Allies to transfer large amounts of territory to them as part of the settlement, including areas which had been part of the Kingdom of Hungary for a thousand years, and in which lived millions of ethnic Hungarians and Hungarian speaking peoples.

Trianon was a shameful act on the part of the Allied nations, which intended to destroy Hungary by falsifying facts, giving credibility to the exaggerations and untruths of several of Hungary's neighbors, and creating pockets of Hungarians in the new states, who to this day suffer from discrimination. Far from eliminating minorities, which the treaty of Trianon purportedly meant to do, it created the largest ethnic minority

in all of Europe by giving some two million Hungarians to Romania. As part of the series of treaties which ended World War I, it helped to create the conditions for the onset of World War II. It is perhaps the grossest violation of sovereign territory in modern history.

And, it was the greatest tragedy to befall the Hungarian people, who have survived the Mongols, the Muslims, the Revolution of 1848, and the long time Hapsburg occupation of they

land they had occupied for a millennium



The Palace of Trianon at Versailles, where the terms of the Treaty were dictated to the Hungarian Delegation, that was not even allowed to sit in on the talks, but had been placed under house arrest.

Joseph Balogh is the Editor of Magyar News Online and has had a distinguished career in journalism both in Hungary and in the United States. Robert Kranyik is member of the Editorial Board of Magyar News Online, and a retired professor and dean from the University of Bridgeport.

Will We Be Remembered?

Allow me a moment to introduce myself. I am János Szablya, born in Budapest, raised and educated in Canada, the United States and Germany.

Yes, I did go to kindergarten in Hungary, but I was shaped into an adult by the West. I learned to appreciate the West's beliefs in fundamental freedoms and human rights.

1956 was a defining moment in all of our lives. Our children and grandchildren have also been defined by the events depicted in the film

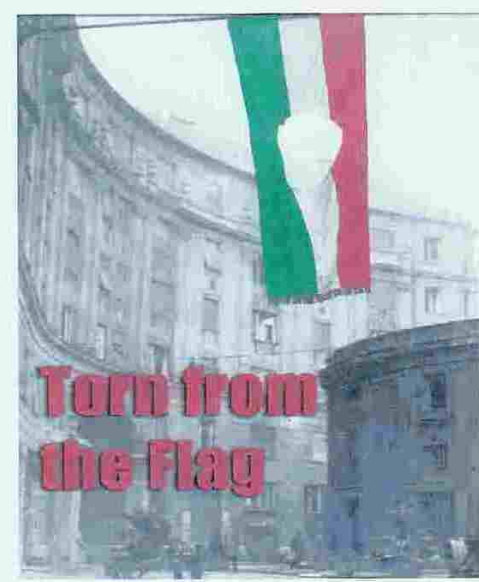
Torn from the Flag.

This is not a letter just to the Hungarian community. This is an appeal to all of us with a conscience, who have understood, participated in, and feel the importance of this work, as well as of social and political activism, regardless of race, creed or nationality. This is also about you, the world community—you who have become my brethren through participation in this film. You have, in fact, become a part of the struggle to complete this project, through devotion to the truth of ***Torn from the Flag.***

I am not writing about Klaudia Kovacs or the filmmakers who committed their time to making this film a reality. We are the ones who, from our different cultures and nations, have pulled together to make this wondrous project happen. When I refer to we/us/our below, that is whom I am addressing; in a sense this film

is your legacy too.

I first met Klaudia in the fall of 2003. She described to me her vision of a film she wanted to create, a vision about our collective impact on the free world. It is the story of us, humankind—our struggle and suffering—working together to achieve a common goal. It is the story of how Hungary's fight for freedom forever changed the political and social realities, and the borders of our lives and our planet. The continuation of humanity's struggle for freedom is undeniably evident to this day, right now most notably in Tibet. The dream of freedom is still with us.



I have worked in the entertainment industry for my entire career—over 30 years—behind the scenes. You have probably seen my work. It includes the 25th Anniversary Tour of *A Chorus Line*; Cathy Rigby's *Peter Pan*; Barbra Streisand's

most recent tour; Pink Floyd's original *The Wall* concert; Bruce Springsteen's most recent tour; Barry Manilow's *The Copacabana Tour*, AC/DC; the Seattle Opera Association's *Der Ring des Nibelungen* (The Ring of the Nibelung); and I am old enough for those who remember Wolfman Jack's *The Midnight Special*—just to mention a few. I have even made a few films over the years.

It takes years to get a film off the ground: first there is the pre-production phase, sometimes years in production, and then even more time in post-production. By the time a film has finished the post-production phase and is "in the can," the majority of people believe the project is finished, and ask, "Where is the film?" The answer is simple: "It is in a film can, waiting for the next step." So in reality, 8 to 9 years of toil is sitting in an aluminum film reel can. "What's next?" you ask. Distribution!

