

Together at last: Munkácsy's "The Christ Trilogy"

Erika Papp Faber

For the first time ever, the three monumental paintings comprising Munkácsy Mihály's "Krisztus trilógiája" ("The Christ Trilogy") were exhibited together at the National Gallery in Budapest from November 2010 until the end of August this year. Not even Munkácsy himself (1844 – 1900) had seen the three together in one place.

Sized approximately 12'x20' each, the compositions were based on the Gospel of John and elicited great interest and admiration in Paris, where the art dealer Charles Sedelmeyer originally presented them to the public. "Christ before Pilate" was completed in 1881, for which Munkácsy did numerous preparatory sketches and oil paintings. He hired models whom he dressed in period clothing and photographed. Then he painted the canvases based on these photographs. Many of these preparatory works were also on exhibit at the National Gallery. Next in line came "Golgotha" (1884). The model he used for the crucified Christ fell from the platform and injured himself, so that Munkácsy had himself tied to the cross for the photograph. It is said that the white-robed figure on a horse included in this painting is an indication of the Resurrection, as referred



to in John's Book of Revelation. So instead of a Resurrection theme, Munkácsy painted his "Ecce Homo" ("Behold the Man") to complete the trilogy in 1895-96. It depicts Pilate presenting the tortured Christ to the mob, in a futile attempt to arouse their pity and have him released.

Sedelmeyer exhibited the first two paintings all over Europe, and in 1886, brought them to America. The following year, they were bought by millionaire John Wanamaker, who eventually hung them in his Philadelphia department store. The "Ecce Homo" was bought by a Hungarian art collector, Déri Frigyes, who eventually left it to the museum bearing his name in Debrecen.

Today, "Christ Before Pilate" is the property of the Hamilton Gallery in Canada; "Golgotha" is owned by the American-Hungarian art collector Pákh Imre. Both are listed in the permanent collection of the Déri Museum in Debrecen, where they have been placed for safekeeping by their owners. Renovation of the Déri Museum provided the opportunity for this unique exhibit in Budapest which caused a sensation in art circles and was visited by thousands. So great was its popularity that the exhibit, which had been scheduled to close at the end of April, had to be extended to the end of August.

Munkácsy Mihály (1844 – 1900)



Munkácsy Mihály. Szalay Gyula rajza

Munkácsy's story is one of rags-to-riches, rising from carpenter's apprentice to internationally acclaimed painter. He carefully studied the subjects of his paintings, and produced his large-scale works with great diligence and intense physical and intellectual application. A romantic realist, his methods foreshadowed the world of 20th century films, as he used extras and lavish props to produce his magnificent tableaux.

His ancestors, with the family name of Lieb, had immigrated to Hungary from Bavaria at the beginning of the 18th century. By the time Mihály was six years old, he had lost both his parents. He was taken in by an uncle who, on account of his participation in the freedom fight of 1848, lived in very modest circumstances. When Mihály reached his 11th year, his uncle apprenticed him to a carpenter who abused the boy, causing Mihály physical and spiritual misery for the rest of his life.

Upon receiving his journeyman's pa-

pers, Mihály returned to his uncle, a sick young man. He began to study drawing, and then worked with the painter Szamossy Elek, who began to instruct him and urged him to continue to develop his talent. His first painting, "The Letter Reader", dates from this time.

Supporters sent him to study in Pest and Vienna, and then he was accepted by the Academy in Munich, Germany. While there, he painted "The Yawning Apprentice" and "The Condemned Cell" (the place where, in the old days, the condemned man spent his last hours before his execution). When Mihály returned to Hungary in 1868,

he changed his name to "Munkácsy", to reflect the place of his birth.

In the winter of 1870, Munkácsy exhibited "The Condemned Cell" in Düsseldorf, Germany, where it caught the eye of the French Salon. They bought it for 2,000 thalers, and he received a gold medal, making him the most famous painter in Paris at the time. As a result, he transferred his studio to Paris, where he produced his most important works. But he suffered from depression, and even attempted suicide.

In 1874, Munkácsy married Cécile Papier, widow of the Baron De Marches. He showed his "Milton" at the 1878 Paris World Exhibition, which again won him a gold medal. Depicting the blind Milton dictating his "Paradise Lost" to his daughters, this painting was exhibited throughout Europe by his art dealer Sedelmeyer. (For years, it hung in the stairwell of the New York Public Library. It may now be seen in one of the upstairs exhibit halls there.)

Religious painting had gained in popularity throughout Europe at the

time, and his art dealer convinced Munkácsy to follow this artistic trend. His "Christ Before Pilate", the first of "The Christ Trilogy", was completed in 1881. He completed "Golgotha", the third part of the "Trilogy", next, in 1884. Only in 1896, the millennial year, did he finish the second in the series, the "Ecce Homo", which he showed first in Budapest. He also did portraits, including one of Liszt Ferenc and Miss Wanamaker. Notable as well are his landscapes and still lifes.

In 1887, Munkácsy was asked to paint the ceiling of the Kunsthistorisches (Art History) Museum in Vienna, which was put in place three years later. His "Honfoglalás" ("The Conquest"), had been ordered for the Parliament building in Budapest, which was then still under construction. As was his wont, he did numerous photographic studies for that work, and finished it in 1894.

By that time, Munkácsy was quite ill. He had contracted syphilis as a young man, had been cured of it at the time, but it recurred later. He was first taken to Baden-Baden, then to a sanatorium in Eendenich, Germany, where he died of his illness. He was buried at the Kerepesi Cemetery in Budapest.

It was unfortunate that Munkácsy used bitumen as a base for many of his paintings. This medium will at first bring out the warm tones of a painting, but in 10 to 20 years turns dark, so that the colors, and even the composition, are obliterated. This darkening can be observed in his "Milton", and in some other of his paintings. Maintaining and restoring these works is therefore a difficult task.

Munkács – the City

Let us look at the city that gave its name to the famous painter. Here is a capsule history.

Legend has it that the fortress was built by the chieftain Álmos, and that it received its name "Muncas" – referring to "*munka*" or "work" – in memory of the difficult crossing of the mountains. It lies at the foot of the Northeastern Carpathians, along the banks of the Latorca River.

The city was first mentioned in 1138, and was destroyed by the Mongolians in 1241. To repopulate the area, King Béla IV brought in German settlers; Nagy Lajos, later on, brought in Romanian settlers. In 1359, Ruthenians took their place. That is when the fortress was rebuilt. In 1445, it became the property of Hunyadi János. The city took part in the peasant revolt of 1514, and consequently lost its privileges.

During the 16th and 17th centuries, Munkács belonged to the Principality of Transylvania. In 1657, Polish troops ransacked the city, and then the Tartars burnt it. Zrinyi Ilona held the city for two years, 1686 to 1688, against the Austrians. At the beginning of his freedom fight against the Austrians, Rákóczi suffered his first defeat near his family's fortress of Munkács in June of 1703. When kuruc troops finally took over the stronghold

the following year, the fortifications were strengthened. With the final defeat of Rákóczi in 1711, Munkács fortress reverted to the Austrians, and was then turned into a prison.

A victorious battle was fought in the outskirts of Munkács in April of 1848 at the time of the new freedom fight against turul statue was erected on the northern bastion in 1896 for the millennium, but it was torn down by the Czechs in 1918.

The history of Munkács in the 20th century typifies the turbulence of the times. Depending on the year, the city belonged to many jurisdictions. Until 1918, it was part of the Austro-Hungarian Empire. Between 1918 and 1938, it was part of Czechoslovakia. Between 1938 and 1944, it reverted back to Hungary. From 1944 to 1991, it belonged to the Soviet Union. Since 1991, it has been under Ukrainian rule.

In 1910, the census figures showed that over 73% of the population was Hungarian, almost 18% were of German origin, and 8% were Ruthenian. Based on the figures given for the 2001 census, 77% of the population is now Ukrainian, about 8% Russian, 6-7% Hungarian, and about 1.5%

Roma (Gypsy).

Remains of the 17th century Rákóczi fortress are the most famous landmarks of the city. Other outstanding architectural sights include the Gothic sanctuary of the original Roman Catholic church, which was built in the 14th century. (The church was expanded in 1904 to accommodate a growing congregation.)

Origins of the Orthodox monastery on Black Hill (*Fekete hegy*) go back to the 11th century. At that time, King András I and his wife established it in a cave, with monks of the Greek Rite Church, from Kiev. Today's monastery was founded in 1360, was destroyed at the end of the 14th century, and was rebuilt in 1551. Today, it is an Orthodox convent, containing the largest library of the Orthodox eparchy (diocese) of Mukachevo.