Let me put it into a different perspective: Farming.

The Vision is the future—looking at where to sow your seeds years before harvesting the future crops.

Pre-Production is figuring out how to pay for the crop harvest of the future, and then plowing, planting, and fertilizing the seeds.

Production is having the crop grow and waiting for it to develop into a harvestable product.

Post-Production is harvesting the crops and getting it to the silo and then off to the miller who will grind the flour and sack it up.

Now, think of that "sack of flour" as the proverbial "film in the can." This is where we are now with **Torn From the Flag**.

We have just a few weeks to get the flour to the proverbial bakery before it spoils. Getting from the sack of flour to the loaf in the store involves a huge investment. After we get the film made into the various types of formats required to mail it out to hundreds of potential distributors for them to even look at it, and thereby find the right high-profile company to distribute the film, we can then move to the next step:

Distribution. Again, this is like sending the bread to the stores so that the customer can enjoy the fruits of our labors.

Currently, we don't have the capital investment needed and we are almost out of time to distribute this award-winning film and make **Torn From the Flag** one of the great landmark documentaries. We are the only ones who have the ability to save the historical importance and memory of the trials of our lives.

I made a personal choice in the fall of 2003: I would commit my time and expertise to this project. Unlike a normal

business, the entertainment industry can only be described as brutal. As a volunteer I have had it easy compared to those who have lived and breathed this project for almost 10 years—specifically, Klaudia and her Associate Producer George Adams, who drove this project forward.

Remember, we didn't hear about the film until it was ready to go into Production, almost five years into the process.

Up until that time, 100% of the expenses were paid for by Klaudia—years of her personal investment of time and money. During this time she managed to bring together a rare group of award-winning filmmakers and talents. These talents include you: the businessman, professional, engineer, painter, craftsman, housewife—the average person—who have brought to this film your special talents and have converted these talents into the funding that has helped get this film "in the can."

But, as Shakespeare said, "There's the rub!" It's just in the can.

We need help now! Immediately! Why the rush?

Well, to put it bluntly, we are between a rock and a hard place. We have run out of time and money!

Why? The cost of making a film is significant, and the money was used to make the

film. As soon as people heard that the film was "in the can," most people stopped contributing, assuming the project was complete. This cannot be further from the truth. As a result of this misconception, the funding, in the form of your contributions, simply stopped.

We are so very close to being done, and are within months of a critical milestone deadline.

A limited budget is what we had going into this film. That is why many people around the world have committed tens of thousands of hours of volunteer work in order to get this project to this point. I have passed up work opportunities in order to assure that the film is completed as the quality product Klaudia promised.

The last major project I worked on before starting to help **Torn from the Flag** was Hairspray. I have worked on a few high-profile events since then, but nothing has been more important to me than this project. It is a masterpiece, and I feel privileged to be a small part of it.

We need to reach down one last time and prove our commitment to this amazing film with our tax-deductible contributions. We need to do this together.

In the film industry, an Oscar® nomination guaran-

tees a film's place forever. We not only deserve to pass this on to our children and grandchildren, we have a moral obligation to secure it in the memory of mankind.

To give you an idea of how rare ***Torn from the Flag*** is compared to all the other documentaries ever made, try to think of a documentary that has won a Best Cinematography Award in direct competition with feature/fiction films. You can't, because this is unheard-of in the motion picture industry!

But we did it at the Tiburon International Film Festival with the Golden Reel Award and we can and will do it again—but only with your help!

We need to pull up our bootstraps one more time. We will not make the Oscar® Nomination deadline (July 1, 2008) without your monetary contribution.

We are here at the finish line. We have committed ourselves to excellence and we have accomplished it. We need to have the world see our efforts.

Unfortunately, no matter how much more time either I or others committing their volunteer time give, we will not make the Oscar Nomination deadline without your volunteering your talents in the form of money.

We can and will do this. I am begging you not to let the spirit of our combined effort fall to

the wayside to be lost to oblivion.

We desperately need one more push to the finish line. We have no more time to waste. Please send your tax-deductible contribution today!

Please write your check payable to the International Documentary Association, write "***Torn from the Flag***" in the memo section, and mail it to:

1626 North Wilcox Avenue #393
Hollywood, CA 90028
Attention: Torn from the Flag –
K l a u d i a K o v a c s

The International Documentary Association will send you a receipt within 30 days so that you may deduct your donation from your U.S. taxes.

Thank you!