In addition to Munkácsy Mihály, who took the name of his native place for his own, a number of other outstanding Hungarians (actors, architects and engineers, doctors, sculptors) were born here. It has been paired as "sister city" with Mátészalka, Hungary, and Zenta, Serbia.

EPF



Saying Good-bye to Zoltán Kakas

Louis Voros

Our dear friend, Zoltán Kakas, a long-time Fairfield resident, passed away on July 3rd, 2011; he was 74. He was a regular contributor of his photographs to "MAGYAR NEWS ONLINE".

Zoli, as he was affectionately known to his friends and family, was born in Fehérvárcsurgó, Hungary, to Kakas József and Tóth Mária. He was the eldest of five children. His father was a Master Blacksmith. The Kakas family roots reach back to the city of Pápa and its Calvinist Church.

After the failed Hungarian Revolution of 1956, he escaped to Austria, as did 200,000 of his countrymen. He immigrated to the U.S.A. and, with the help of church groups, was brought to Bridgeport, CT. He found lodging in a church-member's home. He was a well-skilled electrician and found work with local companies, among them Rockwell, in Fairfield;



Bodine Machines, in Bridgeport; Lucas Machinery, in Fairfield; and for many years, until he retired in 1999, Sikorsky Aircraft.

Zoli's passion was photography, he loved to take pictures. He was an

accomplished amateur photographer, but he did professional work also. He was past president, and longtime member, of the Bridgeport Camera Club. He received many awards for his photographs but he was always very modest about them.

He loved to travel. He and his wife Eliz traveled extensively in the U.S., preferring the National Parks. They spent several summers in Hungary, which he loved, visiting Ópusztaszer and other sites. His photographs of the Dedication of the Memorial to the 1956 Revolution, "A Szabadság Angyala", in Kaposvár, Hungary, ("MAGYAR NEWS ONLINE", October 2007), are for the ages. He was very proud of his Hungarian heritage. Zoltán, Zoli, is sadly missed by his family and all who knew and loved him.

Louis Voros is a sometime contributor to Magyar News.

Summer pickles (kovászos uborka)

15-16 medium sized gherkins
2 slices of bread
2 cloves of garlic
1 Tbs. Salt
1 Tbs. of vinegar (optional)
Some peppercorns

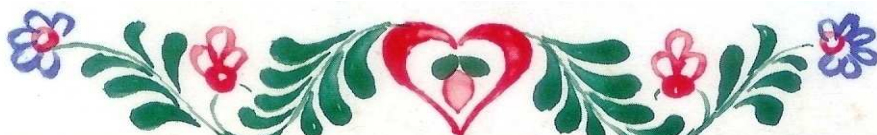
Wash the gherkins, cut off the ends, and cut slits lengthwise (be careful not to cut through). Use a 5 quart glass jar. Put a slice of bread on the bottom and put half the washed dill on top of it.

Then place the gherkins into the jar standing up. Boil enough water with the salt, so it will fill the jar (if using vinegar, add that to it).

Let it cool a little, and pour it over the gherkins. Place the garlic and the other slice of bread on top of it, then add the rest of the dill. The gherkins should be totally covered by the water. Cover the jar with a small plate and put it out in the sun for 3-4 days.

When the liquid becomes murky, take out the bread and the dill with the gherkins. Strain the liquid and pour it back on the gherkins, so they will be covered. Keep the jar in the refrigerator. It will keep for about a week or so.

Eliz Kakas is a member of the editorial board of Magyar News Online.



The Story of Nanny Goat Mountain

Robert Kranyik

Off that great Hungarian highway in America (see Magyar News Online, January, 2011) which traverses the eastern part of Fairfield, Connecticut, lies an area virtually unknown to most residents. Yet, it tells an important part of the story of Hungarians who settled in Fairfield, Connecticut.



As one proceeds west on King's Highway in Fairfield, Connecticut, an interesting place is encountered. Almost directly opposite the new Fairfield railroad station entrance is a steep hill, from the top of which one can view the new station, and beyond, part of the estuary of Ash Creek, which empties into Long Island Sound between Saint Mary's By-the-Sea on the Bridgeport side, and South Benson Beach and the Fairfield Marina on the western, or Fairfield side.

The hill has a rock core, and once extended west to an area now occupied by Home Depot, Whole Foods and an assemblage of smaller shops. From Kings Highway, near where the old Handy and Harmon factory once stood, marked in a sense by one of Ben Franklin's original pre-revolutionary milestones (the stone was originally in front of my grandmother's house on Kings Highway, but apparently was moved, and in the process, broken,

perhaps by vandals), Nanny Goat Mountain rises some above its surroundings.

The significance of this area is that it was settled by mostly Hungarian-Americans who left the West End of Bridgeport, and built their compact houses on this steep hill. While most of the inhabitants, from the 1930's on bore Hungarian names, the streets, themselves, did not. They were named after states: Maryland Avenue, Massachusetts Avenue, New England Avenue, New Hampshire Avenue, Rhode Island Avenue, and Vermont Avenue. In the 1930's, Maryland Avenue and New Hampshire Avenue had no residents. The few houses that exist there now came much later. However, the names of the residents who lived on the rest of Nanny Goat Mountain in 1938, for example, amply demonstrate the Hungarian flavor of the entire area at that time.

On Massachusetts Avenue, the following Hungarian names are found: Frankowich, Lukacs, and Szacsury. New England Avenue names included Almassy, Nagy, Nemety, Punyko and Vad. Rhode Island Avenue's Hungarian names included Balosz, Bognar, Lucas, Nagy, Sipala, Takacs, Varga, and Zsampar. Vermont Avenue also had its share of Hungarians, indicated by the names: Hada, Horvath, Lapolas, Ol-layos, Selensky, and Tar. A minority of residents on the "mountain" at that time appear to have had names of Irish, Polish, and German extraction.

On Nanny Goat Mountain, the houses were generally small and the streets remain very steep to this day. The houses were typical of those built by many Hungarian immigrants who worked in the factories of the West End of Bridgeport, and struggled to save enough money to purchase a small piece of land, on which they later built their modest homes. Many of these houses exist to this day, although most have been remodeled or upgraded.

My personal memories of the area remain clear in my mind. My maternal grandmother's home was below the Mountain, a few hundred yards away, on Kings Highway itself. From there it was a short, though steep walk to Rhode Island Avenue, where one of my maternal great-grandmothers lived during the 1930's. The house was built

into the steep slope, had a glassed-in porch on the south side, a good sized barn, a generous garden, and something very Hungarian – a pig pen.

The fall slaughtering of pigs was an important event in the lives of many of the immigrants, and so it was with my great-grandmother. After the annual butchering of the pigs (something in which later generations would have a difficult time participating), the house smelled of the bacon, *kolbász*, salami, sauerkraut, and the dish after dish of *kocsonya* spread out in the glassed-in porch, which was cool enough during the winter season to preserve things. I thought that the sauerkraut was particularly apt since my great-grandmother's maiden name was Sava-*njo*, or "Sauer".

The root cellar at the back of the garden contained potatoes, carrots, and parsnips. There were rows of "canned" tomatoes, pickles, and other vegetables in the then ubiquitous "Ball" jars. The households on Nanny Goat Mountain were pretty self-sufficient, although it was a short walk down the hill to Sava's store for groceries needed to supplement the homegrown food supply.

I mentioned earlier the old Handy and Harmon plant at the west end of Nanny Goat Mountain. Handy and Harmon was an important refiner of precious metals, and many Hungarian immigrants worked there. I grew up hearing some of the stories about the work there, such as the observation that certain workers had especially large cuffs on their trousers, so that the gold dust which was throughout the place would be caught in them and thus carried home at the end of the day. I am not sure that much of that really happened, since the plant had much security due to the large amount of precious gold and silver that was always present.

I am not sure when the Handy and Harmon plant was constructed, but my mother told me that her grandfather had worked on the plant. He was in the excavation business, according to my mother, who told me that he had been killed when one of the huge horses used to scoop out the soil from foundation holes fell on him. He died of a punctured lung. Quite a few years ago, I had the pleasure of getting to know

an elderly Hungarian American named Andrew Soos. (The name means someone who mines or sells salt.). Andy was a small, white haired man with twinkling eyes, who served in the Navy, flew airplanes, and captained fishing boats off the New England coast. He often held sway at the corner table of the Penfield Room at Fayerweather Yacht Club, where members would listen to his many tales, especially when he was captain of the "Austin W." which, as I recall, sailed out of Rhode Island. They listened with rapt attention as he described one fishing trip in which the net was towed in Block Island Sound. The net was hauled in, and lo and behold, there was a huge torpedo, caught in amongst the fish. Needless to say, the fishing stopped, and the Coast Guard was called to deal with the situation. They, in turned, called the U.S. Navy, as the area had been a torpedo firing range during the two world wars.