János Szablya

Dr. Gyula Egervári 1927 – 2008



Dr. Egervári on his 80th birthday

On May 1st, 2008 the State of Connecticut and its Hungarian-American community lost a dynamic and accomplished leader. Dr. Gyula Egervári passed on at the age of eighty, leaving a legacy of significant accomplishments which greatly benefited, and continue to benefit Hungarian-Americans. He is known by many as the founder of Magyar Studies of America, a non-profit cultural and educational organization, which, for many years has been providing instruction in the Magyar language to residents of the area, including this writer. Magyar Studies of America also supported and continues to support a variety of activities which serve the Hungarian-American community, including sponsorship of this website, <www.magyarnews.org>..One of his greatest achievements, during which he energized literally hundreds of others to participate, was the financing and creation of a monument commemorating the 1956 Hungarian Revolution, a world shaking event in which he was personally involved.

Gyula Egervári was a courtly individual who reflected a deep love of things Hungarian, and an ability to tenaciously pursue his goals on behalf of Magyar Studies and the Hungarian-American community. He was always gracious and reflected the old world charm that we could use more of in this country. Through his strong personal efforts and with the assistance of his daughter, he created our "Magyar Iskola" which has been serving this community in a unique way. This alone would have been the mark of the man, and an accomplishment that anyone could have been proud of as a personal achievement.

Yet, Dr. Egervári was not finished. His beloved Magyar Studies supported dinner dances, bust trips, radio programs. The organization supported Hungarian refugees, and even a soccer team. The Fairfield, Con-

necticut monument to the 1956 Revolution sits in a beautiful garden at the rear of the Town Hall in a community with a significant population of Hungarian-Americans. Dr. Egervári had a hand in that accomplishment as well. And, each year in October he gathered with many others to remember the events of October, 1956.

His tenacity and inspiration were perhaps most clearly demonstrated in the fulfillment of his dream and the dream of many others, that there should be a monument in Hungary commemorating the 1956 Revolution. First, there had to be an ambitious fund raising effort, which he successfully led. Then there was the process of selecting a sculptor for the monument. Finally, there was the issue of where the monument was to be erected, which was not without sensitive negotiations. Dr. Egervári handled all of these tasks with determination and patience.

A man for all seasons, Gyula Egervári was first and foremost a family man, who loved spending time with his wife Julianna and his children, and later, his grandchildren. He was an engineer and designer by profession, and a devout Christian who earned his doctorate in theology, and served as a lay preacher at his church, First United Church of Christ, Clinton Avenue, Bridgeport, Connecticut. All of this was in addition to his enormous efforts to keep the Hungarian language and culture alive in this country. He demonstrated time and time again that one talented and dedicated person can really make a difference. And, we Hungarian-Americans are all the better for it. We will greatly miss his strong and effective leadership on behalf of our community.

Kicsi a Vilag

by Robert Kranyik



In 1978 during a trip to Hungary sponsored by the University of Bridgeport, several of us traveled to the Hungarian National Museum (Nemzeti Muzeum) in Budapest to see the national treasures and collections.

With great anticipation, we were especially looking forward to seeing the Hungarian Crown, the ‘Szent Korona’, that famous symbol of the nation which was stored at Fort Knox, Kentucky during and after World War II until it was returned to the Hungarian Government.

We roamed through the halls of the museum, taking in the various sites. My wife was impressed with a 15th century cup with the name

“Balint” on it, her mother’s family name. Then we arrived at the room where the Szent Korona was displayed. To our dismay, the door was locked. It was a Monday, and the Crown was not displayed on Mondays, something which we had not known beforehand.

The two uniformed guards in front of the door were, at first, very officious. Then I tried my Hungarian on them, indicating that we had made the trip to the Museum especially to see the Szent Korona. This did not seem to be getting us anywhere.

Then, one of the guards cautiously asked me a question. He asked me if I knew where New Jersey was. I answered that I did, and that it was not far from my home state of Connecticut, and that, in fact, our whole group was from Connecticut.

With that he smiled just a bit, and beckoned to me to approach the keyhole in the door

He suggested that I look through the keyhole.- There it was, the magnificent gold crown with its leaning cross, bathed in light and appearing thoroughly regal. The rest of our group then took turns looking at the Szent Korona through the keyhole. Our day could now be considered successful! Kicsi a vilag!

Very Special Hungarian- American

By Robert Kranyik

The newspaper stories of our day seem to focus on the problematic aspects of society – what’s wrong with government, who shot whom, which bank was robbed today, and other news items guaranteed to bring about indigestion at least or depression at worst.

Every once in a while an uplifting article appears which helps readers to reestablish their faith in the goodness of man. Here we have such an article.

Written by Mr. Aaron Leo, a reporter for the Connecticut Post, this article is about a young Hungarian-American man whose roots are in Fairfield, Connecticut, and whose parents are Hungarian, with their own story to tell. This is a heart warming story about goodness, compassion, and the willingness to make sacrifices for the good of others. We are pleased to have received permission from the Connecticut Post to reprint the article on www.magyarnews.org. We are also pleased to tell you that some members of our own volunteer staff at www.magyarnews.org know the family of the young man who is the focus of the article. We commend Mr. Leo for such a heartwarming piece, and we congratulate Lance Corporal Robert Beres of the South Carolina Highway Patrol for being the shining example that he is. As I like to say, “Robert is the kind of person who gives Hungarians a good name!” So, read on and enjoy.

S.C. trooper wins award, recalls Fairfield roots

By **AARON LEO**
Staff writer

Lance Cpl. Robert Beres, of the South Carolina Highway Patrol, recently named trooper of the year there, says he owes everything to Fairfield.

In 1972, Beres, then 2 years old, and his parents moved from a refugee camp in Austria to Fairfield, where they lived for eight years in a house owned by the Calvin United Church of Christ.

Beres’ father had “cleaned chicken cages” for an Austrian farmer to raise the money to travel to the United States, Beres said during a recent phone interview.

From there, the trooper, now 36, was inspired by the examples of generosity and hard work in his life in his new hometown.

“I had a passion to help people,” he said.

In Fairfield, his father worked and his mother cleaned the church until they saved up enough in 1980 to buy a \$22,000 fixer-upper on Longfellow Avenue. His late father, a carpenter, repaired the house, and his sister, Kristina, now a 10-year veteran of the Norwalk Police Department, still lives there.

Beres went on to a life of service himself. After graduating from Fairfield High School, he served in the U.S. Navy four years and then became a South Carolina trooper, because there was a waiting list to become a trooper with the Connecticut State Police.

That didn’t change his drive to help

people.

Fourteen years later, he still enjoys helping others, although his on-the-job responsibilities have grown. He was recently named one of several spokesmen for the South Carolina department, and serves in the community relations unit.

Given the examples of community service he saw as a youth, Beres remains committed to giving back.

For example, he worked a second job at a Lowe’s Home Improvement store for six years to earn money to buy a boat, and owned it for about three months.

But in 2000, when he returned from a trip to Fairfield, he saw the remains of his 86-year-old neighbor’s home, ravaged by fire.

“Without a thought, I just sold the boat,” he said.

He let his 11-year-old son give the woman the check, and used his connections at Lowe’s and the local media to organize efforts to rebuild her house.

“I’m 36 years old. I can get another boat,” he said.

Beres also spends some of his lunch breaks dining with children at their school and reading to them, according to the South Carolina Highway Patrol.

He’ll step out and direct traffic as well, the police added.

Beres said success isn’t about money. “Being successful to me is leaving the world a better place,” he said.

He also had a message for his adopted hometown, which he visits about three times a year.

“I am very proud of Fairfield,” he said.



BERES

A Hungarian Queen in Spain

by Erika Papp Faber

Ancient Spain was ruled by the Visigoths until the beginning of the 8th century, when it was conquered by the Moors. With time, smaller principalities and kingdoms arose in the northern region. One of these was the kingdom of Aragon. Perhaps one of the most significant kings of Aragon was Jaime I, born 800 years ago, in 1208. He took back from the Moors the Caliphates of Valencia and Murcia, as well as the Balearic Islands, which is why he is called “el Conquistador”.

In 1235, Jaime I married Violant (Jolánta) d’Hongria, daughter of Hungary’s King Andrew II. They had nine children, among whom were future kings, queens and archbishops. Jaime and Violant are memorialized throughout Spain by statues and public places.

arms, including the Hungarian one at the top right corner.

Queen Violant d’Hongria, described as “the first queen of the Valencians”, is buried in Catalonia, in the burial crypt of the kings of Aragon at the Real Monasterio de Santa Maria de Vallbona, a national shrine.



Cloack of last year queen

Following the heroic battles of Hungarian and Aragonian knights against the Moors, King Jaime and Violant founded the city of Castellon de la Plana, in Valencia, in 1251.

Every year, a young girl is elected queen of the city’s 9-day Magdalena festival, commemorating Violant d’Hongria. It is considered a great honor, and earns her great respect for the rest of her life. In 2008, a 19-year old engineering design student, Elena Lorens, was so honored. The statues of Jaime and Violant are crowned with wreaths as part of the celebration.