One day, I was having lunch at the Club with my mother, who was then in her

eighties. Andy Soos was chatting with friends at the corner table, from which the view out to Long Island Sound is, to put it mildly, spectacular. My mother asked me who the white haired man with the bushy white eyebrows was. I told her that it was Andy Soos. She said, "Why, I went to grade school with



Andy." She grew up on Kings Highway in her mother's house, as I mentioned,

near to the base of Nanny Goat Mountain. Andy grew up perhaps a quarter mile down the road and across the New York, New Haven, and Hartford railroad tracks. I said, "Mom, let's go over and talk with Andy." Now, at that point they had probably been classmates some seventy years before. They looked at each other, smiled, and then started reminiscing about their days at the old Holland Hill School and their teachers. It was a heartwarming day for me. Holland Hill School is no longer there, for it had to give way for the construction of the Connecticut Turnpike (I-95). In those days the school was a short distance from Nanny Goat Mountain and its student body was primarily Hungarian-American.

Robert Kranyik is a retired professor and dean, University of Bridgeport, and a member of the Editorial Board of Magyar News Online.

Irene, the Hungarian

The hurricane just past reminds us of another Irene, one almost forgotten, who was of an altogether different disposition and an object of admiration and even veneration. I refer, of course, to St. Irene, better known to Hungarians as St. Piroska, probably on account of her red hair.

She was born in Esztergom in 1088, daughter of King St. László. She lost her mother when she was two years old, and her father five years later. King Kálmán, apparently the guardian of orphaned Piroska, gave her in marriage to the Byzantine emperor Ioannes Komnenos II, in 1104 or 1105. She converted to the Eastern Orthodox Church and took the Greek name Irene (or Eiréné), which means "peace".

Joannes Komnenos and his Hungarian bride were crowned in 1118. It is thought that the mosaic depiction of the emperor and empress in the Hagia Sophia Church was created at this time. She is shown with thick, red tresses, in the only likeness we have of Piroska-Irene.

Irene did not become involved in her husband's political affairs, but devoted

herself to raising her eight children, four boys and four girls. Her generosity to, and protection of the poor influenced not only her immediate family, but all of Byzantium. She built hospitals as well as homes for the aged and the mentally ill.

But perhaps her most lasting accomplishment was the construction of the Pantocrator-Meter Eleusa-St. Michael triple church complex with its monastery. It was a magnificent center of worship and contemplation, with emphasis on Christ as the Ruler of the World, and fostering devotion to Mary. The now well-known "Vladimir" ikon of Mary, venerated in Russia, may have been created under her patronage. Although only ruins remain of the church complex, they still provide a strong indication of the splendor they must have had when Irene built it.

After the death of her husband, Irene entered a convent. On her deathbed, she took the name "Xené", which means foreigner. It would seem she never felt at home in the strange Greek environment, and perhaps was even homesick for her native Hungary. She died in 1134, and was buried in Constantinople. She is honored as a saint by the Orthodox, Byzantine and Roman

Catholic Church, with her feast observed on August 13th.

At any rate, her character was a far cry from her namesake, the hurricane that brought death and destruction to the East Coast. While we would rather forget Hurricane Irene, we might want to remember Irene the saint.



Huszárok – Hussars: A Long Tradition Preserved

Take a look at a typical Hungarian institution, the cavalry known for its colorful uniforms and handsome horses, romanticized in song and story.



Hussars – light cavalry whose origin goes back to the Middle Ages – rode into the vocabulary of almost every language on the wings of their flamboyant bravery. (Their colorful uniforms also helped!) King Mátyás has been credited with their origin, although documented references seem to indicate they existed even before his reign (1458-1490).

Derived from “*hús ár*”, that is, the price of 20, the word indicates the royal decree by which the owners of every 20 “lots” were to provide one mounted soldier for the king’s army. The original *huszárok* were not mercenary soldiers, but the sons of agricultural workers. With their small but extraordinarily tough horses, they formed groups of tens, squadrons of hundreds and regiments of a thousand, and were armed with long spears, sabres, and small axes. Their headgear often consisted of a fur cap made of felt or lambskin. (This later developed into the characteristic *csákó*.) Thrown over their shoulders, they wore a short jacket (*mente*)

made of tanned leather and lined with lambskin. Towards the end of the 17th century, their spears were replaced by rifles and pistols.