The Brotherhood of the Knights of the Conquest (la Hermandad des Cavallers de la Conquesta) unveiled a plaque in Violant’s honor in 2007. It is surrounded by various coats of

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Bust of Violant d’Hongria in Castellon de la Plana, Valencia ;Tiled wall dedicated to Violant ;Plaque set up in her honor

MEET BÉLA SZABÓ, A HUNGARIAN-AMERICAN WATER COLOR ARTIST

By Robert D. Kranyik

On a warm, sunny April day, Paul Soos, our Assistant Webmaster for Magyar News Online and I went forth to visit with Bela Szabo (Bela doesn't use accents) and to view his most recent exhibit of bright and beautiful water color paintings. After having a cup of coffee and watching the ducks on the brook behind Paul's home, we drove over to Norwalk and were met by Bela in his front yard. Like most Hungarians, we were punctual, and Bela was expecting us.

He invited us into his home, showed us a sampling of his work, and gave us a tour of his studio, from which these wonderful water color paintings emanate. Then he shared his personal story with us. Born in Jászapáti, Szolnok Megye, in the area of north-central Hungary between the Duna and Tisza Rivers, he studied art and mathematics at Budapesti Tanítóképző Főiskola (Budapest Teachers' College). He did, in fact, teach art and mathematics for a time in Hungary.

Bela's family owned a mill which was appropriated by the government in 1952, leaving the family without income. Because his family was regarded as "capitalist," he

was no longer permitted to teach. For a while he drove a postal truck in Budapest. He was later involved in the 1956 Uprising in Budapest, and was forced to leave his native land, fleeing just ahead of the Russian army. In 1957 he came to the United States, at the age of 33. Fortunately, Bela's mother knew someone in Stamford, Connecticut who was employed at a graphics company there.

It can be truthfully said of Bela Szabo that he started as a "gopher" at the Graphic Color Plate Company of Stamford, from which entry level job he then became a driver, and later the head of shipping. Meanwhile, he learned English by attending night school. And, he met his wife of 48 years, Irene Foydick (Fojdics), a third generation Hungarian-American. They worked hard, and were ultimately able to purchase a house in Norwalk, near where they live today. He and Irene are especially proud of their two daughters, one of whom won her Ph.D. in immunology and works in the Boston area, while the other is in the insurance business in New York City.

Later he also worked part

time at the Cortina Company in Westport, CT., which had the Famous Artists School after the school was bankrupted. This is where he came to know another Hungarian artist, Stephen Dohanos, who also taught at the School. By now, Bela retired and took up painting in his home studio. He also began teaching at various places including the Lapham Community Center in New Canaan, CT; the New Canaan Inn, and presently at the Lifetime Learner's Institute at Norwalk Community College. He has had a number of exhibits of his work, including shows at the Darien Arts Center, the Rowayton Arts Center, the New Canaan Art Society, and the Post 53 Art Show in Darien, Connecticut.

During our visit, Bela gave us a personal tour of his most recent exhibit at Sterling Glen, in Darien. His water colors covered several walls of this large and impressive senior residence. He had hung a variety of brilliant water colors, including sea scenes, landscapes, animals, and flowers. His flower paintings were especially impressive to me, because of the vibrant colors and his selection of classic flower garden species, many of which re-

mindful of the cutting gardens of my childhood. There were roses, tiger lilies, violets, tulips and more. However, I chose the cat (see Photo Gallery), which looked at me with its slitted green eyes which seemed to follow me around the room. I knew that my wife would fall in love with it.

Bela Szabo, talented watercolor artist, Hungarian patriot, and American success story, thank you for your hospitality and the time you spent with us. As I like to say, selectively, of course, "You give Hungarians a good name".



Magyar Grafika: Hungarian Posters, Advertising and Ephemera

Hungarian critic Iván Hevesy referred to posters as the “frescoes of the street”. In the early years of 20th century Budapest, posters were a newly pervasive part of the city scene covering advertising pillars, walls and every available surface. Poster art flourished in Hungary at this time as it did elsewhere in Europe. New media such as films and new industries needed advertising to reach the public - the rising middle class. Commercial establishments produced posters to encourage people to buy their products and patronize their businesses. Later, posters were a means of mass communication by which the government relayed its message to the people. Through the ups and downs of the 20th century, wars, social upheaval and economic change, advertising changed, too, reflecting trends while at the same time shaping public taste.

The development of color lithography in the latter half of the 19th century made possible the reproduction of images drawn in a realistic style with a combination of line and solid areas of color. Added graphic text conveyed the advertising message. With radio ads were still to come visual advertising was the only type available. In the first decades of the 20th century, some of Hungary’s finest and best-known artists designed posters. Noted painters such as József Rippl-Ronai and Pál Szinyei-Merse created poster designs in the style of Art Nouveau or Secession as it was known in Central Europe. Characterized by graceful shapes in bold colors bound by thick lines, many of these early posters advertised fairs and exhibitions and later, consumer products. Some depicted a slim, graceful woman setting an elegant and appealing tone with an added touch of humor. Géza Faragó was a master of this style. Imre Földes and Mihály Biró were also prominent designers during this period with Biró best-known for his striking political posters.

By the 1920s, younger designers working in the Constructivist style

introduced simplified forms, dynamic composition and clean lines into poster design. With graphic design becoming a specialized area of the applied arts, more emphasis was placed on the interconnected influence of imagery and text. Róbert Berényi and Sándor Bortnyik pioneered this trend. In the 1920s several different styles co-existed in poster design and in Hungarian fine art as well.

Ironically, the Great Depression of the 1930s brought a need for more advertisement as there was more and more competition for fewer consumers. Posters advertising inexpensive quality products appeared in an attempt to rekindle sagging demand. Travel posters were created to attract tourists from abroad and these also helped to reinforce national character. The diversion of popular films in the 1930s and 1940s produced a flood of movie advertising. Typical movie posters featured the stars of the production while hinting at the movie’s plot with a photo-realistic look. World War II dramatically cut ad production, but activity picked up afterward.

The 1950s and beyond signaled a new era in which posters were used by the government to promote its message. While this exhibition excludes the social and political posters of the post World War II period, there are many broad hints at the attitude and policy changes that had taken place. Government-sponsored youth sport activities generated some very striking posters depicting soccer players, fencers and bicycle racers. Of course, product posters continued and exhibition posters of all kind were produced.

Nearly all of the material in this exhibition comes to the Museum of the American Hungarian Foundation as a loan from a single collector, Andre Farkas, of Norwalk, Connecticut. He was born in Hungary and immigrated to America in the turbulent months following the 1956 Hungarian Revolution. In his native country, Mr. Farkas was a bicycle racer, so it was natural that his collection began with sports posters of

the early 1950s. His collection grew in scope and size over time and today includes several thousand pieces of paper collectibles, including posters, handbills, poster stamps and enamel signs, also included in this exhibition. The choices made for inclusion in this exhibit were based on our desire to represent the main themes of Hungarian poster art over as broad a space of time as possible while including works by prominent designers and the best examples of each genre within the limits of the collected material. All of the posters shown are vintage examples.

Sadly, many Hungarian posters have not survived. Posters and paper advertisements are by nature ephemeral. Many pieces were also destroyed during the communist years, although there are substantial poster collections in the Hungarian National Gallery and the National Széchényi Library as well as other Hungarian institutions. Several major exhibitions of posters have been done in Hungary, one as recently as 2005 at the **National Museum**. However, we believe that this exhibit is the first of its kind and the largest in scope in America. Hungarian posters have been praised for their energy, style and good taste. We are proud to be able to present this exciting art form and this unparalleled collection to the public.

Patricia L. Fazekas
Museum Curator

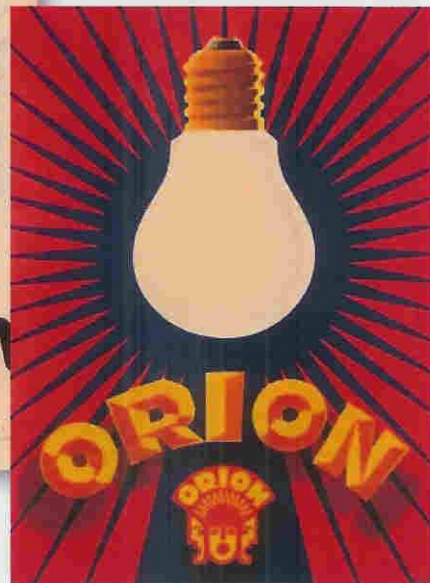
We wish to express our sincere thanks to Andre Farkas for sharing his collection and for the time and effort he has devoted to this project. All works in the exhibition are loaned from his collection unless noted otherwise.

Curator of the exhibition is Patricia L. Fazekas.

Photography of the art by Jack Abraham
Graphic design by Katherine Marothy
Hames/Hames Design

MAGYAR GRAFIKA

HUNGARIAN POSTERS, ADVERTISING & EPHEMERA



Exhibition: March 16 - September 14, 2008
MUSEUM OF THE AMERICAN HUNGARIAN FOUNDATION

Plain and Fancy: the Hungarian Coat of Arms

by Erika Papp Faber

A coat of arms is a pictograph. It is not a random collection of parts; rather, each element represents one unit of thought, a “word”. These elements are combined to form a visual “sentence”, expressing a whole concept. This is true of the Hungarian coat of arms as well.