With the passage of time, the various *huszár* units were usually disbanded at the end of whatever conflict they had been engaged in, because they were no longer supported by “20 lots”, but had become a mercenary army. Nevertheless, their popularity spread, and other countries, including Poland, Russia, Italy and France requested that *huszár* units be set up within their armies. Bercsényi László, who had been an officer of Rákóczi’s bodyguard, created a *huszár* regiment in France, and advanced to the rank of *maréchal* there.

Under Maria Theresa and later Hapsburg rulers, the Hungarian *huszár* units were put in charge of young Austrian noblemen without battlefield experience, and were forced to attend Catholic religious services. Consequently, many escaped, and joined the Protestant Prussian army.

Hungarian *huszárok* distinguished themselves on many battlefields throughout history: in Germany and Italy, in the fight against the Turks, in Serbia, along the Rhine, in World War I and in World War II.

Today, this valiant history of the Hungarian cavalry is preserved and fostered by groups and individuals.

Among them are two professional soldiers, Lieutenant-Colonel Ádám Barnabás and Lieutenant Bugnics Mike Pál, who last year rode from Portugal to Hungary, in full *huszár* gear. The 3,100 km (about 2,000 mi.) trip took 68 days, and provided publicity to the traditional Hungarian *huszárok*, who may no longer be a fighting unit in the 21st century, but whose spirit is still alive and well today.

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weather and leap years. The time wheel is turned manually with the help of cables and a hoist on the last day of the year, so it can start the trickling of sand again for the new year. The purpose of the time wheel is not to measure time, but to depict time, to demonstrate its monumental, unchanging, constant movement. The time wheel was built with the support of the government of Hungary, and was dedicated on May 1, 2004, when Hungary became a member of the European Union.

Did you know...

...that the largest hour glass in the world is in Hungary? Its diameter is 8 meters (24 feet), and weighs 60 tons, made from stainless steel, unbreakable glass and granite from India. It takes the four cubic meters of sand in the time wheel exactly one year to trickle down from top to bottom. The mechanism in the middle regulates the trickling, taking into consideration both the

Zsuzsa Lengyel is assistant web master to Magyar News, and president of Magyar Studies of America.



It's a Small World!

This story goes back to the early 1950's. A distant relative of ours, Aunt Ancsi, had arrived in the States and began work in a medical facility in Yonkers, NY. My parents had given her detailed instructions on how to get to us in Queens. The route involved taking several subway trains and a bus from Flushing to our neighborhood.

She had gotten as far as Flushing without trouble. But there, several buses used the same stop, and she became confused. Seeing a mounted policeman, she approached him, and not being fluent in English, began to ask him how to get to our address – in Hungarian.

As you may guess by now, the mounted policeman replied to her in HUNGARIAN! How many New York mounted police do you think spoke Hungarian at that time???

Kicsi a világ!

The Fifth Annual Hungarian Festival.

On Saturday and Sunday, October 8 and 9 from noon to 10:00 PM the popular Festival returns to the Sarasota County Fairgrounds (3000 Ringling Blvd.). The Hungarian Global Friendship Foundation hosts the colorful event that shines a light on Hungarian culture through music, dance, cuisine and customs. There will be entertainment for the whole family all day: face painting and pony rides for the children, as well as live concerts, dance performances and a cooking competition. Admission is 10 dollars each day; children under 12 are free.

Unofficial estimates place the number of Americans of Hungarian descent around 50 thousand on Florida's West Coast between Tampa and Naples. They have several cultural, social and civic clubs, as well as churches. The Global Friendship Foundation is one of the newest of the clubs but their members are committed to make this annual event more

successful each year. People from as far as Miami and Orlando have come last year when attendance was nearly two thousand.

Cultural Significance. The Kosuth Club of Sarasota is one of the sponsors of the Festival. Our mission is to promote understanding of Hungarian history and culture through lectures, concerts and festivals. Our goal is to foster interest and appreciation in Florida for Hungarian literature, music, arts and scientific achievements. We encourage cultural and educational interaction between the people of Florida and Hungary and have a scholarship fund for college-bound seniors. We believe that when people get to know each other through cultural interaction their understanding and mutual respect of each other deepens; they develop friendships and are less likely to be belligerent. We will have a ticket booth at the Festival to advertise the Liszt Bicentennial concerts because *“music is an international language”*.

Eva B. Kisvarsányi
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