Throughout its history, Hungary had many coats of arms, symbols of the king and of his kingdom. By 1896, a government decree regulated the arrangement and use of the official Hungarian coat of arms. Provision was made for the use of a large and a small coat of arms.

The large coat of arms seen here is held by two angels (also part of the regulation), and was for use by government agencies which had jurisdiction over the lands under Hungarian sovereignty. These were:

-Dalmatia – a strip of land along the Adriatic coast. It was represented on the upper left side by a blue field with 3 lion heads;

-Croatia –represented on the upper right side by a shield divided into red and silver squares;

-Slovakia represented on the lower left, by a shield divided by two white rivers, with a marten – a weasel-like animal – on the red field between the rivers, and a star on the blue field above the rivers;

-Transylvania – represented on the bottom right with a shield showing seven red towers on a yellow field at the bottom, topped by a red line, above which were the symbols for the sun and moon on a blue field;

-Fiume – bottom center, represented by a red field showing a double-headed eagle sitting on a vase. The vase lies on its side on top of a rock, and from it flows water into the surrounding sea. (Fiume was landlocked Hungary’s only seaport.)

Overlaid on this background, in the center, is what was known as the “small” coat of arms. It is divided in half. On the left side are four white and four red stripes, while on the right are three mountains, topped with a double cross, with a small crown at its base. (These elements have also been found decorating early Hungarian – 9th to the 12th c. – pouches and frescoes. The red and white stripes were the Árpád coat of arms.)

The double cross has been interpreted as the apostolic cross bestowed on St. Stephen. However, a double cross can also be seen in ancient hieroglyphs to represent a ruler, high priest or deity. It is first seen combined with the three mountains in the illuminated manuscript of Kálti Márk, known as the *Képes Krónika* (Illustrated Chronicle) of the 14th century. So it too is an old Hungarian symbol.

For years, the popular explanation of this small coat of arms has been that the bars represent four rivers: the Duna (Danube), Tisza, Dráva and Száva, and the three mountains are the Mátra, Tátra and Fáttra. However, Hungary has many rivers, and numerous mountains. But why were these chosen, and others left out?

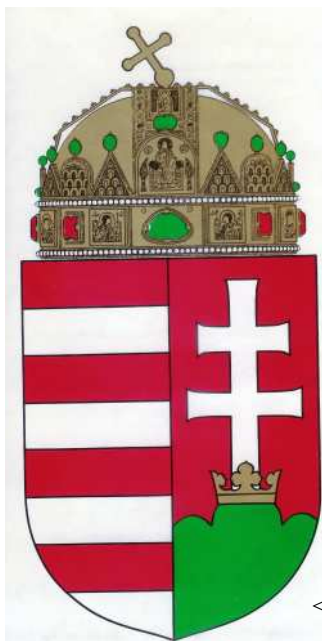
Dr. Ida Bobula, a historian with an advanced degree in ancient languages, who devoted her life to the study of the Sumerian language and

customs, came up with one possible answer: “May not the ‘four rivers’ preserve the memory of an eastern Paradise, the ‘Land of the Four Rivers’, and the three mountains recall those ‘mountains of the East’ which were expressed in Sumerian pictographs with three triangles, this sign meaning ‘land, field, country, mountain’, and pronounced *MAD*?”

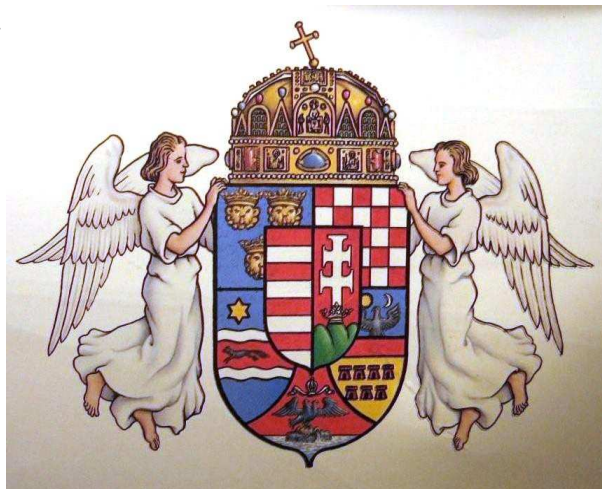
“The parallel lines expressed in Sumerian the idea ‘water’. The name of the flood sounded *AR*. *Aria* meant to inundate, ‘invade’, but also ‘posterity’. A posterity like a mighty river.”

“The signs of the two sides of the Hungarian coat of arms, if read in Sumerian, sound as *MAD-AR* (since they wrote from right to left. *Ed.*) Should we see in this coat of arms a message – a hint about origins? Hidden there by wise men, until posterity may understand? Until posterity has an inscription of Gudea (one of the rulers of Sumer. *Ed.*) to explain that in Sumerian ideology, the totality of ‘*mountains and rivers*’ (the latter meaning the irrigated lowlands) meant ‘*the country*.’” (Excerpted from “Sumerian Affiliations”, published in Washington, D.C., 1951).

Erika Papp Faber is a member of the Magyar News Online editorial board.



<<The plain



The fancy >>

Kicsi a Vilag

by Robert Kranyik

In 1978 during a trip to Hungary sponsored by the University of Bridgeport, several of us traveled to the Hungarian National Museum (Nemzeti Múzeum) in Budapest to see the national treasures and collections. With great anticipation, we were especially looking forward to seeing the Hungarian Crown, the "Szent Korona", that famous symbol of the nation which was stored at Fort Knox, Kentucky during and after World War II until it was returned to the Hungarian Government.

We roamed through the halls of the museum, taking in the various sites. My wife was impressed with a 15th century cup with the name "Balint" on it, her mother's family name. Then we arrived at the room where the Szent Korona was displayed. To our dismay, the door was locked. It was a Monday, and the Crown was not displayed on Mondays, something which we had not known beforehand.

The two uniformed guards in front of the door were, at first, very officious. Then I tried my Hungarian on them, indicating that we had made the trip to the Museum especially to see the Szent Korona. This did not seem to be getting us anywhere. Then, one of the guards cautiously asked me a question. He asked me if I knew where New Jersey was. I answered that I did, and that it was not far from my home state of Connecticut, and that, in fact, our whole group was from Connecticut.

With that he smiled just a bit, and beckoned to me to approach the keyhole in the door

He suggested that I look through the keyhole.- There it was, the magnificent gold crown with its leaning cross,

bathed in light and appearing thoroughly regal. The rest of our group then took turns looking at the Szent Korona through the keyhole. Our day could now be considered successful! Kicsi a vilag!



The Holy Crown on display



Oxford

Did you know...

that the first student recorded by name at England's Oxford University was a Hungarian? His name was Nicolaus de Hungaria (Magyar Miklós?), and his studies from 1193 to 1196 were financed by Richard the Lionhearted.

Recipe

A very important part of the Hungarian meal is a soup. Even serves as the main course when meat, fish or poultry are added. The following soup recipe is for the hot summer days to cool you off, although it can also be served hot or warm.

Cherry Soup (meggy leves)

1 qt. water
2 lbs. sweetened frozen sour cherries
½ tsp. salt
½ cup cold water
¼ cup flour
1 cup tick sour cream or 1 cup light or heavy cream
1 in. piece stick cinnamon

Bring to boiling in a heavy saucepan 1 quart water. Break frozen cherries apart with a fork, add to water, add salt. Bring to boiling again. Cover saucepan and simmer cherries for 10 min.

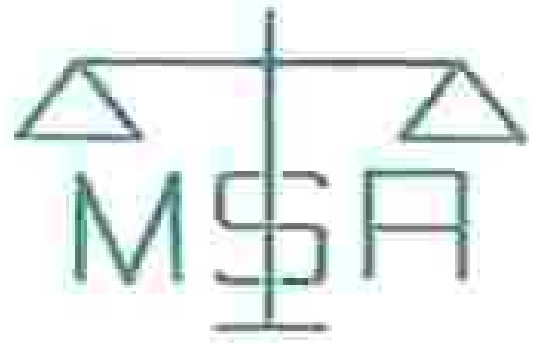
In a screw-top jar add ½ cup cold water, sprinkle onto it ¼ cup flour. Cover jar tightly; shake jar until ingredients are well blended. Slowly pour flour-water mixture into cherry mixture, stirring constantly. Bring again to boil. Remove from heat. Gradually add, stirring vigorously 1 cup hot soup to 1 cup sour cream. Blend into remaining soup. Cool slightly.

Serves four.

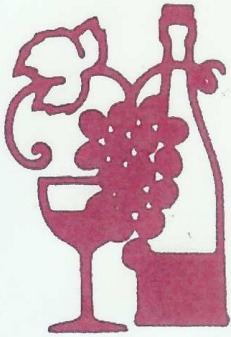
Note: Fresh sour red cherries, pitted, can be substituted for the frozen cherries. Sweeten the soup to taste.

If you like it with wine, decrease boiling water to 3 ½ cups, and before chilling soup, stir in ½ cup sherry.

Enjoy your summer!



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